

JAMES KALLEMBACH
ANTIGONE

The Writings of Sophie Scholl and the White Rose Movement



LORELEI ENSEMBLE
BETH WILLER

JAMES KALLEMBACH

ANTIGONE

The Writings of Sophie Scholl and the White Rose Movement

Prologue

1 Ecce quomodo moritur 2:45

I. Two Sisters

2 Chorus: During the time of the great war 2:01

3 Ismene: My dear sister 2:26

4 Chorus/Antigone: Who could be sure 2:17

5 Chorus: Everywhere and at all times 2:57

II. The Arrest of Antigone

6 Trio/Creon: Then, Creon, knowing that the people 3:00

7 Chorus: O, numberless wonders 4:37

8 Trio: Then, suddenly, a sentry approached 1:02

9 Creon/Chorus: But, lo, what dark sign 1:34

10 Chorus/Antigone: Yea, for these laws 1:25

11 Chorus: The state is never an end 2:19

III. The Death of Antigone

12 Chorus/Antigone: Farewell my friends, my countrymen 2:17

13 Chorus: It seems so, and will be so 1:24

14 Chorus/Duet: Sophie's Dream; Ecce quomodo moritur 6:39

Total Time: 36:42

Lorelei Ensemble

Beth Willer, conductor and artistic director

Sarah Brailey, soprano

Rebecca Myers Hoke, soprano

Jessica Beebe, soprano

Arwen Myers, soprano

Christina English, mezzo-soprano

Sophie Michaux, mezzo-soprano

Stephanie Kacoyanis, alto

Emily Marvosh, alto

Cello Quartet

Caleb van der Swaagh

Lisa Caravan

Michael Unterman

Jonathan Dexter

Soloists

3 Christina English, Ismene

6 Sarah Brailey, Creon

Rebecca Myers Hoke, soprano

Arwen Myers, soprano

Stephanie Kacoyanis, alto

8 Rebecca Myers Hoke, soprano

Arwen Myers, soprano

Stephanie Kacoyanis, alto

9 Sarah Brailey, Creon

14 Sarah Brailey, soprano

Sophie Michaux, mezzo-soprano

Sophie Scholl and her brother Hans were both active in the White Rose resistance during WWII: a nonviolent resistance group of several students and a professor from the University of Munich that wrote and distributed pamphlets denouncing the Nazi government. The White Rose began its activities in 1942. Sophie and Hans Scholl were sentenced to death and executed by guillotine in 1943. Their courageous resolve and persistence in their anti-Nazi views during trial and execution are well documented.

When I began working on this piece, I chose the writings of Sophie Scholl as a starting point in consultation with Beth Willer, the Artistic Director of Lorelei Ensemble. I then chose Sophocles' *Antigone* as a dramatic framework to give structure to the piece. In crafting the libretto, Scholl's writing seemed to meld *directly* into the words of *Antigone*, while the anti-Nazi pamphlets distributed by the White Rose movement served as ideal Greek choruses, delivering the *Antigone* narrative in short, suggestive vignettes.

For me, this ancient play serves to honor and extol the words of Sophie Scholl and the White Rose movement in their timeless, transcendent qualities. The clash between what we hold to be undeniably just and the decrees of those in power was important two thousand years ago in the public spectacle of Greek drama, it was important during WWII, it is important now and it always will be.

—James Kallembach, 2022

JAMES KALLEMBACH's works have been commissioned and performed by Brooklyn Art Song Society, Chorus pro Musica Boston, Lorelei Ensemble, Lydian Quartet, San Francisco Symphony, and Seraphic Fire, among others. He has received honors from ASCAP, ACDA, American Composers' Forum, Pacific Chorale, ALEA III in Boston, and VocalEssence. He has written extensively for the voice, producing a large catalogue of song cycles and oratorios for voices and instruments. His *St. John Passion*, *Four Romantic Songs*, *Most Sacred Body*, and *Antigone* have been commercially recorded. The *Boston Musical Intelligencer* praised him as "a colorful and imaginative orchestrator, word painter, and provider of singable lyrical lines" who could "wring emotion from a dictionary."

Like his compositions, his work as a conductor creates a persistent dialogue between the present and past. He has conducted a substantial catalogue of traditional repertoire, yet he is also a tireless advocate of new choral works, having conducted the premiere of works by William Bolcom, James MacMillan, Shulamit Ran, Sven-David Sandström, and Jerod Impichchaachaaha' Tate. His interpretation of new music has been heralded as "rich and polished" (Chicago Classical Review). His "stylish" and "intimate" performance of Bach's *Mass in B-Minor* was the work of "a first-rate choral conductor and choral scholar," according to the Chicago Tribune. Kallembach is Director of Chapel Music and Senior Lecturer at the University of Chicago, where he conducts choirs and teaches. He lives near Chicago with his wife, soprano Elisabeth Marshall, and son, Otto.



HERALDED FOR ITS “FULL-BODIED AND RADIANT SOUND” (*The New York Times*), **Lorelei Ensemble** is internationally recognized for its bold, inventive programs championing the extraordinary flexibility and virtuosity of the human voice. Led by founder and artistic director Beth Willer, Lorelei has established an inspiring mission, curating culturally-relevant and artistically audacious programs that challenge artists’ and audiences’ expectations.

Lorelei Ensemble collaborates with leading composers to commission new works that expand and deepen the repertoire of sounds, timbres, words, and stories that women use to reflect and challenge our world. This new repertoire for women’s and treble voices allows unparalleled music making that is born from the unique position of power and cultural influence that women hold. Collaborating composers include David Lang, Julia Wolfe, George Benjamin, Kati Agócs, Lisa Bielawa, Kareem Roustom, Jessica Meyer, and more.

Lorelei Ensemble maintains a robust national touring schedule, including recent collaborations with the Boston Symphony Orchestra, Boston Modern Orchestra Project, and Tanglewood Music Center Orchestra, and performances at Carnegie Hall, the Metropolitan Museum of Art, and Boston’s Symphony Hall.

On the New Focus, Sono Luminus, Cantaloupe, and BMOP Sound labels, Lorelei has recorded the music of Kati Agócs, Peter Gilbert, James Kallembach, William Billings, Guillaume Du Fay, Alfred Schnittke, and many others. Recent releases include David Lang’s *love fail* (Cantaloupe 2020) and *Impermanence* (Sono Luminus 2018).

loreleiensemble.com

TEXTS from *Sophie Scholl and The White Rose Movement* are in italics. The source for each of these texts is indicated in brackets. All other text is by Sophocles except the Latin motet text, *Ecce quomodo moritur*. All texts have been slightly adapted for musical reasons. The narrative synopses in the libretto are written by the composer. This libretto was compiled by the composer.

[22 September 1942, Sophie Scholl to her father]

*The quiet majesty of the mountains makes the
Tragic acts of our time seem insane.
The people stand over their machines
Obeying a power they themselves created.
It has become their master.*

PROLOGUE

Ecce quomodo moritur Behold how the righteous one dies

I. TWO SISTERS

Chorus

During the time of the great war there were two sisters. One was called Ismene and the other, Antigone. Their uncle Creon had won power in the city, and he had determined to punish all that dared defy the throne. Antigone's brother had died in the battle, and his body was left unburied by Creon's decree because he had fought against him. When Antigone heard this, she was greatly distressed, and, under cover of night, summoned her sister.

Ismene

My dear sister...
look at the two of us, left so alone,
we must not bury our brother.
Think of the death we'll die
if we violate the law.
Think of the death we'll die
if we go against the throne.
What a death we'll die!
I must beg the dead to forgive me,
I have no choice.

Antigone

[(late March) 1942, Sophie Scholl to Lisa Remppis]
*Who could be sure that the world would not perish
If one star was missing from the sky?*

[9 August 1942, diary of Sophie Scholl]
*But mustn't we all be, at all times,
Prepared for the gods to call us to account?
A bomb could kill us all as we sleep
But my guilt would be no less
Than if I perished with the earth and all the stars.*

So, do as you like, whatever suits you best-
I will bury him myself.
And if I die in the act, that death will be a glory...
An outrage sacred to the gods!

Chorus

[The White Rose, Fourth Pamphlet]

*Everywhere and at all times evil is lurking in the dark,
Waiting for the moment when the people are weak...
Then, behold! Those prophets and saints appear
To halt the downward course.
Without higher truth
They are like a rudderless ship,
An infant without a mother,
A cloud dissolving into thin air.*

II. THE ARREST OF ANTIGONE

Trio

Then, Creon, knowing that the people were uneasy in time of war, spoke to the elders of the city, proclaiming peace and threatening the enemies of the state, saying:

Creon

Citizens, the ship of the state is safe. The gods who rocked her,
have righted her once more....
I could never stand by silent, watching destruction march against our city,
Nor could I ever make that man a friend who menaces our country.
Remember this: our country is our safety.

Chorus

O, numberless wonders that walk the world
But none the match for man-
That great wonder, crossing the great, heaving gray sea,
driven on by the blasts of winter,
she holds her steady course.

Woman and man, the skilled, the brilliant!
Ingenious past all measure
Past all dreams, the skills within their grasp-
They forge on, now to destruction
Now again to greatness.
When they weave in the laws of the land
And the justice of the gods
Human and city rise high-
But the city casts out
The one who weds himself to inhumanity.

Trio

Then, suddenly, a sentry approached leading Antigone in chains, saying that she had buried her brother.

Creon

But, lo, now what dark sign?

Antigone, led in chains.

You, with your eyes on the ground— speak up.

Do you deny it, yes or no?

Had you the gall to break this law? Did you break the law?

Antigone

Yea, for these laws were not ordained by Zeus,

And she who sits enthroned with gods below,

Justice, enacted not these human laws.

Nor did I deem that thou, a mortal man,

Could'st by a breath annul and override

The immutable laws of Heaven.

[24 June 1942... sheet from a letter by Sophie Scholl, probably to Fritz Hartnagels]

*Man may disrupt this earthly harmony
but the roaring of the offended earth
will soon drown out all cries for peace.*

Chorus

[The White Rose, Second Pamphlet]

The state is never an end in itself;

It is important only as a condition

under which the purpose of mankind can be attained,

and this purpose is none other

than the development of all of man's powers.

If a state prevents the development

of the capacities which reside in man,

then it is reprehensible and injurious,

no matter how excellently devised, nor how mighty,

no matter how perfect in its own way.

III. THE DEATH OF ANTIGONE

Antigone

Farewell my friends, farewell my countrymen,

a last farewell; my journey's done.

No youth have sung the bridal song for me,

No maids adorn my bed

with flowers from the lea,

For death calls his unwed bride.

No song for me, it's death I wed.

No flowers for me, it's death I wed.

Chorus

[The White Rose, Second Pamphlet]

*It seems so, and will be so,
if man does not awake from his stupor,
if he does not protest
if he shows no sympathy,
no, much more: a sense of complicity
he himself is to blame.
He is guilty, guilty, guilty.*

EPILOGUE

Sophie's Dream

[9 August 1942, diary of Sophie Scholl]

Last night I dreamt that I was walking with my brother Hans. Our arms linked, I was lifted off the ground and soared through the air. Then Hans said, "I know a simple proof of God's existence in the world. To prevent the world from becoming polluted with our stale breath, God fills the world with his own breath. Then he raised his face to the gloomy sky, and, drawing a deep breath, his breath streamed forth in a bright, blue jet as it rose into the sky, driving the murky clouds away, until the sky above was as flawlessly blue as blue could be.

*Ecce quomodo moritur
Et nemo percipit corde...
Erit in pace memoria eius.*

Behold how the righteous one dies
And no one understands...
Their memory shall be in peace.

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Producer: **Jesse Lewis**

Recording Engineer: **Kyle Pyke**

Mixing Engineers: **Kyle Pyke, Jesse Lewis**

Mastering Engineers: **Christopher Moretti, Shauna Barravecchio**

Label Manager: **Dan Lippel**

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Lorelei Ensemble photo by **Allana Taranto**, Ars Magna Studios

For more about everything you hear on this recording,
visit loleleensemble.com, jameskallembachmusic.com or newfocusrecordings.com

As always, we thank you for your invaluable support.

James Kallembach's *Antigone: The Writings of Sophie Scholl and the White Rose Movement* was commissioned by Lorelei Ensemble and Carson Cooman, and premiered by Lorelei Ensemble on June 10, 2017 at Boston University's Marsh Chapel.

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... Namen der ganzen deutschen Jugend fordern wir von dem St
ers die persönliche Freiheit, das kostbarste Gut des Deutsch
as er uns in der erbärmlichsten Weise betrogen hat.
n einem Staat rücksichtsloser Knebelung jeder freien Meinungs
wir aufgewachsen. HJ, SA, SS haben uns in den fruchtbarsten
en unseres Lebens zu uniformieren, zu revolutionieren, zu ma
ucht. Weltanschauliche Schulung⁹ hiess die verächtliche Me
reiments Selbstdenken und Selbstwerten in einem Nebel leerer
ticken. Eine Lehrerauslese, wie sie teuflischer und bornierter
at gedacht werden kann, zieht ihre künftigen Parteibonzen auf
zu gottlosen, schamlosen und gewissenlosen Ausbeutern und K
an, zur blinden, stupiden Führergefollgschaft. Wir „Arbeiter d
on gerade recht, dieser neuen Herrenschicht den Knüppel zu ma
ofer werden von Studentenföhrrern und Gauleiteraspiranten wie
asregelt, Gauleiter greifen mit geilen Spässen den Studentinn
e. Deutsche Studentinnen haben an der Münchner Hochschule auf
ung ihrer Ehre eine würdige Antwort gegeben, Deutsche Studente
ihre Kameraföhnnen eingesetzt und standgehalten. Das ist ein
mpfung unserer freien Selbstbestimmung, ohne die geistige We
chaffen werden können. Unser Dank gilt den tapferen Kameradin
eraden, die mit leuchtendem Beispiel vorangegangen sind!
Es gibt für uns nur eine Parole: Kampf gegen die Partei! Hera
teigliederungen, in denen man uns politisch weiler mundtot ha
aus aus den Hörsälen der SS- Unter- oder Oberföhrrer und Parte
recht uns um wahre Wissenschaft und echte Geistesfreiheit! Kei
l uns schrecken, auch nicht die Schliessung unserer Hochschule
Kampf jedes einzelnen von uns um unsere Zukunft, unsere Frei
e in einem seiner sittlichen Verantwortung bewussten Staatswe
Freiheit und Ehre! Zehn lange Jahre haben Hitler und seine Ge
den herrlichen deutsche Werte bis zum Ekal ausgequetscht, abg
drecht, wie es nur Dilettanten vermögen, die die höchsten Wert
ion vor die Säue werfen. Was ihnen Freiheit und Ehre gilt, hat
Jahren der Zerstörung aller materiellen und geistigen Frei
lichen Substanz im deutschen Volk gemühsam gezeigt. Auch Ge
tschen hat das furchtbare Blutbad die Augen geöffnet, das die
Freiheit und Ehre der deutschen Nation in ganz Europa angeri