

DEFIANT REQUIEM: VERDI AT TEREZÍN

SPECIAL CONCERT

Pacific Symphony
Murry Sidlin, conductor
John Rubinstein, actor ("Rafi Schächter")
David Prather, actor ("The Lecturer")
Aga Mikolaj, soprano
Ann McMahan Quintero, mezzo-soprano
Edgaras Montvidas, tenor
Nathan Stark, bass-baritone
Rita Sloan, piano
Pacific Chorale—Robert Istad, artistic director

Verdi

REQUIEM MASS

Requiem and Kyrie
Dies Irae
Offertorio
Sanctus
Agnus Dei
Lux aeterna
Libera me

This concert will be performed without intermission.

This concert is generously sponsored by
Jewish Federation & Family Services of Orange County.
Their sponsorship is made possible by the
Albert Weissman and Rhoda Yvette Weissman Estate.

This concert is generously sponsored by members of
Pacific Symphony's **Joshua's Horn Society.**

Presented by arrangement with
The Defiant Requiem Foundation.

Tuesday, April 16, 2019 @ 8 p.m.
Seegerstrom Center for the Arts
Renée and Henry Seegerstrom Concert Hall

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PROGRAM NOTES

“Defiant Requiem: Verdi at Terezín”

Defiant Requiem: Verdi at Terezín is a unique concert-drama that commemorates the remarkable story of courageous Jewish prisoners in the Theresienstadt Concentration Camp (Terezín) during World War II, who performed the ambitious Verdi *Requiem* while enduring the depths of human degradation. Rafael Schächter (1905–1945), a graduate of the Prague Conservatory, using a smuggled score and single piano, organized a 150-person Jewish choir that performed Verdi’s celebrated *Requiem* 16 times between 1943 and 1944. Schächter selected this highly dramatic composition by the great Italian composer because of the power of both the music and its Latin text.

This is not an ordinary performance of the Verdi *Requiem*, but a concert-drama created by Murry Sidlin as a tribute to the inspired leadership and courage of Rafael Schächter and the Terezín choir. It combines the magnificent music of Giuseppe Verdi’s *Requiem* with video testimony from survivors of the original chorus, and segments of the Nazi propaganda film made at Terezín in 1944, used to deceive the world about the living conditions of Jews in the camp. The performance also includes actors who speak the words of conductor Rafael Schächter and others.

The text of the *Requiem* is part of the living liturgy of the Catholic Church. But for Schächter and the Terezín Jews, it was their act of defiance; a temporary solace from their brutal confinement and likely deportation, an assurance of God’s presence and a desire to express a collective spiritual belief in their own humanity amidst the unspeakable

violations perpetrated against them. The longest section of Verdi’s score, the *Dies irae* (“Day of Wrath”), was seen by Schächter and the choir as a certainty of what awaited their Nazi oppressors: “nothing shall remain unavenged.” Singing these words to the Nazis gave the prisoners the courage to persevere and to defy Nazi brutality, however temporarily. Schächter told the members of the choir: “We will sing to the Nazis what we cannot say to them.”

Following the deportation of close to 470 Jews from Denmark to Theresienstadt, at the urging of the Danish King, the Nazis agreed to permit a delegation from the International Red Cross to visit Theresienstadt. The Nazis made elaborate and cunning efforts in advance of the visit to deceive the delegation and the world. On June 23, 1944, the International Red Cross and members of the Nazi high command came to Theresienstadt for an “inspection.” Rafael Schächter and his choir were ordered, under duress, to entertain the delegation with what became their last, and most bittersweet, performance of the *Requiem*.

On October 16, 1944, four months after the final performance, Schächter and most of the choir were deported to Auschwitz. The majority were immediately murdered in the gas chambers. Schächter survived Auschwitz, but in the spring of 1945, at age 39 and with a great career ahead of him, he most likely perished on a death march. A month later, Czechoslovakia was liberated.

The concert this evening honors the memory of Rafael Schächter, his choir, and the performances of Verdi’s *Requiem* in Terezín. This concert celebrates Schächter’s moral courage and the transcendent power of the arts and humanities. Resonating throughout the performance is the universal message

that the human spirit can be elevated in the most oppressive conditions, that hope and resilience are indomitable, that mankind can rise above bondage and horror. Schächter and his fellow Jewish prisoners demonstrated that it is possible to respond to the worst of mankind with the best of mankind.

The lessons of Terezín are powerful, dramatic and inspirational, with a contemporary message of hope for all who are caught up in conflict and who hear this story.

Mark Rulison is a seasoned arts administrator with over two decades of experience in concert production, artistic planning, collective bargaining and chorus and orchestra management. In 2002, while on the staff of the Oregon Symphony, Mark produced the premiere performances of Murry Sidlin’s Defiant Requiem: Verdi at Terezín. He has been directly involved in producing every performance since and joined the staff of The Defiant Requiem Foundation as its first full-time employee in 2013.

THANK YOU:

Lobby Curation Provided by the Rodgers Center for Holocaust Education—Chapman University

Dr. Marilyn Harran, Director

Giuseppe Verdi

Born: 1813. Le Roncole, Italy

Died: 1901. Milan, Italy

Requiem

Composed: 1874

World premiere: May 22, 1874, in Milan’s San Marco church

Most recent Pacific Symphony performance: Nov. 3, 2013, with John Alexander conducting

Instrumentation: 3 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 4 bassoons; 4 horns, 8 trumpets (with 4 offstage), 3 trombones, tuba; timpani, percussion; strings; solo soprano, solo alto, solo tenor, solo bass, chorus

Estimated duration: 1:24

LIBRETTO

I. Requiem et Kyrie – *Solo Quartet and Chorus*

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Grant them eternal rest, O Lord,
and let everlasting light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer;
before Thee all flesh shall come.
Grant them eternal rest, O Lord,
and let everlasting light shine upon them.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

II. Dies irae – *Chorus*

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus
cuncta stricte discussurus.

The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl.
How great a terror there will be
when the Judge shall come
who will thresh out everything thoroughly!

Tuba mirum – *Chorus*

Tuba mirum spargens sonum
per sepulcra regionum
coget omnes ante thronum.

The trumpet, scattering a wondrous sound
through the tombs of every land,
will gather all before the throne

Mors stupebit – *Bass*

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Death and nature shall stand amazed
when creation rises again
to answer to the Judge.

LIBRETTO

Liber scriptus – Mezzo-soprano and Chorus

Liber scriptus proferetur
in quo totum continetur,
unde mundus judicetur.

A written book will be brought forth
which contains everything
for which the world shall be judged.

Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

And so when the Judge takes his seat
whatever is hidden shall be made manifest,
nothing shall remain unavenged.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl.

Quid sum miser – Soprano, Mezzo-soprano, and Tenor

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

What shall I, a wretch, say then?
Whom shall I ask to plead for me,
when scarcely the righteous are safe?

Rex tremendae – Quartet and Chorus

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis

King of dreadful majesty,
who freely saves the redeemed,
save me, O Fount of Pity.

Recordare – Soprano and Mezzo-soprano

Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Recall, merciful Jesus,
that I was the reason for Thy journey:
do not destroy me on that day.
Seeking me, Thou didst sit down weary,
Thou didst redeem me, having endured the
Cross: let not such great pains have been in vain.

Juste judex ultionis,
donum fac remissionis
ante diem rationis

Righteous Judge of vengeance,
give me the gift of redemption
before the day of reckoning.

LIBRETTO

Ingemisco - Tenor

Ingemisco tanquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

I groan as one guilty,
and my face blushes with guilt.
spare the suppliant, O God.
Thou who didst absolve Mary [Magdalene]
and hear the prayer of the thief,
hast given me hope as well.
My prayers are not worthy,
but Thou, O good one, show mercy,
lest I burn in everlasting fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

Confutatis - Bass and Chorus

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

When the damned are confounded
and consigned to scarring flames,
call me to be with the blessed.
I pray, suppliant and kneeling,
a heart as contrite as ashes,
take Thou my ending into Thy care.

The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl

Lacrimosa - Solo Quartet and Chorus

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce Deus,
pie Jesu Domine,
dona eis requiem. Amen.

That day is one of weeping
on which shall rise again from the ashes
the guilty man, to be judged.
Therefore spare this one, O God,
merciful Lord Jesus.
Grant them rest. Amen.

LIBRETTO

III. Offertorio – *Solo Quartet*

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti,
et semini ejus.

Hostias et preces tibi,
Domine laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus;
fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti, et semini ejus.

Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the bottomless pit.

Deliver them from the jaws of the lion,
that hell may not swallow them up,
and they may not fall into darkness;
but may the holy standard-bearer Michael
bring them into the holy light,
as Thou didst promise of old to
Abraham and his seed.

We offer unto Thee, O Lord,
sacrifices and prayers of praise.
Do Thou receive them on behalf of those souls
whom we commemorate this day.
Allow them, Lord, to pass from death to life,
as Thou didst promise of old to Abraham and his seed.

IV. Sanctus – *Chorus I and Chorus II*

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

Holy, holy, holy,
Lord God of Hosts!
Heaven and earth are full of Thy glory.
Hosanna in the highest!
Blessed is he that cometh in the name of the
Lord. Hosanna in the highest!

IV. Agnus Dei – *Soprano, Mezzo-soprano, and Chorus*

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis;
cum sanctis tuis in aeternum,
quia pius es.

Let everlasting light shine on them, O Lord,
with Thy saints forever,
for Thou art merciful.
Grant them eternal rest, O Lord,
and let everlasting light shine upon them;
with Thy saints forever,
for Thou art merciful.

VII. Libera me – *Soprano and Chorus*

Libera me, Domine, de morte aeterna
in die illa tremenda;
quando coeli movendi sunt et terra.
Dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from eternal death
on that awful day
when the heavens and earth shall be moved.
When Thou shall come to judge the world with fire.

Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira.

I am seized with trembling and I fear
the time when the trial shall approach, and the wrath
to come.

Quando coeli movendi sunt et terra.

When the heavens and the earth shall be shaken.

Dies irae, dies illa, calamitatis et miseriae,
dies magna et amara valde.

The day of wrath, that day, of calamity and misery,
a dreadful and exceedingly bitter day.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,
and let everlasting light shine upon them.

Libera me, Domine, de morte aeterna
in die illa tremenda.

Deliver me, O Lord, from eternal death
on that awful day.



MURRY SIDLIN *creator & guest conductor*

Murry Sidlin, a conductor with a unique gift for engaging audiences, continues a diverse and distinctive musical career. He is president and creative director of The Defiant Requiem Foundation, an organization that sponsors live concert performances of *Defiant Requiem: Verdi at Terezin* and *Hours of Freedom: The Story of the Terezin Composer*; as well as other projects including the documentary film, *Defiant Requiem*; a new docudrama called *Mass Appeal, 1943*; and The Rafael Schächter Institute for Arts and Humanities at Terezin. In addition, he lectures extensively on the arts and humanities as practiced by the prisoners in the Theresienstadt (Terezin) Concentration Camp.

Sidlin began his career as assistant conductor of the Baltimore Symphony under Sergiu Comissiona and then was appointed resident conductor of the National Symphony Orchestra by Antal Doráti. He has served as music director of the New Haven and Long Beach

symphonies, the Tulsa Philharmonic and the Connecticut Ballet. For eight years, he was resident conductor of the Oregon Symphony and, from 2002 to 2010, he served as dean of the School of Music at The Catholic University of America in Washington, D.C. He has conducted more than 300 concerts with the San Diego Symphony and conducted 18 consecutive New Year's Eve Gala concerts at the John F. Kennedy Center for the Performing Arts in Washington, D.C., with the National Symphony Orchestra. For 33 years, Sidlin was resident artist/teacher and associate director of conducting studies at the Aspen Music Festival where, with conductor David Zinman, he developed the American Academy of Conducting.

Sidlin has also appeared as guest conductor around the world. In the U.S. he has conducted the Atlanta, New Mexico, New Orleans, Pittsburgh, Seattle and St. Louis symphony orchestras; the Colorado, Honolulu, Houston, San Antonio, San Francisco and Utah symphonies; the Florida and Minnesota orchestras; the Chicago Philharmonic; and the Boston Pops. In Canada, he has led orchestras

in Edmonton, Quebec, Vancouver and Victoria. Foreign orchestras Murry Sidlin has worked with include the Czech National, Iceland, Jerusalem, Lithuanian National, MAV (Budapest) and Spanish Radio and Television (Madrid) symphony orchestras; the George Enescu Philharmonic; the Hungarian State Opera Orchestra; I Solisti Veneti; the Konzerthaus Orchester Berlin; the Monte-Carlo Philharmonic Orchestra; the Orquestra Gulbenkian (Lisbon); and the Orchester Wiener Akademie, among many others.

In 1987, Sidlin collaborated with the celebrated American composer Aaron Copland to orchestrate a new chamber ensemble version of Copland's full-length opera *The Tender Land*. Later, he created a suite from the opera to serve as a companion work to Copland's chamber version of *Appalachian Spring*.

Sidlin studied with the legendary pedagogues Leon Barzin and Sergiu Celibidache. He was appointed by Presidents Ford and Carter to serve on the White House Commission of Presidential Scholars. He won national acclaim for the television series *Music Is...*, a 10-part series about music for children that was seen on PBS for five years. In 1997, the National Association of Independent Schools of Music recognized Sidlin as Educator of the Year. He has been featured on NBC's *Today Show*, ABC's *Good Morning America*, CBS *Sunday Morning*, and CNN International. In May 2011, Sidlin received the Distinguished Alumnus Award from the Peabody Conservatory of Johns Hopkins University, his alma mater. In September 2011, the Archbishop of Prague presented him with the medal of St. Agnes of Bohemia for his dedication to illuminating the legacy of Terezin. In January 2013, Sidlin was nominated to the International Board of Governors of the Jerusalem Academy of Music and Dance. Sidlin received the Simon Wiesenthal Center's Medal of Valor on June 11, 2013, for his extraordinary efforts to keep alive the memory of Rafael Schächter.



ROBERT ISTAD *artistic director of Pacific Chorale*

Robert Istad became artistic director of Pacific Chorale in the 2017-18 50th Season, after serving as the Chorale's assistant conductor since 2004.

He has conducted both Pacific Chorale and Pacific Symphony and has prepared choruses for a number of America's finest conductors and orchestras, including: Gustavo Dudamel and the Los Angeles Philharmonic, Carl St.Clair and Pacific Symphony, Esa-Pekka Salonen and the Los Angeles Philharmonic, Nicholas McGegan and the Philharmonia Baroque Orchestra, and Keith Lockhart and the Boston Pops Esplanade Orchestra, as well as conductors Vasily Sinaisky, Sir Andrew Davis, Bramwell Tovey, Thomas Wilkins, John Williams, Eugene Kohn, Steven Mercurio, Richard Kaufman, Eric Whitacre, William Lacey, Giancarlo Guerrero, Marin Alsop, George Fenton, Case Scaglione, Robert Moody, John Alexander, William Dehning and David Lockington.

Istad also serves as professor of music and director of choral studies at California State University, Fullerton, where he conducts the University Singers and Women's Choir in addition to teaching courses in conducting, advanced interpretation and literature. He and his singers were featured at the 2013 ACDA National Conference in Dallas, and the 2012 ACDA Western Division Conference in Reno. Istad's University Singers also performed for the 2013 National Collegiate Choral Organization National Conference in Charleston. Istad and the CSUF University Singers have performed all over the world, including a 2015 residency and performances in Paris, engagements at the 2012 Ottobeuren Festival of Music in Germany, the 2012 Eingen Festival of Music in Germany, a 2010 performance for UNESCO in Pisa, Italy, and in 2008 at the world-famous Liszt Academy of Music in Budapest, Hungary.

Istad received his bachelor's degree in music from Augustana College in Rock Island, Ill., his master's degree in choral conducting from CSUF and his doctor of musical arts in choral music at the University of Southern California. He studied conducting with William Dehning, John Alexander and Jon Hurty.

Istad is president of the California Choral Directors Association, and is in demand as an adjudicator, guest conductor, speaker and clinician throughout the nation.

PACIFIC CHORALE

Founded in 1968, the Pacific Chorale is internationally recognized for its exceptional artistic expression, stimulating, American-focused programming and influential education programs. The chorale presents a season at Segerstrom Center for the Arts and performs regularly with the nation's leading symphonies. It has infused an Old World art form with California's innovation and cultural independence, developing innovative new concepts in programming and expanding the traditional concepts of choral repertoire and performance.

The Pacific Chorale comprises 140 professional and volunteer singers. In addition to its longstanding partnership with Pacific Symphony, the Chorale has performed with such renowned American ensembles as the Los Angeles

Philharmonic, Boston Symphony Orchestra, National Symphony Orchestra, San Diego Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Musica Angelica Baroque Orchestra. Other collaborations within the Southern California community include performances with the Hollywood Bowl Orchestra and the Long Beach, Pasadena and Riverside symphonies. The Chorale has toured extensively in Europe, South America and Asia, and has collaborated with the London Symphony Orchestra, Munich Symphony Orchestra, Orchestre Lamoureux, Orchestre de Saint-Louis-en-Île, National Orchestra of Belgium, China National Symphony Orchestra, Hong Kong Sinfonietta, Estonian National Symphony Orchestra and Argentine National Symphony Orchestra.

The Pacific Chorale can be heard on

numerous recordings, including *American Voices*, a collection of American choral works; *Songs of Eternity* by James Hopkins and *Voices* by Stephen Paulus, featuring Pacific Symphony; *Christmas Time Is Here*; a live recording of Rachmaninoff's *Vespers*; the world premiere recording of Frank Ticheli's *The Shore* for chorus and orchestra; and the world premiere recording of Jake Heggie's choral opera *The Radio Hour*. The Chorale also appears on six recordings released by Pacific Symphony: Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio*, Richard Danielpour's *An American Requiem* and *Toward a Season of Peace*, Philip Glass' *The Passion of Ramakrishna*, Michael Daugherty's *Mount Rushmore*, and William Bolcom's *Prometheus* with pianist Jeffrey Biegel—all conducted by Carl St.Clair.

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JOSHUA'S HORN SOCIETY



The Joshua's Horn Society is a core group of Orange County community leaders with a passion for the arts who provide support and counsel to Pacific Symphony in its commitment to honoring and celebrating Jewish culture. In support of the Symphony's efforts and commitment to build long term partnerships with members of our Jewish population and organizations of Orange County, the Joshua's Horn Society's purpose is to support and guide Pacific Symphony in serving our Jewish Community, including cultural celebrations, stewardship of history, legacy and the ever expanding potential to deepen understanding and our collective commitment to education.

[Represented here is an initial group of Joshua's Horn Society Members. Please see the insert in your program for a fuller list of current Joshua's Horn Society members to date.]

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Dr. Scott Spirzer

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Orange County

Susan Seely, the Olive Tree
Initiative

THE DEFIANT REQUIEM FOUNDATION

The Defiant Requiem Foundation is dedicated to preserving the memory of the prisoners in the Theresienstadt Concentration Camp (Terezín) during World War II, who, despite monumental suffering, disease and the constant presence of death, found hope and inspiration in the arts and humanities. The Foundation is a non-profit 501(c)(3) organization based in Washington, DC.

For more information, please visit www.defiantrequiem.org.

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