

For Immediate Release



**CEDILLE RECORDS RELEASES
TENOR IAN KOZIARA AND PIANIST BRADLEY MOORE'S
SILENCED – UNSUNG VOICES OF THE 20th CENTURY,
AUGUST 23**

The program shines a light on lesser-known art songs by composers Franz Schreker, Vítězslava Kaprálová, Viktor Ullmann, and Alexander von Zemlinsky, whose musical achievements were overshadowed by the oppression of the Third Reich



CHICAGO, IL (July 26, 2024) — Cedille Records announces the release of [*Silenced – Unsung Voices of the 20th Century*](#) on **Friday, August 23, 2024**. Featuring tenor **Ian Koziara** and pianist **Bradley Moore**, this recording highlights works by Franz Schreker (1878–1934), Alexander von Zemlinsky (1871–1942), Viktor Ullmann (1898–1944), and Vítězslava Kaprálová (1915–1940). These composers, distinguished in their lifetimes, faced significant challenges and disruptions due to the oppressive regime of the Third Reich, leading to their music being historically underrepresented on recordings.

The New York Times describes Ian Koziara as “an exciting Wagner tenor.” Together with his musical partner, distinguished pianist and conductor, Bradley Moore, Koziara presents these lesser-known art songs, almost all recorded in the tenor voice for the first time. Koziara is a specialist in repertoire from this period, having recently performed and recorded the role of Fritz in Franz Schreker’s opera, *Der Ferne Klang*, with Oper Frankfurt, a portrayal *Pizzicato* described as “a passionate and vocally remarkable performance.” He also often sings works by Richard Strauss, a contemporary of the composers on this recording, and regularly performs in operas by Richard Wagner, whose music clearly influenced the composers featured on this recording.

Silenced – Unsung Voices of the 20th Century pays tribute to four composers whose music, particularly their art songs, has been lamentably under-recorded. These pieces exhibit expressive eloquence, crafted with remarkable musical creativity and insightful interpretation of text. The program showcases the rich, operatic German harmonies of early 20th-century composers Franz Schreker and Alexander von Zemlinsky, as well as the esoteric textures of Viktor Ullmann, who composed his *Hölderlin-Lieder* and *Drei Lieder*, Op. 37 during his internment at the Terezin concentration camp. The program especially highlights the lesser-known Vítězslava Kaprálová, whose brief life belied her extraordinary talent and technical prowess. Her passion for song and poetry is evident in her song cycles featured on this recording. Regarding the program, Ian Koziara writes:

"This album celebrates four composers whose identities and tonal languages stood at odds with the rigid conformity of their era. They exemplify the characteristics that make art great: formal rigor, original thought, and an abiding interest in depiction of human inner life with all its joys and contradictions. Nowhere has the contradiction between human artistic impulse and societal rigidity been more stark than the first half of the 20th-century.

The centerpiece of this album is the work of Vítězslava Kaprálová, an extraordinary woman struggling against the conventions of her time, and yet capable of remarkable conventional success. That meteoric rise only ended when the Nazis revoked her scholarship and made her continued study impossible. Only in a climate as brutal as Europe in the Second World War could a 23-year-old woman open the premiere new music festival of her era, beating out contemporaries like Webern and Bartok, and die not two years later in a refugee camp. Her legacy ended before it could begin."

Franz Schreker, born Franz Schrecker in 1878, had a thriving career in the early 20th century. His complex compositions, particularly his operas, *Der ferne Klang* and *Die Gezeichneten*, gained recognition for their intricate textures and expansive emotional range. With the rise of National Socialism and the spread of antisemitism in Germany, however, Schreker's music was labeled “degenerate,” leading to his dismissal from prominent positions and the subsequent suppression of his works. His legacy suffered considerable neglect due to the political climate of his time, only to be rediscovered and appreciated many decades later. Schreker's natural talent for creating

expressive and melodious music is evident in his more than 40 songs. His *Fünf Lieder*, Op. 4, feature five songs set to texts by luminaries such as Tolstoy, legal scholar Karl Freiherr von Lemayer, and poet Theodor Storm. These compositions showcase Schreker's ability to amplify emotional narrative through varied piano accompaniments—from slow chords to vigorous sextuplets—highlighting his skill at enhancing text with complex musical expressions.

Vítězslava Kaprálová was a Czech composer and conductor whose career was tragically brief due to her untimely death at the age of 25. She left behind an impressive musical legacy, nonetheless. As the first female conductor to direct the Czech Philharmonic (with which she conducted her own *Military Sinfonietta*) and other major orchestras, Kaprálová broke significant gender barriers in the classical music world. Her compositions, which include orchestral works, chamber pieces, and songs, are celebrated for their lyrical beauty and innovative use of form. Kaprálová's vocal compositions, such as her two songs Op. 4, reveal her instinct for expressive and expansive writing from as young as 17. The works heard here range from the serene *Jitro* to the melancholic *Osiřely*, offering wide contrasts and vivid imagery. Her Opp. 10 and 12, set to texts by notable Czech poets Jaroslav Seifert and Jan Čárek, explore themes from divine guardianship to existential reflections against nature's vast landscapes, all marked by her dynamic and somber piano accompaniments. Finally, *Sbohem a šáteček* (Waving Farewell), Op. 14, captures the poignancy of parting with tender lyricism and passionate outbursts, encapsulating her technical sophistication and ability to convey deep emotions.

Alexander von Zemlinsky, a pivotal figure in the transition from Romanticism to Modernism, was born in Vienna and recognized by figures including Johannes Brahms. Zemlinsky influenced students (among them Arnold Schoenberg) with compositions celebrated for their lyrical intensity and complex harmonies. After fleeing Nazi Germany in 1933, he settled in the United States in 1938, living out his final years with little recognition. Zemlinsky is celebrated for his *Lyrische Symphonie* (1923), one of the 20th century's greatest works for vocal soloists with orchestra. His operas, particularly *Der König Kandaules* (1936), *Eine florentinische Tragödie* (1917), and *Der Zwerg* (1922), have gained international acclaim in recent decades. His *Fünf Gesänge*, Op. 8, showcase his sensitive vocal and piano composition, from the solemn *Turmwächterlied*, with its stately vocal lines, to the dynamic *Tod in Ähren*, depicting a dying soldier's final thoughts. *Mit Trommeln und Pfeifen* offers a march-like rhythm reflecting on military life, while *Herbsten* portrays the melancholy of life's end through uneasy movements in F-sharp minor, illustrating Zemlinsky's profound ability to convey emotional landscapes.

Viktor Ullmann, born in Austrian Silesia (modern Czechia) and of Jewish descent, was mentored by Zemlinsky and made significant contributions as a chorus master and opera conductor in Prague, producing notable works such as his *Symphonic Fantasy* and *Concerto for Orchestra*. His promising career was tragically disrupted by WWII and the rise of National Socialism. After resettling in Prague and composing his opera, *Der Sturz des Antichrist*, as a searing critique of tyranny, he and his wife were deported to the Terezin concentration camp in 1942. There, Ullmann composed over 20 works, including the opera *Der Kaiser von Atlantis*, before he was

murdered at Auschwitz in 1944. Ullmann's *Drei Lieder*, Op. 37, set to texts by Swiss poet Conrad Ferdinand Meyer, showcase his mastery in blending unsettled harmonies with demanding vocal lines, from the rhythmic *Schnitterlied* celebrating labor to the solemn *Die Schweizer*. His *Hölderlin-Lieder*, set to the philosophical verses of Friedrich Hölderlin, further explore mysticism and nature, demanding extensive vocal ranges and emotional depth, exemplified in *Sonnenuntergang* and *Der Frühling*, and culminating in the complex emotional narrative of *Abendphantasie*, ending in a serene F major resolution.

The album is made possible by a generous gift from Patricia Kennedy and Gergory O'Leary; the [Ruth Bader Ginsburg Fund for Vocal Recordings](#) at Cedille Records, honoring the late Justice's love of vocal music; and generous support from Eva Fishell Lichtenberg and Arnold Tobin, who dedicated their donation to the memory of Eva's parents, Margaret and Walter Fishell. Eva and her parents were born in Liberec, Czechoslovakia, now Czechia. Alone among an extensive family, they survived the Holocaust through an arduous journey to the United States (1938–1941). Presenting the music of composers who lived, worked, and/or were imprisoned in the former Czechoslovakia is a tribute to their personal histories.

ABOUT THE ARTISTS

Reviewing a recent performance in Belgium, *La Libre* raved “a tenor is born. **Ian Koziara** is not only a born performer capable of conveying all his character's complex contradictions, but also an incredible voice with rich and substantial highs, a generous middle range, and resonant lows, all with remarkable cohesion and agility.”

A Chicago native, Ian made his Metropolitan Opera debut in 2017 as Enrique in Thomas Ades' *The Exterminating Angel*. He enjoys a rich and varied operatic career, specializing in German Romantic opera as well as the heroic roles of Mozart and Handel. His repertoire includes oddities such as Rudi Stephan's *Die Ersten Menschen* and Franz Schreker's *Der Ferne Klang*, as well as title roles in warhorses such as *Idomeneo* and *Parsifal*, with artistic organizations ranging from The Met, LA Phil, and Carnegie Hall to Oper Frankfurt, the National Opera of Wallonia, and Teatro La Fenice. Described as “an exciting Wagner tenor” (*New York Times*), “a wonderful artist” (*Washington Post*), and a “title role tour-de-force” (*La Libre*) for his many and varied performances around the world, Ian has worked with many of the world's greatest conductors, including Gustavo Dudamel, James Levine, and Bertrand de Billy. Equally at home in concert as in opera, Ian enjoys a wide non-operatic repertoire, including major works by Monteverdi, Honegger, Stravinsky, Schubert, and Elgar.

In 2024–2025, Ian opens Chicago Opera Theater's season with the North American premiere of *Leonora* by Italian Classical-era composer Fernando Paër. Conducted by Dame Jane Glover, the opera is an adaptation of the same story that later inspired Beethoven's *Fidelio* and runs concurrently to the Lyric Opera of Chicago's presentation of the Beethoven. Ian also performs the title role in *Idomeneo* at the Teatro Real Madrid, Gran Teatre del Liceu, Freiburger

Barockorchester, and Elbphilharmonie Hamburg, and makes his role debuts in the title role of *Parsifal* and as Morozov in Janáček's *Aus Einem Totenhaus* at Oper Frankfurt.

Ian attended the Lawrence University Conservatory and Rice University Shepherd School of music. He was a three-season member of the Lindemann Young Artist Development Program at the Metropolitan Opera and performed summer residencies at Wolf Trap Opera, the Ravinia Festival, and the Glimmerglass Festival. Ian lives just outside Chicago with his husband and two cats.

Bradley Moore has appeared in recital with Renée Fleming, Susan Graham, Ian Koziara, Ryan Speedo Green, Jamie Barton, Christine Goerke, Angela Meade, Eric Owens, and Eric Cutler, among others. He has been a piano soloist with orchestras including the National Symphony Orchestra and Buffalo Philharmonic. He performed the Martinů Harpsichord Concerto with the San Francisco Ballet for the world premiere of Mark Morris' *Beaux*, and has also been heard as a recitative accompanist and continuo player with the Met Orchestra, Wiener Philharmoniker, Los Angeles Philharmonic, and Met Chamber Ensemble. His discography includes *The House Without A Christmas Tree* and a recital with Melody Moore for Pentatone, recitals with Eric Cutler for EMI Classics and clarinetist Julian Bliss on Signum Classics, and a recital of songs by Daron Hagen on Arsis Audio.

Mr. Moore conducted the world premieres of Ricky Ian Gordon's *The House Without a Christmas Tree* and Laura Kaminsky's *Some Light Emerges* at the Houston Grand Opera, and led the company's revival of Rachel Portman's *The Little Prince*, as well as performances of *Tosca*, *L'elisir d'amore*, and *The Magic Flute*. He conducted *Ariadne auf Naxos*, *Dead Man Walking*, *The Cunning Little Vixen*, and *The Crucible* at the Miami Music Festival and *Madama Butterfly* at the Castleton Festival. He has been Associate Music Director at the Houston Grand Opera and assistant conductor at the Metropolitan Opera, Salzburg Festival, Opéra National de Paris, Canadian Opera Company, and Los Angeles Opera.

ABOUT CEDILLE RECORDS

Launched in November 1989 by James Ginsburg, Grammy Award-winning Cedille Records (pronounced say-DEE) is dedicated to showcasing and promoting the most noteworthy classical artists in and from the Chicago area. A nonprofit record label, Cedille's mission is to produce and disseminate audiophile recordings presenting the finest classical music performers and composers in and from Chicago. The recordings further the careers and legacies of these Chicago artists as Cedille invests in not only the recordings but in the artists represented on them. The label's catalog of more than 200 front-line albums brims with attractive, off-the-beaten-path repertoire from the Baroque era to the present day, including world premieres of more than 400 classical compositions. Works from the classical canon, when they do appear, are usually heard in particularly imaginative pairings. Cedille never removes albums from its catalog and each recording is a permanent documentation of the artist's work. With more

than 180 Chicago artists and ensembles, over 80 making their professional recording debuts on the label, Cedille brings the area's most significant classical music artists to a worldwide listening public. Cedille recordings are available on CD, as MP3 and hi-resolution FLAC downloads, and on all major streaming platforms.

SILENCED – UNSUNG VOICES OF THE 20th CENTURY

IAN KOZIARA, TENOR

BRADLEY MOORE, PIANO

CEDILLE RECORDS — CDR 90000 231

[Press only download](#)

FRANZ SCHREKER (1878–1934)

From Fünf Lieder, Op. 4 (6:52)

1. I. Unendliche Liebe (1:52)
2. II. Frühling (1:38)
3. III. Wohl fühl ich wie das Leben rinnt (3:16)

VÍTĚZSLAVA KAPRÁLOVÁ (1915–1940)

Dvě písně, Op. 4 (4:31)

- 4 I. Jitro (2:00)
- 5 II. Osiřelý (2:28)

VIKTOR ULLMANN (1898–1944)

Drei Lieder, Op. 37 (5:45)

- 6 I. Schnitterlied (1:07)
- 7 II. Säerspruch (1:55)
- 8 III. Die Schweizer (2:36)

VÍTĚZSLAVA KAPRÁLOVÁ

Jablko s klína, Op. 10 (8:06)

9. I. Píseň na vrbovou píšťalku (1:25)
10. II. Ukolébavka (2:01)
11. III. Bezvětrí (1:49)
12. IV. Jarní pouť (2:39)

ALEXANDER VON ZEMLINSKY (1871–1942)

Fünf Gesänge, Op. 8 (16:08)

13. I. Turmwächterlied (6:36)
14. II. Und hat der Tag all seine Qual (3:52)
15. III. Mit Trommeln und Pfeifen (1:58)
16. IV. Tod in Aehren (3:29)

17. Herbst (1:30)

VIKTOR ULLMANN

18. Schwer ist's, das Schöne zu lassen (4:27)

VÍTĚZSLAVA KAPRÁLOVÁ

Navždy, Op. 12 (6:25)

19. I. Navždy (2:25)

20. II. Čím je můj žal (2:18)

21. III. Ruce (1:35)

VIKTOR ULLMANN

Hölderlin-Lieder (8:25)

22. I. Sonnenuntergang (1:34)

23. II. Der Frühling (1:33)

24. III. Abendphantasie (5:13)

VÍTĚZSLAVA KAPRÁLOVÁ

25. Sbohem a šáteček, Op. 14 (5:46)

Total time: 68:45

Producer: James Ginsburg

Engineer: Bill Maylone

Recorded July 26–28, 2023 in the Mary Patricia Gannon Concert Hall at DePaul University,
Chicago, IL.

###

Shuman Public Relations

Lisa Jaehnig | lisa@shuman-pr.com

Constance Shuman | connie@shuman-pr.com

Christina Bianco | christina@shuman-pr.com

Harrison Hicks | harrison@shuman-pr.com