

The Contemporary Music Society presents:

MUSICIANS UNITE!

A night of Hanns Eisler songs

performed by the Small Blue Dot Ensemble

October 22 and 23, 2004, 7:30 p.m. – School of Music Organ Hall
Arizona State University

(All songs are performed without pauses—please hold your applause)

Songs from the Workers' Movement

In Praise of Communism.....	All
Supply and Demand.....	Tim
The Love Market.....	Jeff
Failure in Loving.....	Courtney
Mother Beimlein.....	Debi
There's Nothing Quite Like Money.....	Karl
Solidarity Song.....	All

Songs from the War

Ballad of Marie Sanders.....	Debi
Ballad of the Soldier.....	Tim and Courtney
The German Miserere.....	Karl
Song of a German Mother.....	Laura

Songs from Exile

To the Little Radio.....	Tim
The Sprinkling of Gardens.....	Courtney
Easter Sunday, 1935.....	Jeff
The Flower Garden.....	Laura
Hollywood Elegy: The Swamp.....	Debi
Hollywood Elegy: The City is Named After the Angels.....	Jeff
Hollywood Elegy: Hollywood.....	Karl
Nightmare (The Rat Men).....	Courtney
The Landscape of Exile.....	Tim

Songs from East Germany

Song of the Moldau.....	Laura
Sadness.....	Jeff
East German National Anthem.....	All
In Praise of Communism (Reprise).....	Courtney

The Small Blue Dot Ensemble is:

Timothy Glemser, Jeff Jones, Laura Noble, Deborah Popham,
Karl Schindler, Courtney J. Sherman, VOICES
Christi Leman, PIANO Theresa Martin, CLARINET
Holly Perry, VIOLIN Keith Lokey, DOUBLE BASS
Josh Carro, DRUMS

Directed by Anne Dean Schindler

All lyrics by Bertolt Brecht except "Failure in Loving" (Heine), "Nightmare" (Eisler), "Sadness" (Viertel), and "East German National Anthem" (Becher)
(English translations by E. Bentley and K. Schindler)

All songs arranged by Karl Schindler

HANNS EISLER (1898-1962) was born in Leipzig, Germany but moved with his family to Vienna, Austria at an early age. After serving in the Austro-Hungarian army during World War I, Eisler returned to Vienna and shortly thereafter began studying composition with Arnold Schönberg. Although Anton Webern and Alban Berg are more well-known as Schönberg's students, Schönberg himself considered Eisler one of his top students with great promise as a professional composer. Eisler eventually moved away from Vienna—and also from the notion of writing abstract concert music—to live in Berlin and pursue writing "functional music" filled with political and social commentary. There, he became involved in the German workers' movement and met poet and playwright Bertolt Brecht, who would become Eisler's most important collaborator throughout his life. With the Nazi's rise to power in the 1930s, Eisler and Brecht were forced to flee Europe and eventually emigrated to the United States, finally settling in southern California. While writing for Hollywood films, Eisler and Brecht also collaborated on many art songs—yet still filled with political and social commentary. Unfortunately, Eisler's past came to haunt him when the U.S. House Un-American Activities Committee questioned him about joining the Communist Party (either in Germany or the U.S.A.). Even though the committee's accusations could not be proven, Eisler became the first victim of the Hollywood "blacklist" and was forced to leave the U.S. in 1948. Eisler moved to East Germany, where he continued to write—including writing the newly founded country's national anthem. Unfortunately, Eisler's dream of East Germany as a socialist paradise dissolved as he came to see the greed and abuses of those in power.

It is only in recent years that Eisler's music has begun to find an audience again in the United States. Whether its previous absence was due to prejudices or just plain lack of knowledge, it now appears that his music can be heard and appreciated once again.

SPECIAL THANKS TO: Joy Calico, Sabine Feisst, Sharon Jones,
Christi Leman, Randall Shinn, Helena Walkoviak