



ARC



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Leslie & Anna Dan and Family
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Tanenbaum Foundation

Presented in Association with



MUSIC IN ~~EX~~ILE



ARC's weekend of concerts and lectures presented under the rubric of *Music in Exile*, builds on the critical and artistic success of *Music Reborn*, the 2003 series in which ARC explored the music of the Holocaust. It too incorporated the talents of our extraordinarily accomplished Glenn Gould School students. *Music in Exile* features several premieres, a constellation of fascinating unknown works, and the participation of distinguished musicians and scholars from Germany, the US and Canada.

Artistic suppression remains a bellwether for totalitarianism and bigotry – alas we have no shortage of contemporary examples – and I am convinced that the significance of projects like *Music in Exile* extends well beyond the works themselves. Examining their worth and the context of their composition addresses broader issues of intolerance, prejudice and censorship and that discussion provides us with a moral compass which points us inexorably towards inclusion and understanding.

The lessons and relevance of *Music in Exile* will benefit not only our faculty and our students but the many thousands of audience members who experience the series on the air. I know you will find the weekend a stimulating and exciting journey.

A handwritten signature in black ink, reading "Peter Simon". The signature is fluid and cursive, with a large, stylized 'P' and 'S'.

Dr. Peter Simon
President, The Royal Conservatory of Music



ARC's first series devoted to the musical consequences of the Third Reich, *Music Reborn* (presented in November, 2003), focussed particularly on the works of musicians who perished at the hands of the Nazis. The scope of the second, *Music in Exile*, is broader, exploring the works of composers who were fortunate enough to find sanctuary outside German-occupied Europe. A few – Kurt Weill, Hindemith and Stravinsky are probably the best examples – found almost immediate celebrity and success. But many who had previously enjoyed the esteem, influence and security of belonging to German and Austrian institutions, faded from view once they had emigrated, and much of their music sank into oblivion after their deaths.

A move from Berlin to America presented all manner of economic, social and linguistic challenges. On arrival composers generally had neither an audience for their music, nor a vehicle with which to promote it; no way of transferring publishing rights, nor of sustaining their European prestige. Most importantly, as Bruno Walter observed: "Anxiety concerning the fate of friends we had left behind in Europe and the welfare of those who were forced to build up a new existence in the US was our constant companion during the first years of our settlement in America."

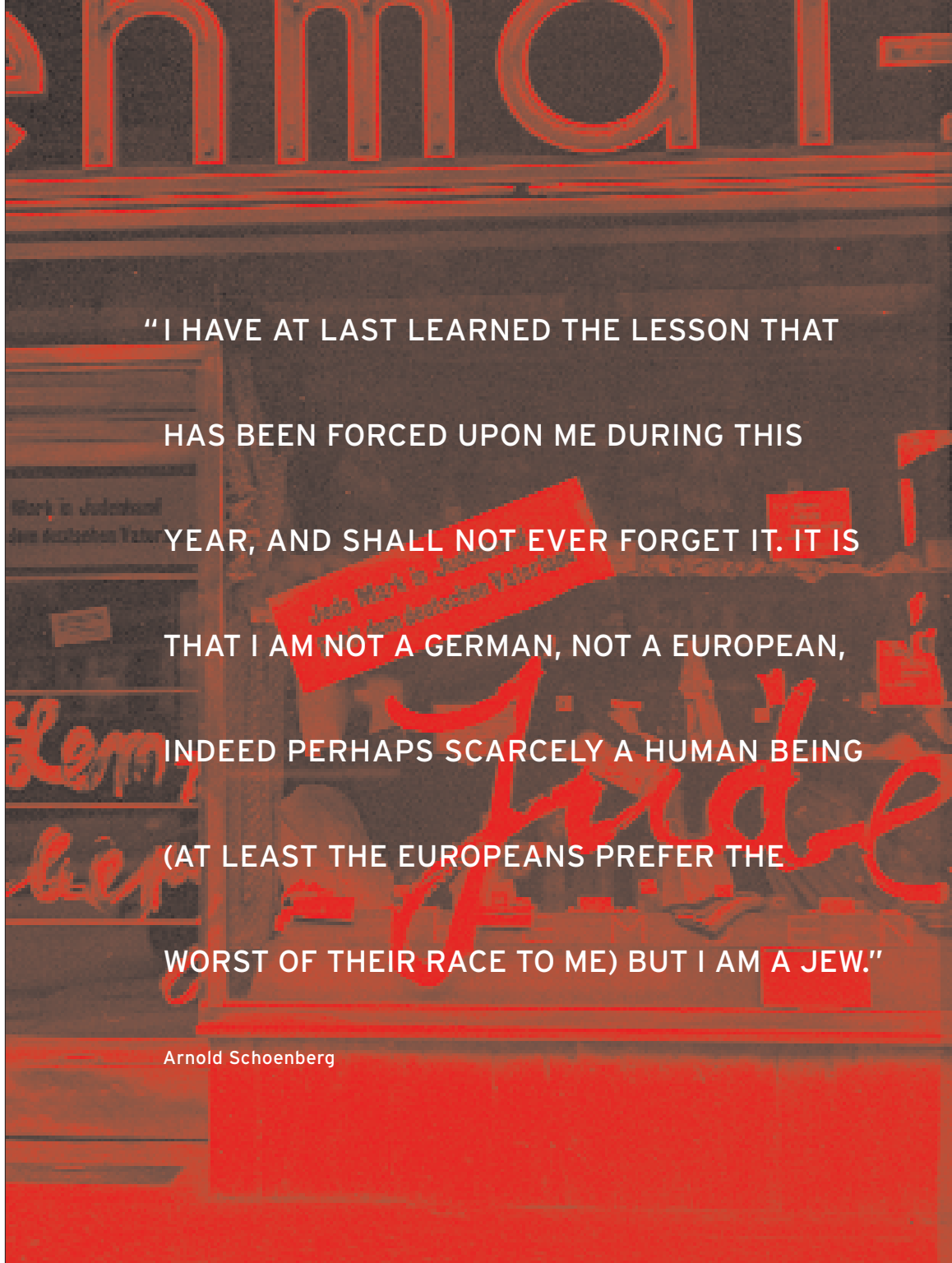
The "internal exile" of the German composers who refused to collaborate with the *Reichsmusikkammer*, and who remained unperformed during the Reich years, is an area that has only recently begun to receive attention; composers such as Karl Amadeus Hartmann, Walter Braunfels, Philipp Jarnach and Heinrich Kaminski. While their marginalisation in the 30s and 40s is readily accounted for, their obscurity after the war is perhaps less easily explained. The conductor John Mauceri has commented that a majority of the émigré composers who escaped the Holocaust, then lived through a second period of discrimination under a modernist and unforgiving establishment headed by Karlheinz Stockhausen and Pierre Boulez. It considered the traditional language of the older generation an anachronism – irrelevant, and unworthy of study or performance. However, after the war both German and Jewish traditionalists were obliged to endure this institutionalized intolerance. The eminent German musicologist Albrecht Dümling has made a particular study of the "internal exiles" and his participation in *Music in Exile* is enthusiastically welcomed.

The sheer number and diversity of exiled composers and the difficulty of locating and obtaining their scores has presented several programming

challenges. There is a massive inventory of unplayed and unknown chamber music, and to present a single concert of music by the “internal exiles”, and two devoted to composers whose names are perhaps a little more widely known, but nevertheless conspicuously absent from regular concert programs, can offer no more than a very modest sampling. But we hope that their musical spirit, their craftsmanship and their ability to engage and entertain will make a clear case for their reassessment and more regular inclusion – composers such as Karl Weigl, Alexander Tansman, Mario Castelnuovo-Tedesco, Mieczysław Weinberg and Alexander Zemlinsky.

The remaining concert is a double bill: an early music-theatre piece by that most celebrated of émigrés, Kurt Weill – the *Songspiel Mahagonny*, his first collaborative venture with Berthold Brecht – and Marc Neikrug’s *Through Roses* (premiered in 1980). While Mr Neikrug is an American, born a year after the war’s end, *Through Roses* addresses themes which resonate perfectly with the *Music in Exile* series. Scored for an instrumental ensemble and actor, the work explores alienation, confusion and cultural loss in so absorbing a manner that the piece has now become a staple of the European repertory. The present performance is a Canadian premiere and we are delighted to stage it with the celebrated actor Saul Rubinek, and the composer conducting.

ARC and the RCM are also very pleased to welcome back Bret Werb, resident musicologist of the US Holocaust Memorial Museum in Washington. His work on the Weill/Hecht pageant *We Will Never Die* provides remarkable insights into the racial politics of 1940s America and its government’s response to the growing evidence of the Holocaust.



“I HAVE AT LAST LEARNED THE LESSON THAT
HAS BEEN FORCED UPON ME DURING THIS
YEAR, AND SHALL NOT EVER FORGET IT. IT IS
THAT I AM NOT A GERMAN, NOT A EUROPEAN,
INDEED PERHAPS SCARCELY A HUMAN BEING
(AT LEAST THE EUROPEANS PREFER THE
WORST OF THEIR RACE TO ME) BUT I AM A JEW.”

Arnold Schoenberg

BEFORE THE STORM

It is nearly 75 years since a parade of flaming torches surged down the Wilhelmstrasse in celebration of Adolf Hitler's appointment as Reichskanzler – the “indescribable enthusiasm ... the rising of a nation”, as Joseph Goebbels so delightfully characterized the events of January 30, 1933. Thousands joined in the ecstatic singing of the “Horst Wessel Song”, a folk tune adulterated with a militaristic, Wagnerian flavour and dressed in lyrics both shrill and belligerent:

*“For the last time the call will now be blown
For the struggle we now all stand ready
Soon Hitler-flags will fly over every street;
Slavery will last but a little longer.”*

We can be thankful that it is this song, rather than the Mozart, Beethoven and Brahms appropriated by the Reich, that provides us with the perfect expression of legitimate Nazi *Kultur*. And it was a relatively benign overture, given the terror that was already seeping into the lives of the men and women considered a threat to aryan purity.

Before the rise of fascism, Jews occupied prominent positions in every compartment of Germany's sophisticated musical life: as songwriters, librettists, lyricists, arrangers and orchestrators, publishers, conductors, broadcast technicians, orchestral players, agents, soloists and of course composers. Of the latter, many occupied influential positions, and although Joseph Goebbels soon branded them avant-gardists and Bolsheviks – and some were indeed left-wing sympathisers – most composers and performers were fairly conservative. It was their Jewish or partly-Jewish identity – acknowledged by them or not – that qualified their music as *entartet* (degenerate) rather than anything intrinsic to the compositions themselves. And hence the *Reichsmusikkammer's* bizarre *reductio* which led to a ban of Mendelssohn's works and its efforts to replace his incidental music to *A Midsummer Night's Dream*.

TO WEATHER THE STORM

As Hitler cheered Germany's resident anti-semitism to a malignant roar, and widened the scope of the race laws first introduced in early 1933, Jewish emigration

“I know how men in exile feed on dreams of hope.”

Aeschylus

accelerated. There were some 540,000 Jews in Germany at the start of 1933 – about 1% of the total German population, and proportionally fewer than the number of German-speakers in present day Canada. Within a year 37,000 had emigrated. But over the following four years, the numbers actually *decreased* to between 21,000 and 25,000. Saul Friedländer (*Nazi Germany and the Jews*) explains that despite the increasingly discriminatory laws, economic inequity, segregation and overt persecution, most Jews felt that they could “weather the storm”. While there was an increased sense of anxiety, there was little outright panic. Many among the intelligentsia had long questioned the durability of the National Socialist Party. After all, it had started off as little more than a gang of opportunistic thugs under the leadership of a rather flabby and ill-educated corporal. Hitler's vulgar Austrian accent and preposterous toothbrush moustache had suggested, to them at any rate, something rather less than charisma. Even given Germany's parlous economic state and mounting unemployment, few had thought that hoarse rabble-rousing could threaten President Hindenburg's conservative status-quo, fewer that Hitler would develop into a nation-builder or populist *Führer*.

A decision to emigrate required courage and confidence, most importantly perhaps, the ability to imagine a different life:

“Flight also required a quality of despair, a conviction (true as it turned out, but not wholly predictable) that things would never get better, and that the only alternative was death [...] most people do not lead political lives; they do their best to avoid politics. And the reasons for staying or not staying were completely conventional – a job lost or a job that seemed worth clinging to, a divorce, a sick mother, a sense of adventure or of inertia.”

Before the Deluge, Otto Friedrich

In purely practical terms, the financial implications were a major disincentive:

“Most Jews consider themselves lucky if they can get across the border with 6% – 8% of their original possessions. A Jew of moderate circumstances desiring to leave Germany must first surrender 25% of his capital [the flight tax or Reichsfluchtsteuer]. Then, after he has liquidated the rest of his assets, generally at considerable loss, he must either buy German goods for his personal use

"Why should the Nazis have to tell me that I am a Jew and must be a Jew?
I am who I am."

Ernst Toch to Arnold Schoenberg

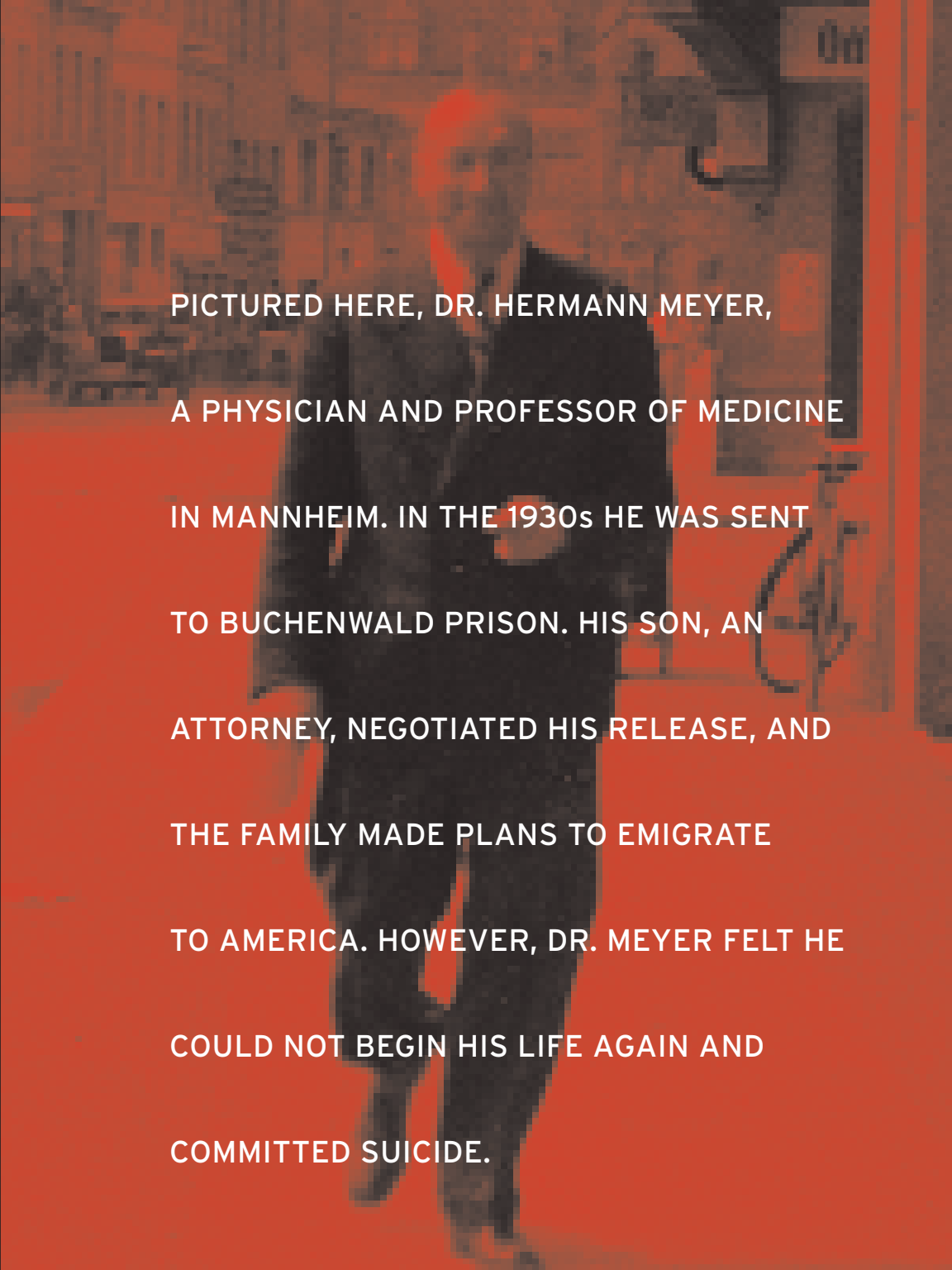
abroad (and pay 100% tax) with the remainder or accept German blocked-marks in exchange, since Nazi currency restrictions forbid the export of more than \$12 – \$24 in cash after payment of passage. These blocked-marks may be sold only to the German Government Bank at a 92% discount. Last week it was revealed that since the start of the Nazi regime more than \$500,000,000 worth of refugee property has been put under Government control."

Time Magazine September 6, 1938

GERMANY REVIVED

Once the Nazi party had purged itself of all internal dissent and entrenched its power, its approval rating began to soar, Hitler's leadership massively so. The average German citizen would have noticed little domestic disfavour, and no more than an occasional rhetorical rumble from abroad. Germans greeted the cancellation of their reparation commitments (which had been running at two billion marks per annum); the annulment of the demands of Versailles, and the beginning of rearmament and conscription, as revivifying and regenerative achievements. The use of Berlin for the 1936 Olympics was both a masterpiece of public-relations – despite Jesse Owens' embarrassing victory – and a triumph for German athletics. That year, as Hitler's troops entered the demilitarized Rhineland, and in 1938, marched into Austria, the rattle of sabres was barely audible in Berlin or Munich. In a letter composed in Switzerland en route to California, the writer Lion Feuchtwanger was still convinced that common sense would prevail and that a Nazi presence could last no longer than a few years. He was by no means alone in this thought.

The hell to which the Reich's redemptive and self-purifying, anti-semitism led was as unforeseeable to Jews as it was to Germans – in fact as late as 1939 the party was still exploring the potential of mass relocation. The "Madagascar Plan", whereby up to 4,000,000 Jews would settle off the east coast of Africa, was a much-discussed but totally impracticable option. Concentration camps like Dachau and Sachsenhausen, which neighboured Munich and Berlin respectively and originally served as prisons for the Reich's "political" enemies, were slow to yield their first awful secrets.



PICTURED HERE, DR. HERMANN MEYER,
A PHYSICIAN AND PROFESSOR OF MEDICINE
IN MANNHEIM. IN THE 1930s HE WAS SENT
TO BUCHENWALD PRISON. HIS SON, AN
ATTORNEY, NEGOTIATED HIS RELEASE, AND
THE FAMILY MADE PLANS TO EMIGRATE
TO AMERICA. HOWEVER, DR. MEYER FELT HE
COULD NOT BEGIN HIS LIFE AGAIN AND
COMMITTED SUICIDE.

“Intellectual activity is a danger to the building of character.”

Joseph Goebbels

ARTISTS IN THE FRONTLINE

While many professional Jews prevaricated, prominent intellectuals and artists, particularly those who leaned a little too far to the left, often had little choice but to leave. Otto Klemperer, Bruno Walter, Kurt Weill and Berthold Brecht emigrated within two months of Hitler’s accession and were quickly supported by a sympathetic Toscanini – who immediately cancelled his Bayreuth appearances – and Fritz Busch, who refused to deputize for him. Both were deeply anti-fascist and strongly supportive of Jewish artists – in fact Toscanini conducted the Palestine Philharmonic Orchestra’s inaugural concert in 1936 and championed its growth thereafter.

Adolf Busch (Fritz’s brother) refused to replace the Busch Quartet’s Jewish violist and cellist with arians for a forthcoming German tour. He replied to the *Reichsmusikkammer* that the “Heil Hitler” which concluded the request was an insult to any good German. Adolf who was married to a Jew, was summarily stripped of his German citizenship. The list of émigré conductors includes many of the twentieth century’s greatest musicians. In addition to the illustrious aforementioned, one may add the names of George Szell, William Steinberg, Efrem Kurtz, Antal Dorati, Jascha Horenstein and Erich Leinsdorf.

Max Reinhardt, a founder of the Salzburg Festival and one of the most influential theatre directors in Europe, left for America in 1933 and the following year staged his sumptuous production of *A Midsummer Night’s Dream* at the Hollywood Bowl. News of its success precipitated a storm of attention in Germany which further catalyzed efforts to emigrate. In May, Max Liebermann, one of the country’s most eminent artists and the Honorary President of the Prussian Academy of Arts, was forced to resign. He died unacknowledged two years later. Arnold Schoenberg, who was working on *Moses und Aaron* in Paris during the Spring of 1933, received a message from Berlin dismissing him as an Academy professor and suggesting that he not return. Artur Schnabel’s series of radio broadcasts traversing the complete Beethoven Sonatas was cancelled midway (ironically with a performance of no. 26, *Les Adieux*). Other émigré virtuosi to the US included the cellists Gregor Piatigorski and Emanuel Feuermann, the Budapest, Roth and Kalisch String Quartets and most of Germany’s (and therefore the world’s)



Arnold Schoenberg

pre-eminent musicologists and theorists – among them Curt Sachs, Willi Apel, Alfred Einstein, Manfred Bukofzer, Emanuel Winternitz and Leo Schrade.

SYMBOLS OF FREE THOUGHT

Jews who played a prominent part in Germany’s cultural life, and particularly those who represented it on the international stage, were an embarrassment to the Nazis – their acclaim a conspicuous contradiction of Hitler’s anti-semitic screeds. As Minister of Propaganda and Public Enlightenment, Goebbels was deeply involved in the application of the regime’s racial policy. It presented him with the opportunity to exact revenge on the (usually Jewish) academics who had once dismissed his own creative work, and also gave him the means to finally dissolve the influence of the Jews and “Cultural Bolsheviks” – those inquisitive, cultivated and creative intellectuals whose very existence corroded the framework of National Socialist ideology.

One of the purest expressions of this intolerance arrived on May 10, 1933, when across Germany thousands of books considered poisonous to the German *Volk* were ordered destroyed. Volumes by writers as diverse as Karl Marx, Sigmund Freud, Heinrich Mann, Stefan Zweig, H.G. Wells, Jack London, Lion Feuchtwanger and Ernest Hemingway (often authors whom Goebbels personally loathed) went up in huge public pyres. The barbarism of the Nazi book-burnings galvanized foreign intellectuals.

AID COMMITTEES

It was then no accident that Jewish intellectuals and artists were among the first to find themselves in the Nazi’s sights. Early persecution sometimes gave these men and women a little extra time to negotiate the restrictions and paperwork imposed by foreign immigration authorities, and to apply for the foreign cultural aid that was available before the involvement of the general refugee agencies. In May 1933, the London-based Academic Assistance Council established the Committee on Displaced Scholars, while the Emergency Committee in Aid of Displaced Foreign Scholars was founded in New York. Both were charged with the task of providing relief to potential refugees. The Emergency Committee was headed by presidents of American universities

"What musicians do the English have to compare with Beethoven or Richard Wagner [...]?"

Joseph Goebbels (June, 1943)


and supported by both Jewish and non-Jewish funding. It had close connections with the Institute for Advanced Study in Princeton, and New York's New School for Social Research.

The Academic Assistance Council located US universities that would guarantee employment for refugees, the first step in acquiring a permanent entry visa, and contributed grants of around \$2,000 per annum (per refugee). The Emergency Society of German Scholars Abroad which was based in Switzerland and funded in part by the Rockefeller Foundation, and the National Committee for Refugee Musicians, established in 1938 in New York, also came to the aid of exiles. But US unemployment figures were spiralling and they included thousands of home-grown PhDs. British institutions had little room for the academics and scholars who were streaming out of Europe.

The Emergency Relief Committee (ERC), an independent organization co-founded by the Harvard graduate and journalist Varian Mackey Fry, achieved more than many. It helped save over 2,000 individuals; among them luminaries such as Hannah Arendt, Lion Feuchtwanger, Hans Habe, Franz Werfel and his wife Alma (Gustav Mahler's widow); the painters Henri Matisse, Marc Chagall, Marcel Duchamp, Max Ernst and André Masson; the sculptor Jacques Lipchitz, the harpsichordist Wanda Landowska and the cellist Pablo Casals. Fry arrived in Marseilles with \$3,000 taped to his leg, quickly discovered the enormity of the job he had undertaken and over the next 13 months created a complex network of covers, escape routes, black-market arrangements and forged documents that were used to help refugees flee Vichy France. Eventually the French, in collusion with the US State Department, which was trying to delay America's entry into the war, confiscated Fry's passport and sent him back to New York.

THE EDGE OF THE ABYSS

By 1938, and especially after the attacks of *Kristallnacht* (November 9–11), those who had once considered flight either unthinkable or precipitous were now terrified by the alternative. But their options had shrunk. England and British-mandated Palestine had in effect closed their doors, and America, always the destination of choice, soon followed. Would-be emigrants applied



"SOMEWHERE IN THAT PILE OF FLAMING
DEBRIS, HEINE HAD ONCE WRITTEN:
'WHEREVER THEY BURN BOOKS, SOONER
OR LATER THEY WILL BURN HUMAN
BEINGS ALSO.'"

Before the Deluge, Otto Friedrich

Nazi SA plunder the library of Dr. Magnus Hirschfeld, Director of the Institute for Sexual Research in Berlin. The materials were loaded onto trucks and carted away for burning. The public library of the Institute comprised approximately 10,000 mostly rare German and foreign books on the topics of sex and gender.



Ira Hirschmann

for visas to places as far and as foreign as Shanghai, Buenos Aires and São Paulo. Ira Hirschmann, an American Jew who was in Europe for the Evian Conference – an abortive effort to ameliorate the plight of European refugees – describes a brief trip to Vienna where he succeeded in saving members of his wife’s family.

“My diplomatic passport won me quick entry at the American Embassy where I found Assistant Secretary of State George S. Messersmith, and his staff wrestling with the prodigious task of processing thousands of applications for exit visas of desperate Jews and others who saw the United States as their only likely refuge. The crowds who jammed the two or three blocks surrounding the embassy were so huge that at times they actually forced my taxi to come to a full stop [...] I made my way back to my hotel where I found another crowd of people. They were waiting for me. Word had spread that a young American Jew with authority from the President of the United States had arrived with the power to rescue Vienna’s Jews.”

Caution to the Winds, Ira Hirschmann

Later, some Eastern Europeans, like the Polish composer Mieczysław Weinberg, were able to find a refuge in the Soviet Union, where Stalin’s show trials and erratic, though virulent bouts of anti-semitism would prove preferable to Hitler’s methodical resolve.

Although Americans generally welcomed foreign artists and academics, elements in academe discriminated against Jews. The Academic Assistance Council was obliged to circumvent appeals from the Emergency Committee *not* to send more academics, as younger faculty particularly regularly opposed the appointment of foreign and often more experienced scholars. And so the Council granted travel expenses on an individual basis, on the understanding that émigrés would search for their own employment on arrival in America. Ultimately, of the over 6,000 submissions to the Emergency Committee, only 355 received assistance. Salaries were low. Ernst Toch who occupied the Alchin chair in composition at the University of Southern California received just \$1,500 a year, and this was considered an acceptable figure for an émigré scholar (the average salary in 1940 was around \$1,300).

A GROUP OF SA BLOCKADES THE STEPS
OF THE UNIVERSITY OF VIENNA IN AN
ATTEMPT TO PREVENT JEWS FROM ENTERING
THE BUILDING. THE ACTION LED TO A
DAY OF STUDENT RIOTING, WHICH HAD TO BE
SUPPRESSED BY POLICE (CIRCA 1938).

A black and white photograph showing a group of men, some in uniform, standing on the steps of a large building. The image is overlaid with a semi-transparent red rectangle, and the text is in white capital letters.

“If ungodly numbers of refugee Jews come over here, somebody must support them. If they apply for work and support themselves, it means that an equal number of native American Gentiles must relinquish their present jobs and either go on Relief or join the bread line.”

William Dudley Pelley, leader of the American fascist, paramilitary group, the “Silver Shirts”

ANTI-SEMITISM IN AMERICA

Prejudice against the Jews was not confined to Germany. Indeed polls taken in the 1930s suggest that almost half of the American population viewed Jews as “dishonest or greedy”. By November 1938, according to the National Research Center in Chicago, 94% of the American public disapproved of the Nazi’s treatment of Jews but depressingly, 72% opposed the raising of immigration quotas. Given the already high rate of unemployment, some Jewish Americans feared that anti-Semitism would escalate as the number of Jewish refugees increased. By the beginning of the war, 90,000 Jews had arrived in America. 300,000 had actually sought asylum.

Of all potential destinations, New York City and Los Angeles offered the greatest musical opportunities. New York was generally the first landfall for exiled musicians, and for those who had dreams of repatriation at war’s end, it offered the easiest access to Europe. New York’s New School for Social Research, established in 1919 by a group of ardent pacifists, was among the city’s most important academic institutions. Under Dr Alvin Johnson, the first president, it developed an enviable intellectual openness with a political and philosophical tolerance that presaged the liberal sensibility of the 1960s. The “New School” encouraged the inclusion of German lecturers; but during the 1920s there were few takers – the Germans being both xenophobic and rather dismissive of American social scientists. That changed very quickly. In 1933, three days after the Nazi book-burnings, *The New York Times* announced that the School would establish a “University in Exile”. A massive fund-raising campaign began, and soon the entire faculty was made up of prominent European academics – among them significant émigré musicians like Hans Eisler and Ernst Toch, as well as the most famous émigré of all, Albert Einstein.

HOLLYWOOD

While New York offered a broader range of musical opportunities, Los Angeles’ were centred around Hollywood, the creation of Jewish entrepreneurs and vaudevillians, and controlled almost entirely by émigré studio heads of the earlier generation: Sam Goldwyn (née Gelbfisz) Harry Cohn, Adolph Zukor and Jack Warner (the youngest of 12 children, he was actually born in London, Ontario).

“I think that Mendelssohn will survive Hitler.”

Erich Korngold on his arrival in America

They supported hundreds of European musicians, both in the studio orchestras, and as staff composers and orchestrators, and during the 1930s, émigrés like Korngold, Tiomkin, Rozsa, Waxman and Castelnuevo-Tedesco (who mentored a generation of film composers) created and defined Hollywood’s musical sensibility. The “talkies” had arrived in 1929 and soon established the repertoire of musical/dramatic signifiers with which we are now so familiar.

Although blessed with a wonderful climate, as well as food and goods that were all but unknown in Europe, culturally things were less splendid:

“The first thing to be understood is that cultural life in Los Angeles was still fairly limited at that time. In spite of – or maybe because of – the motion picture industry. Of course, there was the Los Angeles Philharmonic and Klemperer [remarkably, by 1937 50% of the LAP’s members were immigrants] but there was really no established operatic or instrumental concert life in the 1930s, and the same was true of theatre and ballet. Everyone went to the films and that was that. For us and our friends, this meant almost intellectual starvation. Is it any wonder then that we turned to each other for stimulus and support? We all shared a common fate. We were expatriates with no homeland anymore. We clung together, for that gave us security and a feeling of continuity. We shared a common language – German. We met in each other’s homes and discussed our culture or listened to great music while our illustrious friends performed it. At that time, there was concentrated within a few square miles, the greatest community of artistic talent ever assembled in one place.

And yet... we were largely ignored by the Americans who did not know who we were, still less what we stood for. Max Reinhardt was running a little theatre workshop. Schoenberg was a college teacher [...] it was harder still for writers and musicians, who did not understand the American way. Looking back, we clearly retreated into our own little world, expecting everything to return to normal once the war was over. How naïve we were.”

Dione Neutra, an émigré of the early 30s and wife of the architect Richard Neutra, as quoted in *Endstation Schein-Heiligenstadt – Eric Zeisl’s Flucht nach Hollywood*

Because there were few opportunities for ad-hoc intellectual discussion – nothing that approximated Vienna’s café society – and little of the European sensibility

"I [...] came from one country into another, [...] where [...] my head can be erect, where kindness and cheerfulness is dominating, and where to live is a joy and to be an expatriate of another country is the grace of God. I was driven into paradise!"

Style And Idea: Selected Writings of Arnold Schoenberg, ed. Leonard Stein

that considered music and culture not just central but indispensable to life, socializing adapted. It became more organized and less organic, and it was not uncommon for émigrés to gather over *Linzer Torte* and coffee in Beverly Hills or Santa Monica with German—as Dione Neutra describes—the sole *lingua franca*. Then there were the obligatory “shmooze” parties that émigrés were obliged to throw in order to court Hollywood influence. Eric Zeisl, who held several, came to describe California as “ein blaues, sonniges Grab” (a blue and sunny grave) and Arnold Schoenberg, although forever grateful for the haven that America provided, expressed similar feelings of alienation in 1934.

“I separated from the old world well, without really feeling it in my bones, because I was unprepared for the fact that it would make me both homeless and speechless.”

ONLY IN AMERICA?

The upheaval and emotional trials of relocation—which were often accompanied by a feeling that somehow this new-found sanctuary might be withdrawn; the pressure of finding work (or of having too much of the wrong kind) and the estrangement and uncertainty of watching the war unfold from the other side of the Atlantic, all combined to render composers less productive. The expectations of wealth and stability began to fray, and the old aphorism that “Only in America” could one find and fulfill extravagant dreams, began to ring hollow. After the war, as the allies revealed the full extent of Nazi atrocities, and as émigrés pieced together the chronologies and the fates of their relatives and friends, their sense of isolation deepened. For those who had entertained ideas of returning to Europe and resuming their old lives, the devastation of cities, institutions and infrastructure; the economic privations, and the destruction of communities, transformed that hope into no more than a chimera. That said, some did return, Alexander Tansman, in 1946 to his beloved Paris, Hanns Eisler to Germany a year later and Ernst Toch, for a time, to Vienna.

The Reich’s expulsion of Jewish musicians was an incalculable loss: myriad lives cut short; thousands of works unwritten and vast human potential unfulfilled. However, it is difficult to imagine the development of the musical arts, particularly in North America, without the participation and influence of the exiled, and not

“The cinema is a direct avenue to the ears and hearts of the great public and all musicians should see the screen as a musical opportunity.”

Erich Korngold

just the major figures like Stravinsky, Bartók and Hindemith. How would film music have evolved (and film itself for that matter) or musicological and theoretical studies? What directions would composition have taken without the influence of Arnold Schoenberg; how would the Broadway musical have sounded without Kurt Weill, or orchestras without the hundreds of émigré musicians and conductors? The very individuals whom Americans had once studied with in Europe, were now on local faculties. Gustave O. Arlt, first president of the Council of Graduate Schools, included the following observations in his speech at the Writer’s Congress held in Los Angeles in October, 1943:

“Today, America finds herself the host to 85 per cent of the surviving intellectuals of Europe. Read the faculty lists of leading American Universities [...] The West Los Angeles telephone directory looks like an issue of Kürschner’s Almanach. [...] It is impossible to leaven a social body with as great an infusion of intellectuals as we have received without producing very evident and very early results.”

The Reception of Austrian Composers In Los Angeles, Barbara Zeisl Schoenberg www.schoenberglaw.com/zeisl/

The Reich believed that Jewish influence was a hydra, that through cunning, deceit and financial manipulation insinuated itself into every aspect of cultural, scientific and business life, infecting in its entirety the body politic. It is a peculiar irony that despite the extraordinary suffering and the millions of dead, Hitler’s dozen years as Führer may actually have broadened and deepened the cultural influence of the very people he wished to exterminate. Certainly in the musical realm, the effects of Nazi discrimination, exile and ultimately, mass-murder reverberate as distinctly in the works that have survived as they do in the silence of the composers whose promise was stilled.

SIMON WYNBERG, SEPTEMBER 2006



MUSIC IN EXILE

PROGRAM I

INTERNAL EXILE

OCTOBER 14, 2 PM

KARL AMADEUS HARTMANN

STRING QUARTET NO. 1, "CARILLON"

KARL AMADEUS HARTMANN (1905 – 1963)

I Langsam

II con sordino

III (finale)

Erika Raum violin, **Felicia Moya** violin, **Steven Dann** viola,
Bryan Epperson cello

QUARTET OP. 1

HEINRICH KAMINSKI (1886 – 1946)

for clarinet, viola cello and piano

I Frisch

II Ruthenisches Volkslied – Einfach und ruhig

(Theme and variations)

III Scherzo (Var. 5)

IV Finale (Var. 6)

Joaquin Valdepeñas clarinet, **Steven Dann** viola,
Bryan Epperson cello, **David Louie** piano

→ **INTERMISSION**

STRING QUINTET IN F SHARP MINOR OP. 63

WALTER BRAUNFELS (1882 – 1954)

I Allegro

II Adagio

III Scherzo

IV Finale – Rondo

Felicia Moya violin, **Erika Raum** violin, **Steven Dann** viola,
Bryan Epperson cello, **Peter Cosbey** cello



INTERNAL EXILE

A VIEW OF A DEATH MARCH FROM DACHAU

MUSIC IN EXILE

PROGRAM I

The present program is devoted to three composers who spent the Reich years in Germany; opposed Hitler and, to various degrees, suffered persecution because of their moral stand. Their “internal exile” or “inner migration” as it has been variously described, was predicated by conscience as well as by the Nazi race-laws, but their music generally suffered a fate similar to the composers who emigrated. The *Reichsmusikkammer* which created and oversaw musical policy throughout the country, punished those composers who would not cooperate; firing them from academic and cultural institutions, and restricting or banning the performance, broadcast and publication of their work. The music of Karl Amadeus Hartmann, Heinrich Kaminski and Walter Braunfels as well as Heinz Tiessen, Eduard Erdmann, Philipp Jarnach, Siegfried Borris and Reinhard Schwarz-Schilling are gradually emerging from anonymity – Braunfels’ wonderfully appealing opera, *Die Vogel* is a good example.

KARL AMADEUS HARTMANN

Karl Amadeus Hartmann banned his own works from German performance and the ban lasted for the duration of the Reich. However he did encourage the performance of his works in free-Europe. It was the 1934 premiere of his *Miserae* in Prague that precipitated his decision. In a wonderfully perceptive essay on the precariousness of Hartmann’s life under the Nazis (*Composers of the Nazi Era – Eight Portraits*), Michael Kater observes that the dedication to the memory of Dachau’s early victims inscribed on the *Miserae* score could only have been known to the conductor Hermann Scherchen, and possibly one or two others. Had the *Reichsmusikkammer* been aware of it, the inscription would have served as nothing less than Hartmann’s death warrant. An unauthorized trip to Prague with its various communist conclaves was cause enough for Nazi displeasure and it was as swift as Hartmann’s response.

A COLLISION COURSE

The son of a rather poor, left-wing family (his brother was an avowed communist) Hartmann was born in Munich in 1905, where he based himself for most of his life. His early musical interests incorporated jazz as well as dadaist and

“If you show the world its reflection so that it recognises its horrible face, it might change its mind one day. In spite of all the political thunderclouds I do believe in a better future: this is the idea of the apotheosis in the end.”

Kleine Schriften, Karl Amadeus Hartmann

futurist elements, but integral to their amalgamation was the explicit aim of dissolving musical and social barriers. His artistic convictions therefore “programmed [him] for a collision course with the National Socialist regime even before it came into being [...]” (Michael Kater). A number of his compositions bear witness to his outrage. *Simplicius Simplicissimus*, an operatic allegory, describes the trials of an innocent – a sort of “anti-superman” – cast into an amoral world of violence and mendacity. The *Concerto Funèbre* for violin and strings is a lament on the start of hostilities, while the Symphony No. 1, *Versuch eines requiems* (“Attempt at a Requiem”) begun in the mid 1930s, ultimately became a memorial to victims of the Holocaust. But Hartmann’s most immediate composition of the Nazi years, in terms of both its expression and its provenance, is the Piano Sonata 27 April 1945, written while he was living at his in-laws’ bucolic summer villa in Kempfenhausen, due south-west of Munich. Here he witnessed the death march of 20,000 Dachau inmates. Frantic efforts had been made to empty and vacate the camp as Allied forces approached. “Endless was the stream. Endless was the suffering. Endless was the misery” reads Hartmann’s inscription on the manuscript.

Hartmann completed what would become the “Carillon” Quartet in 1934 and dedicated it to the influential conductor Hermann Scherchen, with whom he had a long, productive and highly problematic relationship. If the opening lamentation on the viola is not a direct melodic quote, its Hebraic allusions are fairly explicit. But as the other strings enter one by one, the melody’s anguish is subverted, and random interjections transform its character into something more ominous. In contrast, the relentless dance-like section which follows is strongly defiant, sharing the pungent Eastern European flavour of Bartók and Kodály. The middle movement, labelled simply *con sordino* (with mute), is the quartet’s most impassioned and questioning. The opening elegiac cello solo now actually quotes a Jewish folk-tune – a consciously subversive act and nothing short of a finger to Nazi authority. It is interrupted by a strange, serpentine melody played near the bridge (*ponticello*), and another equally curious folk-tune. The questioning figure returns and concludes in a whisper. The *Finale* recollects the thematic material and the *Alla Ungarese* quality

“Without Karl Amadeus Hartmann there could have been no Henze.”

Hans Werner Henze, to the music journalist Norman Lebrecht

of the opening movement. It is in essence a rondo that alternates an obstinate rhythm (which incorporates aggressive glissandi and pizzicati) with more introverted polyphonic passages.

The quartet was premiered in 1936 at the *Gesellschaft für Zeitgenössische Kammermusik* in Geneva and performed by the Hungarian String Quartet, then led by the 24-year-old Sandor Végh. The work had been entered into the city’s “Carillon” competition and the jury of Gian Francesco Malipiero, Ernest Ansermet and Albert Rousell awarded it the first prize. Although Hartmann had written many pieces before this first quartet, it was his habit to revisit, recast and recompose his works. Towards the end of his life he gave the “Carillon” Quartet the opus number one.

POST-WAR

By the end of the war Hartmann was one of a handful of composers whose reputation still remained wholly untainted by Nazi association. OMGUS (the US Military Government in Germany) invited him to assume the directorship of the Bavarian State Opera, but admitting his lack of experience, he took the job of dramaturge. The highly successful Musica Viva Concerts, which he established and programmed just after the war, were broad and open-minded in their choice of repertoire, promoting modernists and the *entartete* composers forbidden by the Nazis, as well as traditional repertoire. But ultimately Hartmann’s success was thwarted on two fronts: firstly by the post-war avant-garde establishment who regarded his music as regressive, and secondly by former Nazi sympathizers who gradually insinuated their way back into positions of authority (conductors like Herbert von Karajan and Karl Böhm for example) and then diligently avoided programming any works by composers of whom they disapproved. Although his own musical legacy still awaits a broader listenership, his teaching influence has been warmly acknowledged by composers such as Hans Werner Henze.

HEINRICH KAMINSKI

A fellow Bavarian, Heinrich Kaminski was born in 1886 in Tiengen, in the South of the Black Forest region. His father, Paul Kaminski, a Silesian Pole, was a



Heinrich Kaminski

professor of Romance languages and a former Catholic priest. His mother, Mathilde Barro, was a soprano of Greek extraction. After a brief stint as a bank clerk in Offenbach, Kaminski began his university education in Heidelberg, where he studied political science. In 1909, at the instigation of Martha Warburg (a member of the wealthy banking family) and through her generous patronage, Kaminski moved to Berlin where he attended the prestigious Stern Conservatory. In 1912 Schott issued his op. 1, a setting of the 130th Psalm (the clarinet quartet has the opus number 1b).

Universal published Kaminski's quartet for the unusual combination of clarinet, viola, cello and piano in 1926, but he had established his credentials nearly a decade earlier with the Munich premiere of his Quintet for Strings in F sharp minor, a massive work over an hour in length that is capped by a towering fugue. The latter piece was composed in the aftermath of the death of his friend, the expressionist painter Franz Marc, who had been killed at Verdun in 1916. Its performance prompted a reviewer to observe that: "The vision of a new land emerges with the revelation of this young genius".

The Quartet is a youthful work, its opening movement direct and serene: a flowing 9/8 interpolated with a 3/4 section marked *Ruhig* ("calmly"). The second movement consists of a theme and four variations based on a Ruthenian folk-song – the Ruthenians inhabited the valleys of the Carpathian Mountains and were largely Ukrainian speakers. Bartók's Ruthenian song from his 44 *Duos for Two Violins* is one of very few examples in the repertoire of a Ruthenian source. The third *Scherzo* movement of Kaminski's Quartet is really an extended fifth variation of the preceding movement, while the *Finale* contains variation six: a *Grave* introduction, which is followed by variation seven, marked *Risolto*.

Although there are many passages in the quartet which develop using counterpoint and fugato textures, by the 1930s Kaminski had developed this to establish himself as a very particular musical force. His language was born of a fervent spirituality that embraced aspects of Catholicism, Buddhism and Theosophy. But most importantly he saw himself as part of a musical continuum in which J.S. Bach and Anton Bruckner were the eternal lodestars. Their influence provided him with the artistic

"Art does not take orders."

Karl Amadeus Hartmann

backbone of much of his mature work. In fact many of Kaminski's musical contemporaries considered him a natural heir to this glorious German polyphonic tradition. Twenty years Hartmann's senior, Kaminski was far more interested in building on this august tradition than in integrating new, cosmopolitan ideas. Bruno Walter, Fritz Busch and Hermann Scherchen – all of whom were forced to leave Germany – championed his music as did many prominent soloists and singers.

DISMISSAL

In 1930 Kaminski was appointed professor of composition at the Prussian Academy of Arts in Berlin. Here his most famous students were Carl Orff – whose relationship with National Socialism was a little more flexible and opportunistic than his teacher's – as well as the now unjustly neglected Reinhard Schwarz-Schilling and Heinz Schubert, both of whom devoted to Kaminski. The *Reichsmusikkammer* withdrew Kaminski's professorship in 1933 (around the same time as Schoenberg's dismissal), a consequence of his unsympathetic attitude to the National Socialist's agenda. On July 4, 1933 (Kaminski's 47th birthday) the composer and a group of friends established the "order of those that love", a pacifist response to Hitler's accession that required its members to "hate nobody". With hindsight and in light of the institutionalized evil that was to come, it seems a naïve gesture, and yet it was a genuine attempt to separate from a society that in its moral and spiritual aspect was corroding at every section.

Kaminski's eventual classification as a half-Jew in 1938, resulted in the immediate banning of his work and the blocking of all employment opportunities. Heinz Schubert snubbed the ban and recklessly premiered Kaminski's *In memoriam Gabriellae*, a work composed after the tragic death of Kaminski's daughter Gabriele. Schubert was himself banned, and in the last weeks of the war disappeared, possibly killed in one of the camps, or shot in the disorder of occupation.

The 1938 decree obliged Kaminski to flee to Switzerland and France while his racial status was appealed. In 1941 his classification was finally "reduced" to that of quarter-Jew (having proved that only *one* of his grandparents was

“Whether this mass extermination of the Jews was necessary or not, was something I could not allow myself to form an opinion, for I lacked the necessary breadth of view.”

Rudolf Hoess, Commandant of Auschwitz, in his autobiography

fully Jewish). The reclassification meant that Kaminski’s works could once again be performed, except, according to the orders of the original letter, at official NDSP functions! The following year Bärenreiter agreed to publish some of the works Kaminski had composed over the previous eight years, and it seemed that his career was on its way to restoration. Sadly Kaminski died on June 21, 1946, having just completed *Spiel des König Alphelius*, an opera which he regarded as his most substantial achievement. His works are finally being reissued, and among them is a substantial amount of excellent choral music, as well as chamber works and pieces for organ.

Had he not felt so intrinsically part of the German musical tide and tradition, Kaminski might easily have emigrated to America. Many of his musician friends had left early on, and his reputation and connections were substantial. The war certainly cost Kaminski his career and it probably played a major part in shortening his life. It ended that of his son Donatus who was killed in a U-boat accident.

WALTER BRAUNFELS

For Braunfels, racial classification as a half-Jew meant similar discrimination. Like Kaminski, his works were banned and like Hartmann, his marginalisation and suppression meant that after the war he too was given an influential position: that of president of the Cologne Hörschule, which he was charged with restoring, and which he ran from 1947 until his retirement in 1950. Like so many Nazi victims, Braunfels’s racial status was wholly unconnected to his actual beliefs and practices. Until his conversion to Catholicism in 1917, these essentially followed Christian humanist principles. Braunfels’ cycle *Verkündigung* op. 50 (“Proclamation”), a series of dramatic cantatas celebrating Advent, Christmas, Passion, and Easter, is one of several works inspired by religious themes, its libretto based on the work of the vehemently anti-Nazi and deeply Catholic Paul Claudel.

Braunfels was born in 1882 in Frankfurt am Maine. His mother, an intimate of both Clara Schumann and Franz Liszt, as well as the great niece of Louis Spohr (a contemporary of Beethoven’s), provided Walter with his first musical training.



“Thank God,
you still write
music.”

Hans Pfitzner, a devout Nazi, to Braunfels,
after a performance of his opera *Die Vögel* (“The Birds”)

"I never considered myself part of the avant-garde. I think the name itself is a bit objectionable. Originally it was a military expression that designated those destined to die – those on the front line."

Alexander Tansman

His father, thirty years her senior, died when Braunfels was just a boy. Piano lessons at Frankfurt's Conservatory with James Kwast were followed by studies at the University of Munich where, unsure of his musical potential, he studied law and economics. A production of Wagner's *Tristan und Isolde* provided the necessary inspiration and in 1902 he left for Vienna where he resumed formal piano studies with the legendary Theodor Leschetizky. An excellent pianist, Braunfels performed publicly until the end of his life. Composition lessons with Karl Navratil continued in Munich with Ludwig Thuille and his first major success came in 1920 with the premiere of *Die Vögel* (based on Aristophanes' *The Birds*). Bruno Walter conducted the opera's premiere in Munich – where there were over 50 subsequent performances – and further productions were mounted in Cologne, Berlin and Vienna. The success propelled Braunfels into the same musical orbit as Franz Schreker and Richard Strauss, and by the late 1920s conductors such as Hermann Abendroth, Wilhelm Furtwängler, Eugen Jochum, and Otto Klemperer were all programming his work.

DISMISSAL

In 1933 the Nazis dismissed Braunfels from his official duties – including his job at the Cologne Conservatory – and he was obliged to sell his house. He moved to Godesberg near Bonn and although he continued to compose, his name soon slipped off German musical programs. Like Philipp Jarnach, who separated himself geographically from the main centres of musical activity, in 1937 Braunfels moved to the small town of Überlingen on Lake Constance. That year he met Bruno Walter in Holland, who agreed to conduct the opera *Der Traum ein Leben* as part of Vienna's 1938 opera season. But the plan was thwarted by the *Anschluss* and the *Reichsmusikkammer's* comprehensive ban of any musical appearance by Braunfels.

Braunfels' choice of Joan of Arc as the subject of his next opera *Szenen aus dem Leben der heiligen Johanna* ("Scenes from the life of the holy Joan") seems appropriate in light of his artistic and geographical isolation, and he provided his own text based on the actual 1431 trial transcripts (something Carl Dreyer had done for his film on the same subject). Significantly, *all* his major chamber

"For the works of the creative spirit last, they are essentially imperishable, while the world-stirring historical activities of even the most eminent men are circumscribed by time."

Bruno Walter

music dates from this period of "inner migration": the String Quartets opp.60 and 61 as well as the String Quintet op.63 included on today's program.

STRING QUINTET OP. 63

The String Quintet in F sharp minor, op.63, certainly betrays the influence of Strauss and Schreker, not to mention Wagner and, in the slow movement particularly, Johannes Brahms. On hearing an unknown work by an unplayed composer – and the present performance is probably one of the Quintet's first in North America – one is almost instinctively tempted to compare the new with previous musical experiences. This can readily end up a kind of "spot-the-composer" parlour game. There are of course no wholly original voices, and all art must either follow or react to something pre-existing. There are indeed hints of other composers, but Braunfels is no epigone and his music has a very rare directness and invention. Although the Quintet fits the traditional four movement scheme, its material is drawn mainly from the opening statement of the first movement, a 15 minute journey that is both exquisitely paced and consistently engaging. Braunfels's harmonic mastery is married to a brilliantly subtle rhythmic sense, perhaps most obviously demonstrated in the *Scherzo*. On a first hearing the Quintet is challenging to assimilate – it is certainly demanding to play – yet ultimately its rewards are huge. The *Finale* is as infectious a barnstormer as one will find in the late Romantic string repertory. It again reveals that Braunfels' acute sense of drama is served by apparently inexhaustible technical and musical resources. Composed in 1945 (and published in 1951), many would once have labelled its expressive beauty and luxuriant Romantic language anachronistic. Half a century later we are perhaps rather more likely to hear the work with a ration extra of honesty, and to appreciate the composer's genuine intention: not to provide an essay representing the ideals of a particular school or philosophy; nor a catalogue of the accents of his favourite colleagues, but rather a heartfelt declaration of his own ideas expressed in his own voice. In the case of Walter Braunfels, this voice is unusually rich.



MUSIC IN EXILE

PROGRAM II

MAHAGONNY SONGSPIEL

& THROUGH ROSES

OCTOBER 14, 8 PM

MARC NEIKRUG

MAHAGONNY SONGSPIEL

KURT WEILL (1900 – 1950)

Conductor Alain Trudel, **Director** Alisa Palmer,

Designer James Cameron

Jessie (soprano) Grace Hwang, **Bessie (mezzo-soprano)**

Olenka Slywynska, **Charlie (tenor)** Cory Knight,

Billy (tenor) Joseph Angelo, **Bobby (bass-baritone)** Jan Vaculik,

Jimmy (bass) Raymond Accolas

Clarinet I Sonia Seilaff, **Clarinet II / bass clarinet** Robyn Cho,

Alto saxophone Wallace Halladay, **Trumpet I** Adam Zinatelli,

Trumpet II Eve Eracleous, **Trombone** Michael Tutton,

Percussion Atalay Altinok, **Violin I** Rebekah Wolkstein,

Violin II David Brauer, **Piano** Todd Yaniw

Vocal Coach Peter Tiefenbach

→ **INTERMISSION**

THROUGH ROSES

MARC NEIKRUG (B. 1946)

Music-drama for an actor and eight solo instruments

Conductor Marc Neikrug, **Actor** Saul Rubinek,

Violin Atis Bankas

Flute Kathleen Rudolph, **Oboe** Marta Kosek,

Clarinet Kornel Wolak, **Percussion** Atalay Altinok,

Viola Natalia Sharko, **Cello** Elspeth Poole,

Piano Marianna Humetska

Rehearsal Conductor Brian Current



MAHAGONNY SONGSPIEL & THROUGH ROSES

MUSIC IN EXILE

PROGRAM II

KURT WEILL

Of all the *entartete* composers, none was more reviled by the Nazi establishment than Kurt Weill. He covered every requirement for musical unsuitability: he was Jewish (with an unmistakably Semitic appearance); his political views and affiliations leaned well to the left, and his compositions, when they weren't embracing the degenerate principles of Arnold Schoenberg, incorporated elements of American song and, even worse, jazz. Taken individually, any one of these transgressions could have damned Weill, but during the late 1920s, when Nazi sympathizers were unable to do much more than howl their disapproval (thereby widening Weill's fame) his theatrical works represented all that the Reich detested in the theatre and cabaret world of the Weimar years: sharp intelligence and satirical wit; sensuality and sexual brazenness; the exploration of psychological themes; miscegenation (both racial and cultural) and the skewering of every sacred cow, both musical and non. When Goebbels mounted the *Entartete Musik* exhibition in Düsseldorf in 1938 – an “educational” project that attempted to define “degenerate” music – Weill was held up as the consummate delinquent. He had long since fled to the United States, and although most Germans visited the exhibition out of curiosity, or through coercion, many came knowing that the event's specially created recordings presented a rare opportunity to hear Weill's *Threepenny Opera*.

Kurt Weill was born in 1900 in Dessau, the son of a cantor. By twelve, he was mounting concerts and dramatic events in the hall above the *Gemeindehaus* – the Jewish Community Centre which, with the Dessau Synagogue, was burned to the ground during the *Kristallnacht* pogroms – and as a teenager during World War I, he worked as a substitute accompanist at the Dessau Court Theater. His first composition teachers were Albert Bing, the Dessau Theatre's *Kapellmeister*; Engelbert Humperdinck at the Berlin *Hörschule für Musik*, whom Weill found doctrinaire, and finally the charismatic Ferruccio Busoni. A canny resourcefulness and versatility secured Weill a decent living. He accompanied singers; performed – the piano in bierkellers and the organ in synagogues – and taught music theory. His students included the legendary Chilean pianist Claudio Arrau. He also contributed pieces to the *Der deutsche Rundfunk*, German radio's weekly journal.



Kurt Weill

MAHAGONNY SONGSPIEL

By the time Kurt Weill was 27, the year of the Baden-Baden festival and the premiere of *Mahagonny Songspiel*, he was already among Europe's most interesting and distinctive young composers, together with Paul Hindemith (the festival's director), Ernst Krenek and Hans Eisler. Weill had lost interest in contributing a short opera to the festival until he lighted upon the five *Mahagonny Songs* in *Die Hauspostille*, a collection of poems by Berthold Brecht. Apparently Weill immediately sought out the poet at *Schlichter's*, a favourite haunt of Berlin's theatrical community, and within a few days had played him his initial musical ideas. Both agreed that the work should serve as a study for a larger and more elaborate music-theatre piece, and in 1930 the three-act *Aufstieg und Fall der Stadt Mahagonny* ("The Rise and Fall of the City of Mahagonny") was premiered in Leipzig.

Brecht's imaginary metropolis, Mahagonny provides the setting for a parade of urban capitalism's more disagreeable shortcomings. It had already appeared in the title for his *Mahagonny Songs* published in 1921, and had (somehow) entered the language as the name of a kind of shimmy. The "Little Mahagonny", as it came to be known, uses six singers and an ensemble of ten to give musical life to Brecht's poems. *Songspiel* is a pun on the German *Singspiel*, a light opera in which singers talk as well as sing. Dance rhythms, jazz riffs, spiky Stravinskian orchestrations and cabaret are melded together in a series of six strophic songs, two of which employ an oddball Euro-English text. Weill's deft and astringent harmonies; his ingratiating and infectious melodies and ever-changing, brilliantly-coloured accompaniments and interludes, make this short work a landmark of twentieth century music-theatre. Caspar Neher's original set-design featured a boxing ring and projected images, and it was this naked juxtaposition of vulgarity and refinement; the music's simultaneous crassness and sophistication, and the unsparing satirical commentary on anything a traditional, bourgeois visitor to Baden-Baden might hold dear, that so divided its first audience.

The work can be divided into three sections:

PART I: PROLOGUE

1) *On the way to Mahagonny* – The four gold-diggers Charlie, Billy, Bobby and Jimmy journey to the dream city of Mahagonny.

"Mahagonny began with a real, an unmistakable tune. The demonstration began as we were singing the last song, and waving placards ... with the whole audience on its feet cheering and booing and whistling. Brecht had thoughtfully provided us with whistles of our own, so we stood there defiantly whistling back."

Lotte Lenya, Weill's wife who played Jessie in *Mahagonny Songspiel*

2) *Alabama Song* – The two prostitutes Jessie and Bessie, "the sharks" are also on their way to Mahagonny.

PART II: LIFE IN MAHAGONNY

3) *Who lives in Mahagonny?* The four men sing of Mahagonny's principles.

4) *Benares Song* – The four men and two girls decide to leave Mahagonny for Benares, but they learn that it has been destroyed by an earthquake and that they have to remain.

5) *On a grey morning amid the whisky* – God's sport with Mahagonny

PART III: FINALE

6) *But the whole of this Mahagonny* – All six conclude the piece with the comment "But the whole of this Mahagonny exists only because everything is so bad ... and because there is nothing to hold on to."

After 1933 and his flight to France and arrival in America, Weill transferred his career more securely and more successfully than any other Jewish émigré composer, apart from perhaps Korngold. Although he experimented with movies, it was theatre that remained his true métier, and he conquered Broadway with *One Touch of Venus*, *Street Scene*, *Love Life* and *Lost in the Stars* using charm and melody, rather than the acerbic social commentary that had driven the dramatic music of his Berlin years. Nevertheless his innovation changed the course of music-theatre and influenced a generation of composers and songwriters; his wartime propaganda works changed public perceptions. He died in 1950.

MARC NEIKRUG, THROUGH ROSES

From Marc Neikrug's program note that accompanies the Deutsche Grammophon recording.

Commissioned by the 92nd Street Y in New York, *Through Roses* was written over a period of 15 months in 1979–1980. The original conception evolved from various sources, foremost being my need for a non-operatic, dramatic form in which to express myself. Around this time I heard a story about a musician who had been forced to perform in a concentration camp. Gradually an idea began to develop: to write a "play with music" in which the protagonist is a violinist who survived the death camps. This gave me the possibility of integrating music that he may have played with music of my own composition.

Busoni: "What do you want to become? A Verdi of the Poor?"

Weill: "Is that so bad?"

My objective was to create a form in which both theatrical and musical elements have unconstricted freedom. The actor moves within a set; his actual speech patterns are not regimented, the text and music being connected by means of musical cues marking only the limits within which the actor's phrases are to be spoken. The musicians are also on stage, as figments of the protagonist's imagination.

The musical and dramatic structures were developed simultaneously so that while both are able to exist independently, they also support each other in detail, as well as in overall shape. The drama is constructed like a series of concentric circles. As the man's memories emerge, one leads inexorably to the next. In a sort of maniacal ritual he follows one thought after another, which brings him closer and closer to the central memory that haunts him – and gives the work its title. (One characteristic of trauma victims is the constant urge to relive the experience).

The relationship between music, text and action is one of psychological levels. The manifest stage action is supported by text operating on a deeper level, full of associations and traumatic memories, while the music mirrors yet a deeper level, one beyond the possibility of verbal expression.

The musical allusions in *Through Roses* at relevant points in the drama include fragments of military marches and popular songs, as well as Haydn (the slow movement from the "Emperor" Quartet, i.e. the melody of "Deutschland, Deutschland über alles"), Beethoven, Paganini, Wagner, Berg, Mozart, Schubert and Bach. When the protagonist recalls being forced to play Bach for the commandant of the camp, we hear this recollection as music: the violinist in the ensemble plays the opening of the Bach G minor Sonata. But it is a distorted form of the music he plays, reflecting the distortion of the event in the man's memory.

Without wishing to give a description of the action, I feel that certain background information is pertinent here. During World War II there were musicians in Hitler's death camps who were kept alive in order to perform, they were made to play marches every morning and evening for the work details leaving and returning to the camp. They gave concerts at various camp sites, and played on other occasions at the whim of anyone in power. This included such



Marc Neikrug

sadistic ideas as having waltzes played faster and faster while old men were forced to dance until collapsing.

Some specific details of the camp at Auschwitz are relevant to *Through Roses*. At the arrival point of the transport trains there was no sign to reveal where one was; there was however a fake clock, painted on the wall. The commandant lived just beyond the fence of the camp in a two-storey house with his wife and two children. The house had a garden cultivated by his wife: a lawn, rows of flowers, rose bushes. The children played in this garden which was so close to the crematorium that on sunny days the shadows of the smokestacks fell on the lawn. Between the fence of the camp and the garden there was a pathway which went from inside the camp to the crematorium. Bodies were carried past the house along this pathway.

My interest in this subject is not political but rather socio-philosophical. The foundation of all spirituality and elevated humanity in music lies, for me, in the great German tradition. Playing that music in those camps represents a grotesque paradox, a barbarous act of a supposedly civilized and cultured people. I have no explanation; yet I felt compelled to raise the issues.

IN CONCLUSION

Both *Mahagonny Songspiel* and Marc Neikrug's *Through Roses* examine cultural estrangement and displacement. Weill's irony and his mockery of capitalism; his creation of an "opera anti-opera" and his subversion of expectation, are born of a period that fascinated itself with cultural experimentation – an ethos Hitler obliterated within months of taking power. Marc Neikrug's work is an unsparingly honest essay on the withdrawal of *all* freedom – when the ability to transmogrify or even to destroy one's own culture is replaced, not by simple censorship or condemnation, but by a sense that everything artistically familiar – all that has come to represent beauty, dignity and strength – has been violated and ultimately usurped. This sense of alienation and dispossession expressed by the violinist in *Through Roses* also embodies the idea of "inner migration" in its bleakest iteration and at its most distant ebb.



MUSIC IN EXILE

PROGRAM III

THE MUSICAL DIASPORA

OCTOBER 15, 2 PM

MARIO CASTELNUOVO-TEDESCO

SIX SONGS

ALEXANDER ZEMLINSKY (1871 – 1942)

Geflüster der Nacht, op.2, no.3 (Theodor Storm)

Vor der Stadt, op.2, no.7 (Josef Karl Benedikt von Eichendorff)

O Blätter, dürre Blätter, op.5, no.3 Ludwig Pfau

Altdeutsches Minnelied, op.2, no.2 from *Des Knaben Wunderhorn*

In der Sonnengasse (Arno Holz) from *Zwei Brettli-lieder*

Und hat der Tag all seine Qual, op.8 no.2 (Robert Franz Arnold)

Olenka Sliwyska mezzo soprano, **Dianne Werner** piano

PIANO QUINTET NO.1, OP.69

MARIO CASTELNUOVO-TEDESCO (1895 – 1968)

I Lento e sognante

II Andante

III Scherzo – Leggero e danzante

IV Vivo e impetuoso

Atis Bankas violin I, **Anastasia Filippochkina** violin II,

Natasha Sharko viola, **Elspeth Poole** cello,

Marianna Humetska piano

→ INTERMISSION

DAS AMRUMER TAGEBUCH, OP.30

PHILIPP JARNACH (1892 – 1982)

I Hymnus – Allegro

II Elégie – Molto lento

III Sturmreigen – Agitato

David Louie piano

SEPTET

ALEXANDER TANSMAN (1897 – 1986)

I Allegro molto

II Lento

III Presto

Kathleen Rudolph flute, **Marta Kosek** oboe,

Kornel Wolak clarinet, **Kerry Haberkern** bassoon,

James Langridge trumpet, **Yoon Woo Kim** viola,

Rebecca Wenham cello



THE MUSICAL DIASPORA

MUSIC IN EXILE PROGRAM III

ALEXANDER ZEMLINSKY

Alexander Zemlinsky's father, Adolf von Zemlinsky embodied the patchwork of nationalities, allegiances and religions that constituted the late nineteenth century Austro-Hungarian Empire. To begin with, no-one had ever elevated the Zemlinskys to the nobility, and Adolf's insertion of the aristocratic *von* was no more than the puffing up of a name that had once possessed the more Semitic ring of "Semlinsky". As it happens, Adolf's background was wholly Catholic. He decided to convert to Judaism – with all the retributive consequence that implies – in order to marry Clara Semo, the daughter of Shem Tov Semo, a Sephardic Jew who, in the cause of cultural and racial integration, had married a Muslim woman in Sarajevo.

Thus it was in Vienna's Jewish district of Leopoldstadt that Alexander was born and into its Sephardic traditions that he was educated. His musical abilities were abundantly evident from the age of four and he was just 13 when he began his musical education at Vienna's newly-established *Konservatorium der Gesellschaft der Musikfreunde*. Here he studied until 1892. By his mid-twenties his output included two symphonies, a Piano Trio, Piano Quartet, String Quintet as well as numerous other works.

ALMA

Johannes Brahms was Zemlinsky's earliest and most important influence. They met a number of times and Brahms, who was not readily enthused, recommended the younger composer's Clarinet Trio to his own publisher, Simrock. Later Zemlinsky's circle included Arnold Schoenberg, whom he briefly taught and who in 1901 married his sister Mathilde, and Gustav Mahler, who married Zemlinsky's student Alma Schindler. If, as the comedian Tom Lehrer so famously sang "The loveliest girl in Vienna was Alma, the smartest as well", Zemlinsky was variously described as the city's least attractive man: "He's dreadfully ugly, almost chinless – yet I found him quite enthralling", observed Alma at the beginning of their turbulent nine-month relationship. Zemlinsky was emotionally and erotically obsessed by Alma, and when she decided to

“What we are witnessing at the present time is neither an improvement nor a deterioration in the quality of musical life, for music goes its way unerringly. [...] There is, I would say, no sign of decline at all, only of standstill. [...] Unfortunately our era has not yet brought forth the one truly great musician who towers above all others.”

Alexander Zemlinsky *Zemlinsky*, Antony Beaumont

abandon Alex to marry Gustav Mahler, the emotional wounds were deep and enduring. His near-autobiographical opera *Der Zwerg* (“The Dwarf”) revealed a masochistic sense of failure in quite a public way. Zemlinsky once said that he “didn’t have the elbows” to promote his career. Erich Korngold, another of his students and one of music’s most extraordinary prodigies, certainly did, and Alex was obliged to witness a cavalcade of the teenager’s musical triumphs. Zemlinsky’s influence on him was substantial, and when Korngold arrived in Hollywood, his teacher’s legacy was integral to the lush harmonic world and sumptuous orchestrations that he brought to the studio sound-stages.

Zemlinsky’s appointments as Kapellmeister at the *Vienna Volksoper*, where he premiered Strauss’ *Salome* and at the *Hofoper* from 1907–1908, mark the beginning of his career proper. In 1911 he was given the conductorship of the *Deutsches Landestheater* in Prague, where he premiered Schoenberg’s *Erwartung*. He held the post until 1927 when he moved to Berlin to take over the Kroll Opera. In order to ascend the musical hierarchy, Zemlinsky (like Mahler who became a Catholic) made the pragmatic choice of joining the Protestant Church. But Zemlinsky remained a quarter Jewish, and because of his close associations with *entartete* composers like Schoenberg, he was still obliged to move back to Vienna when the Nazis took power. From here, in the autumn of 1938, he emigrated to New York.

Now in his late sixties, Zemlinsky spent his remaining few years imprisoned in a culture with which he enjoyed little connection. He found English impenetrable, and eventually simply refused to learn it, addressing everyone in German. His output slowed to a trickle and after a period of ill-health and a debilitating stroke, he finally died on March 14, 1942 at his house in Larchmount near New York. The renown and respect he had enjoyed at the beginning of the century had by now evaporated and it would take another 40 years before Zemlinsky’s works returned to opera and concert stages. As Schoenberg had once callously remarked of his brother-in-law: “Zemlinsky can wait.”



Alexander Zemlinsky

SIX SONGS

All six of the Zemlinsky Songs on the present program date from the early part of his career. Included are three rather Brahmsian settings from his op. 2 collection: *Geflüster der Nacht*, *Vor der Stadt* and *Altdeutsches Minnelied*, which were composed between 1894 and 1896; *O Blätter, dürre Blätter* op. 5, no. 3, one of three completed between Christmas and New Year’s day 1897; *In der Sonnengasse* from the *Zwei Brettli-lieder* composed in 1901, and *Und hat der Tag all seine Qual*, from his op. 8 set, in 1899.

The first volume of op. 2 deals predominantly with the subject of night, and in *Geflüster der Nacht* (“Whispering of the Night”) the poet describes unidentifiable nocturnal murmurs and wonders whether they are portents of love or premonitions of disappointment. The piano writing is spare and atmospheric, the hypnotic right-hand figure reflecting the lyric’s sense of mystery; the poet’s solitude, and the ambiguity of night’s message. *Vor der Stadt* (“Before the Town”) is epigrammatic in length and whimsical in tone: two musicians stand in the cold and sing, hoping a pretty girl will appear. The soprano provides the voice of the first musician, the piano the second, and the accompaniment is full of amiable allusion to guitars or zithers and ironic asides on the hopelessness of the minstrels’ cause.

The first four of the eight songs that comprise op. 5 explore love’s frustration and capriciousness. *O Blätter, dürre Blätter* (“O leaves, withered leaves”) compares the brittle lifelessness of dead leaves to the nature of love lost. But the implication of rebirth and therefore, of love reclaimed, runs beneath the regret, an optimism that is realised in the second half of the set. The *Altdeutsches Minnelied* (“Old German Love-song”) has a bright, fanciful quality and an almost childlike innocence born of the folk poetry that makes up *Des Knaben Wunderhorn* (“Youth’s Magic Horn”) – a collection that parallels the ballads of the British Isles compiled in the late 18th and early 19th century, and now invariably associated with Mahler’s settings. By contrast, *In der Sonnengasse* (“In the Sunny Lane”) is one of two *Brettli-lieder*, or cabaret songs which are unashamedly popular in style

“When the storm has passed, one will come back to those who have written real music.”

Pablo Casals, 1941

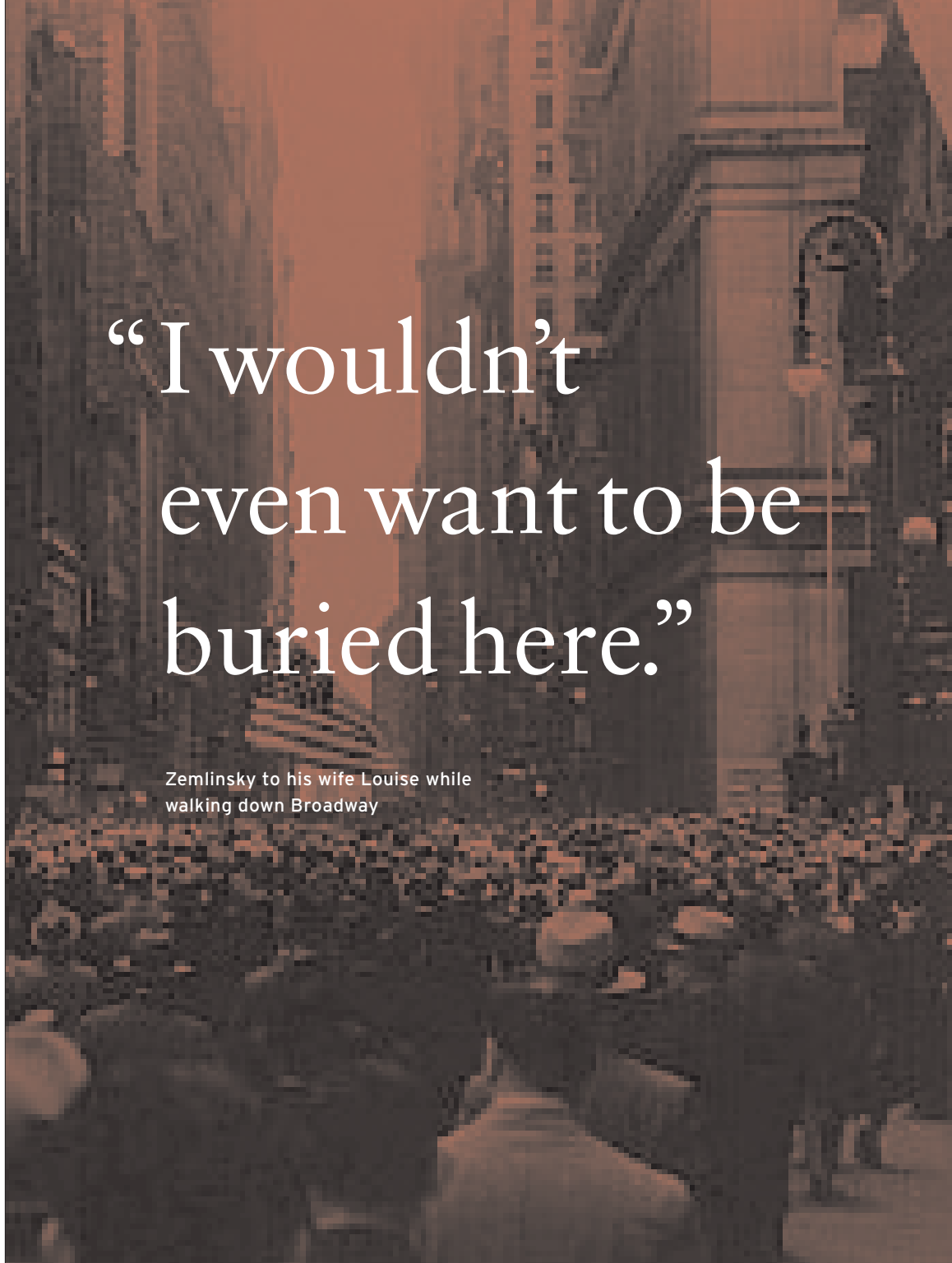
and reminiscent of Schoenberg’s contribution to the genre, a set of eight published the same year that Zemlinsky’s were completed.

Und hat der Tag all seine Qual (“And has the day all its pain”) represents a new course in Zemlinsky’s style and language. The text is a translation of a Danish poem by Jens Peter Jacobsen: the subject is again night, but a cosmic rather than an earthly variety. The expanded view is acknowledged in the increased chromaticism, the unexpected harmonic twists and turns and in the piano’s generally more expanded role. The traces of Brahms are now very faint indeed.

MARIO CASTELNUOVO-TEDESCO

Tedesco’s current reputation now rests on a corpus of charming, idiomatic guitar pieces (many written for the musically arch-conservative Andrés Segovia) rather than on his broad output of symphonic, vocal, chamber and film music. He was a hugely prolific composer and had the ability to produce music appropriate to any mood and genre on demand – a quality that endeared him to the Hollywood studios. His filmography is enormous. Over the course of just 15 years Tedesco supplied music for over 130 movies, although most draw on library (or “stock”) music for which he was unacknowledged. His credited films include the Agatha Christie classic *And Then There Were None* and *Gaslight*. From 1946 onwards he taught at the Los Angeles Conservatory of Music and his legacy as a teacher is incalculable: former students include André Previn, Jerry Goldsmith, Henry Mancini, John Williams and Nelson Riddle, all, like Tedesco himself, tremendously adept and creative orchestrators.

Mario Castelnuevo-Tedesco was born in 1895 into a Jewish, Florentine family whose Tuscan history can be traced back to the sixteenth century. Ildebrando Pizzetti, a professor at the Cherubini Conservatory and Alfredo Casella were his principal teachers, and ironically both later became avid Mussolini supporters. Casella, a fine pianist, as well as a composer, included Tedesco’s works in his own concerts as well as in the programs of the influential *Società Nazionale di Musica*, which promoted the young Italian “futurists”. Performances at the



“I wouldn’t
even want to be
buried here.”

Zemlinsky to his wife Louise while
walking down Broadway

“To me it seemed that everything could be expressed by or translated into music: the landscapes I saw, the books I read, the pictures and the statues I admired. As I have evolved artistically, I have tried to express myself using more and more simple and direct means and a language that is more and more precise.”

Mario Castelnuovo-Tedesco, Cesare Orselli

International Society of Contemporary Music established his reputation abroad, while the success of his opera *La Mandragola*, which won the prestigious *Concorso Lirico Nazionale* and received its premiere at Venice's hallowed *Teatro La Fenice* (in 1926) made his name in Italy. The 1930s also saw performances of his works in America – the violin concerto *I profeti* with Jascha Heifetz in 1933, and the Cello Concerto with Gregor Piatigorsky in 1935, both with the New York Philharmonic under Toscanini. As a pianist, Tedesco collaborated with artists of the calibre of Piatigorsky, Elisabeth Schumann and Lotte Lehmann.

By 1938 and the institution of Mussolini's version of the Reich's racial laws – *Il Manifesto della razza* – Tedesco's European career had come to a precipitous halt; his music banned from radio and public performance. It was through the influence of Heifetz and Toscanini that Tedesco, his wife and two sons managed to emigrate to America – he always liked to avoid the use of the word “escape”. They sailed from Trieste on July 13, 1939, six weeks before the invasion of Poland and the start of the war, and eventually settled in Beverley Hills where Tedesco lived until his death in 1968. Although he continued to enjoy a measure of success in the United States, he too fell victim to the prevailing post-war status quo, and like many composers who had been accused of “modernism” in their youth, Tedesco was eventually viewed as a reactionary.

THE PIANO QUINTET

His Piano Quintet op. 69 was premiered in 1932 at the International Festival of Music in Venice, the same year as Manuel de Falla's *Master Peter's Puppet Show* (the two composers had travelled to the Festival together). Tedesco performed the piano part with the Quartetto Poltronieri and it remained one of his favourite compositions:

“Among all my chamber works of this period, the best, without any doubt is the first Quintet. It is emotional, robust and (in a certain sense “romantic”). While the two outer movements are fully developed, the two central movements are much more brief: a thoughtful and compact Adagio (in which one may find – not for the



Philipp Jarnach

last time – the melancholic and meditative character of I Cipressi [op. 17, a work for solo piano written by Tedesco in 1920] and a most vivacious Scherzo, light and dance-like – described by certain critics as ‘Mendelssohnian’ in spirit (Was there a touch of contempt in this comment? For my part, I consider it the greatest compliment since in my view Mendelssohn is the most perfect composer of scherzi ...) In Venice, there were varying opinions: some (like Gatti [Guido M. Gatti, a prominent musicologist and essayist]) preferred the two outer movements, others (such as De Falla, Segovia, and myself) had a predilection for the central movements. The whole work was a great success, so much so that we had to repeat the Adagio and the Scherzo (something very unusual in a modern music festival). This phenomenon renewed itself constantly in the long tour that followed.”

Una vita di musica: un libro di ricordi, Mario Castelnuovo-Tedesco, recently published by Edizioni Cadmo

The Piano Quintet, which was published by Forlivesi in 1934, possesses the suave Mediterranean charm, the harmonic adroitness and the lightness of touch that distinguishes Tedesco's best work. Its disappearance from the repertoire has more to do with the post-war intolerance of the genial nonchalance that was so much a Tedesco stock-in-trade.

PHILIPP JARNACH

Today Philipp Jarnach is remembered as the composer who completed Busoni's *Doktor Faustus*. James Joyce scholars know him as the writer's neighbour and musician-friend from their Zürich days during the first World War. However his status as a modern composer in the 1920s was considerable and his influence as a teacher stretched over 40 years. His students included Kurt Weill, Nikos Skalkottas, Eberhard Werdin and Bernd Alois Zimmerman.

Born in 1892 in Noisy-le-Sec, now a suburb of Paris, Jarnach's father was a professional sculptor and a Catalan by birth; his mother was Flemish. Philipp lived in Paris until his early twenties studying piano with Édouard Risler and harmony at the Paris Conservatoire with the eminent theoretician and Wagnerophile Albert Lavignac. Here he also met Debussy and Ravel. In the

“Every Sunday we organized chamber music at our home with the Budapest String Quartet, the Paganini String Quartet, some piano trios, and always with the Stravinskys.”

“Alexander Tansman, Diary of a 20th-Century Composer” *Polish Music Journal*, Summer 1998.


1920s Jarnach moved to Berlin where he taught and performed, but his first major appointment came with his move to Cologne, where he gave composition classes at the *Hochschule für Musik*. His musical language, though it occasionally pushes against the boundaries of tonality, never deserts it, and in this sense Jarnach is the most prominent exemplar of Busoni’s “new classicism”, whereby the traditional, rather than being merely “dressed-up”, is redeveloped and reconciled with different elements in order to create a novel work.

Jarnach is an unusual example of a musician living under the totalitarian rule of the Reich. Like his teacher Busoni, he was a true cosmopolitan: a European first. Neither Jewish nor German, his reaction to the Nazi regime was one of both geographical and social withdrawal. *Das Amrum Tagebuch* (“The Amrun Diary”) by turns nostalgic and melancholic is wonderfully pianistic and full of Gallic restraint. It was composed on Amrun, one of the North Frisian islands off the German coast of the North Sea. Now a popular tourist destination, the island was then inaccessible and remote, and *Das Amrum Tagebuch* is a musical representation of Jarnach’s self-imposed exile here. In 1949 Jarnach established the *Hamburger Musikhochschule* with which he was involved for the next 20 years, firstly as its director and from 1959 as a composition teacher. His works include a *Sinfonia brevis*, a prelude for large orchestra, a string quartet, works for violin and piano, and numerous songs.

ALEXANDER TANSMAN

Born in Łódź in 1897, Tansman’s initial lessons at the city’s Conservatory were with Wojciech Gawronski – a student of Moritz Moszkowski and Brahms – and Naum Podkaminer, a former student of Nikolai Rimsky-Korsakov. There followed classes with the influential Piotr Rytel in Warsaw. Here Tansman also studied law and philosophy. From the start his works were influenced by a Polish sensibility:

“I can readily say that I followed the same path as Bartók or Manuel de Falla: folklore imaginé. I did not use popular themes per se. I used, however, their general melodic contour [...] I was familiar with Polish folklore very early.



“I do not aspire to
be a modern composer,
I simply wish to be a
composer of this time.”

Alexander Tansman, quoted by his daughter,
M. Tansman-Martinozzi

"It is impossible to have been in the avant-garde 60 years ago and still be in it today."

Alexandre Tansman and the Golden Era of Paris, Lorraine Butterfield in Clavier, May/June, 1990

My nanny used to sing peasant songs that were anonymous. They were not contemporary urban songs but songs that came from the villages."

This folkloric element, as well as the influence of Chopin, evolved in tandem with polytonal and atonal experiments. In Tansman's first string quartet for example, there is ample evidence of dodecaphony (melodies constructed by using a series of all twelve available notes in the chromatic scale) which he apparently developed quite independently of Schoenberg's influence. Even as a teenager, Tansman wrote rapidly, with enormous fluency and an abundance of ideas. The judges of the 1919 Polish Composers' Competition, held shortly after Poland's rehabilitation as an independent state, witnessed these powers at firsthand. Tansman entered several compositions under different names and took not only the first prize, but the second and third as well. In stark contrast to the reaction his music received later on in life, when it was considered conservative and regressive, Tansman's earlier work was often rejected by many of the more traditionalist Polish musicians and musical organizations – an experience similar to Karol Szymanowski's frustrations in Warsaw during the 1920s.

PARIS

As a result, Tansman decided to move to Paris. He arrived in 1919 and had soon met Ravel, Stravinsky and Martinu. Milhaud and Honegger suggested he join the group of French composers known as *Les Six*, which, had he accepted, might well have become *Les Sept*. During his years in France, Tansman established himself as one of Poland's pre-eminent émigré composers and wrote prolifically. Major conductors programmed his works: Otto Klemperer, Pierre Monteux, Jascha Horenstein and Erich Kleiber in Europe, and Willem Mengelberg, Leopold Stokowski, Arturo Toscanini and Serge Koussevitzky in America; cellists Pablo Casals and Gregory Piatigorsky, and the violinists József Szigeti and Bronislaw Huberman. His world tour from 1932–1933 took him across America to Japan, where he was received by Emperor Hirohito, through the Far East and the Indian subcontinent, where he met Gandhi.

Tansman had an agonizing wait in Vichy France before US authorities issued him a visa. The august committee that petitioned for his emigration consisted of Charlie Chaplin, Eugene Ormandy, Arturo Toscanini and Jascha Heifetz, and on arrival in Los Angeles he consolidated his friendships with the Stravinskys, Darius Milhaud and Castelnuovo-Tedesco. His feelings for America were mixed. He enjoyed the artistic stimulation of Hollywood's "petite Weimar", as he nicely characterized it, as well as its luxury and freedoms, but like so many Europeans, he observed its glitz and brazenness, and its obsession with money and materialism with a mixture of amusement and contempt.

In that Tansman's career continued to flourish after his emigration to the United States he is atypical. But the precipitous decline in his popularity after the 1940s and his return to Paris, is more in keeping with the fate of his neo-classical contemporaries.

The instrumentation of Tansman's Septet is rather unusual, with a wind quintet made up flute, oboe, clarinet, bassoon and trumpet, rather than the more usual horn, augmented by a viola and cello. It was premiered under the composer's direction at Carnegie Hall in 1932, as part of a concert presented by the League of Composers. Its first European performance had to wait until 1949 when members of the Cámara Orchestra performed it in Barcelona. Although dedicated to Bartók, the Septet owes much to Stravinsky. It is jazzy and rhythmically infectious; its orchestration brilliant and transparent, with plucked viola and cello lines that drive the first movement forward, and an unexpected and seductive trumpet tune. Like Tedesco, Tansman generally aimed to please and entertain.



MUSIC IN EXILE

PROGRAM IV

POLES APART

OCTOBER 15, 8 PM

MIECZYSLAW WEINBERG

CLARINET SONATA OP. 28

MIECZYSLAW WEINBERG (1919 – 1986)

I Allegro

II Allegretto

III Adagio

Joaquin Valdepeñas clarinet, **Dianne Werner** piano

THREE INTERMEZZI

KARL WEIGL (1881 – 1949)

I Revelation

II Capriccio

III Interrupted serenading

Erika Raum violin, **Felicia Moya** violin, **Carolyn Blackwell** viola,
Bryan Epperson cello, **Joel Quarrington** double bass

→ **INTERMISSION**

SONATA FOR SOLO DOUBLE-BASS

MIECZYSLAW WEINBERG

I Adagio

II Allegretto

III Moderato Pesante

IV Allegretto

V Allegro molto

Joel Quarrington double bass

STRING SEXTET

ALEXANDER TANSMAN (1897 – 1986)

I Lento – allegro deciso – meno mosso – a tempo

II Lento

III Presto – lento

Marie Bérard violin, **Felicia Moya** violin, **Carolyn Blackwell** viola,
Caitlin Boyle viola, **Bryan Epperson** cello, **Peter Cosbey** cello



POLES APART

THE WARSAW GHETTO, AFTER THE UPRISING

MUSIC IN EXILE

PROGRAM IV

MIECZYŚŁAW WEINBERG

The Polish composer Mieczysław Weinberg was born in Warsaw in 1919, the son of Jewish parents with Moldavian roots. The local Jewish theatre, where his father worked as a musician provided him with his first musical experiences. After perfecting his piano technique at the Conservatory under Josef Turczynski it was assumed that he would embark on a career as a virtuoso, but in 1939 the Nazi invasion forced Weinberg to flee. He found safe haven and the opportunity to study composition with Vassily Zolotaryov in Minsk, Soviet Byelorussia. Then the *Wehrmacht* attacked the USSR and in 1941 he was once again compelled to move – this time to Tashkent, Uzbekistan, where he worked at the opera theatre. Many intellectuals had been evacuated here, among them the illustrious Jewish actor and theatre director Solomon Mikhoels, whose daughter Weinberg married. In 1943 Mikhoels arranged for Shostakovich to examine Weinberg's First Symphony, and he in turn secured permission for his young colleague to settle in Moscow. Here he lived until his death in 1996. A lifelong friend, Shostakovich considered Weinberg one of the Soviet Union's most eminent composers and many now include him in a 20th century Russian triumvirate with Prokofiev and Shostakovich.

By 1917, the emerging Soviet Union offered Jews living-conditions superior to anything they had ever previously enjoyed. But this was short-lived, and the repression of the 1930s saw the banning of Jewish newspapers and periodicals and the closure of theatres and educational establishments. During the Second World War – known in the USSR as the “Great Patriotic War” – repression was temporarily lifted in order to both mobilise the resources of the entire country, and to encourage the flow of US dollars. These funds included donations from Jewish sources, the better to sustain the Soviet war effort. Once again Jews hoped for better days and once again these hopes were dashed by Stalin's post-war policies.

ANTI-SEMITISM IN THE SOVIET UNION

Weinberg experienced German anti-Semitism at gruesome first hand when his entire family was burnt to death at the outset of the war. He confronted the

“Although Weinberg was not a pupil of Shostakovich's, Dmitri Dmitriyevich always showed great interest in his work. From the very beginning of their acquaintance, they established a law whereby each played his new compositions for the other.”

Natalia Vovsi-Mikhoels, Weinberg's first wife, quoted in *Shostakovich: A Life Remembered*, Elizabeth Wilson

Soviet variety in 1948 when his father-in-law Mikhoels was brutally murdered by the Cheka, the Soviet secret police. In February 1953 Weinberg himself was arrested. Shostakovich immediately intervened, pleading Weinberg's case in a letter to Lavrenti Beria, Stalin's brutal security chief, thereby putting his own life and career at immediate risk. It was Stalin's timely death a month later that spared Weinberg, and, in the subsequent struggle for Soviet leadership, saw Beria executed. Mikhoels and Weinberg had both been accused of “Jewish Nationalism”, which the Politburo had contorted into a treasonable crime. Mikhoels was rehabilitated after Stalin's death and Weinberg went on to enjoy a sustained success that unfortunately never crossed the borders of the Soviet Union. His works were performed by the finest Soviet musicians, notably the Borodin Quartet, Sviatoslav Richter, Emil Gilels, Mstislav Rostropovich, Leonid Kogan, David Oistrakh and Kyril Kondrashin.

Weinberg once claimed with a disarming honesty: “I am a pupil of Shostakovich. Although I have never had lessons from him, I count myself as his pupil, as his flesh and blood.” But although elements of Weinberg's vast output are sometimes redolent of his older colleague, and there are certainly pieces which fulfilled the political requirements of Soviet realism, there is much among the vast corpus of 22 symphonies, 7 operas, 17 string quartets, myriad chamber music, songs and film music, that is stunningly original. Today, Mieczysław Weinberg is steadily claiming the position of universal significance he rightly deserves.

CLARINET SONATA

The Clarinet Sonata op.28 was written in 1945. Weinberg himself was at the piano when the clarinetist V. Getman gave the première on April 20, 1946 in the Small Hall of the Moscow Conservatory. The work is cast in three movements and concludes, as is often the case in Weinberg's compositions, with a slow movement, in this case an *Adagio*. Only the first *Allegro* movement follows classical tradition while the second, an *Allegretto*, replaces the customary central slow movement.



Karl Weigl

The appearance of the clarinet in East European *kapelyes* (family bands) occurred around 1800 and by the end of the century, a standard ensemble usually included one or two of the instruments. This sonority came to characterise Klezmer music – which Weinberg must have heard at his father's theatre – and it is insinuated discreetly throughout the Sonata, particularly in the second movement. The demanding solo part emphatically demonstrates Weinberg's complete familiarity with the clarinet's resources, notably in the cadenzas, where virtuosity functions not as a vehicle for grandstanding but as a musically determined expression of exuberance. The sonata deserves a place among the standard works of the clarinet repertoire.

SONATA FOR SOLO DOUBLE BASS

The sonata for solo bass, op.108 was written a quarter of a century later in 1971. It complements the solo sonatas for violin (three), viola (four) and cello (four) but it surpasses most of them in terms of its sheer technical demands. There is no bass virtuoso more qualified than Mr Quarrington to negotiate its forbidding demands and to give what is almost certainly its Canadian (if not North American) premiere. Although titled “Sonata”, the work is more of a suite. It was edited and arranged by the Russian bassist Rodion Azarkin and is presented this evening in a slightly abbreviated version, omitting the penultimate *Lento* movement. The work opens in quasi minimalist style with large double-stopped leaps. The *Allegretto* is a sinuous chromatic scherzo; the *Moderato* heavy and industrial in character. A short minuet follows and then a quick gavotte-like movement which slows to an atmospheric ending.

KARL WEIGL

Few musicians can have had either a more supportive family or a more thorough training than the Viennese composer Karl Weigl. Like Zemlinsky, the trajectory of his European career traced so perfect an arc that the challenges and deprivations he faced on arriving in the United States make the course of his “second life” even more dispiriting. Weigl's father, a banker, came to Vienna from Temesvár, then a town in the Austro-Hungarian Empire (now Romania)

“Finally we arrived in New York City aboard the last ship to cross the Atlantic before Pearl Harbor. We were provided with first-class tickets. Because of the black market, however, that same ticket was sold several times. We ended up traveling in third class amidst terrible conditions.”

Alexander Tansman

and Karl was born in 1881. The family was cultured, well-off and well-educated, and part of the sophisticated and predominantly Jewish community that populated Vienna's Leopoldstadt, an area hugely damaged in the anti-Semitic purges of November 1938. Alexander Zemlinsky, ten years older than Karl, was a family friend and it was with him that Karl's mother Gabriele, arranged for his first composition lessons. When he enrolled at the *Gesellschaft der Musikfreunde* it was with Zemlinsky's celebrated teachers that Karl worked: the piano pedagogue Anton Door and the composer and teacher Robert Fuchs. At the Vienna University Weigl studied with Guido Adler, a pioneer of modern musicology and one of Vienna's most erudite musicians. By his early twenties he had co-founded the *Vereinigung schaffender Tonkünstler* with Schoenberg and Zemlinsky, a society dedicated to the performance of new music, and (from 1904–1906) he worked as a répétiteur at the *Wiener Hofoper* under Gustav Mahler. All of Europe's great singers appeared here accompanied by one of the most virtuosic and refined orchestras. Mahler was at the zenith of his conducting career and he and Weigl enjoyed a close personal and professional relationship. Mahler also helped him to find performances of his work. Not surprisingly Weigl claimed these years as the most transformative and influential of his life.

In 1907 the acclaimed Rosé Quartet participated in the premiere of Weigl's Sextet and, in 1910, performed his Third String Quartet which had won the *Gesellschaft der Musikfreunde's* Beethoven Prize. The same year saw the premiere of Weigl's First Symphony in Zurich and a publishing contract with Universal Edition. After a short-lived first marriage Weigl was called-up, and from 1916–1917 served in Croatia as part of the Austrian Army—the second movement of his Second Symphony, *Pro Defunctis*, is dedicated to the memory of the First World War's unknown soldiers. During the 1920s and 30s his works were performed by the Vienna Philharmonic under Furtwängler, the Busch and Rosé Quartets, Ignaz Friedman (who premiered his Piano Concerto) Mieczysław Horszowski and Elisabeth Schumann (*Five Songs for Soprano and String Quartet*). In 1924 he received the Prize of the City of Vienna for his Symphonic Cantata *Weltfeier*. As an academic he moved swiftly



“The last vestiges of
Jewish arrogance and
hegemony have finally
been purged from
German musical life.”

Joseph Goebbels, Düsseldorf, May 28, 1938.

Pictured: Karl Muck conducts the Leipzig Gewandhaus Orchestra.
Hitler is in the front row on the aisle.



Alexander Tansman

to the upper reaches of his profession. Within 10 years he had progressed from teaching theory at the Vienna Conservatory (in 1918) to a full professorship. In 1929 he succeeded Hans Gál as Professor of Musicology at the University of Vienna and taught summer courses in Salzburg. (Gál, a Jew, settled in Edinburgh after the *Anschluss* where he established the city's International Festival).

WEIGL IN AMERICA

Weigl's emigration to America with his second wife Vally (Valerie) Pick was effected by Ira Hirschmann, one of the unsung heroes of the war years. Hirschmann was not only a senior executive of Saks Fifth Avenue and Bloomingdale's, but a major arts patron; a pioneer in radio broadcasting, and later, President Roosevelt's special envoy to Ankara, where he negotiated the transport of thousands of Jews through Turkey to Palestine, and the release of over 50,000 Romanian Jews. Hirschmann visited Vienna in 1938 (on a diplomatic passport) and was overwhelmed by the violent anti-Semitism, the ubiquitous yellow stars and the frantic pleas for his help. After a late lunch and half-a-dozen Pilseners, he personally signed affidavits for over 200 Viennese Jews. He was now financially responsible for these families on their arrival in America – at \$25,000 per family. The Weigls were among them. They disembarked from the SS Statendam on October 9, 1938 and their fellow passengers included the cellist Emmanuel Feuermann and the conductor Kurt Adler, later General Director of the San Francisco Opera.

Weigl and Vally, a composer who would later become deeply involved in music-therapy, were obliged to re-invent their careers. Weigl was now 57. Despite effusive letters of introduction from Bruno Walter, Arnold Schoenberg and Richard Strauss, Weigl spent his first American years in relative isolation. His comfort and activity dramatically reduced to a one-room apartment and to giving private music lessons. His fortune gradually improved with jobs at the Hartt School of Music, Brooklyn College and more importantly the Boston Conservatory, where he became the school's principal theory teacher. But instead of being a central figure in Europe's musical community, he was now just one among many transplanted and unrecognized intellectuals and artists. There were occasional

"I had been unable to find proper luggage in Nice so I had purchased a coffin to transport our few personal effects. The coffin was some surprise to the reporters waiting in New York. They immediately took pictures because they could not imagine that one could travel with a coffin as luggage."

Alexander Tansman

performances of his works but by 1968 when Stokowski and the American Symphony Orchestra finally premiered his massive Fifth Symphony, the *Apocalyptic* – a salute to the memory of Franklin D. Roosevelt – Karl Weigl had been dead for more than 20 years.

The *Three Intermezzi* date from 1947 and are Weigl's arrangements of a work for string quartet now housed with the Weigl papers at Yale's Music Library. They are well-crafted diversions, deftly contrapuntal with Brahmsian touches. Tonight's performance is certainly a Canadian premiere and probably the first performance since Weigl's death in 1949.

ALEXANDER TANSMAN

There is a biographical sketch of Alexander Tansman on p. 52 of this program. His String Sextet was completed on December 12, 1940 in Nice, while he was waiting for the authorities to issue a US visa, and it was premiered in 1942. The work had to wait more than 50 years before it was finally published. Like the Septet, performed in Program III, it is dedicated to Igor Stravinsky who had followed a similar route to Tansman – westwards from eastern Europe to Paris and thence to America where he arrived some months earlier. The String Sextet is a skilfully crafted three-movement work, opening with an introductory *Lento* – which returns in truncated form to conclude the piece – in which the seeds for the entire work are planted: the recurring intervals of the fourth and the slurred semitone (which permeate the outer movements particularly). Its neo-classical nature admits nothing more rhythmically complex than the occasional syncopation. But it is this regularity, coupled with Tansman's harmonic astringency, that produces the work's terrific momentum and infectiousness. It is hard to believe it was written when Hitler was at the zenith of his power and when anti-semitism appeared to have reached an already unimaginable limit.

PROGRAM NOTES: SIMON WYNBERG, SEPTEMBER 2006

ARTISTS OF
THE ROYAL
CONSERVATORY
(ARC)



CELEBRATING EXCELLENCE
AND ILLUMINATING REPERTOIRE

Canada's Royal Conservatory of Music has a rich tradition of giving life to new musical ensembles and strengthening Canada's cultural foundations. Both the Toronto Symphony Orchestra and the Canadian Opera Company, now integral to the Canadian musical landscape, had their beginnings at The Royal Conservatory. The recent establishment of ARC (Artists of The Royal Conservatory) provides The RCM with a vehicle to present its exceptional faculty in varied musical collaborations, both to communities throughout Canada and abroad. ARC also celebrates the excellence of The Glenn Gould School, the creativity of Canadian musicians and the unique voices of Canadian composers.

As a flexible ensemble ARC's programs are exploratory, thematic and instrumentally diverse, and while ARC has at its core The Glenn Gould School faculty, it also collaborates with special guests and outstanding GGS students. ARC's mandate includes the performance of both the traditional chamber music canon, as well as repertoire that, through political changes or shifts in musical fashion, has been ignored.

ARC also fosters the creation of new compositions and develops creative associations with musicians outside the Western classical tradition, as well as artists from other disciplines. Its concerts are complemented by the mentoring of students and educational work that serve as a catalyst for creativity.

Since its creation in 2002, ARC has presented a number of highly successful concert series and symposia in Toronto, including explorations of music of the Holocaust – "Music Reborn"; programs of British chamber music from the early 20th century – "A Green and Pleasant Land"; music by film composers – "Reel Music", and most recently a program devoted to the German/Dutch composer Julius Röntgen. These have been broadcast by the CBC and by National Public Radio throughout Canada and the US. ARC made its New York debut in 2003 and performed in Stockholm and London in November, 2004. The ensemble toured China in the spring of 2006, and has just released its first recording on RCA Red Seal devoted to the music of Mieczysław Weinberg. ARC's artistic director is Simon Wynberg.

ATIS BANKAS, VIOLIN

Atis Bankas enjoys a busy career as a recitalist, chamber musician and teacher. In addition to his commitments at The Glenn Gould School, Atis has taught at the Peabody Conservatory, the Royal Northern College of Music in Manchester; the Royal Academy of Music, London; Lawrence University, Wisconsin, and is currently a visiting professor at the Eastman School of Music. He is also Artistic Director of the Canadian Chamber Academy and the Niagara International Chamber Music Festival as well as Director of the International School for Musical Arts. A former member of the New World Trio and the Krieghoff String Quartet, he has appeared as a soloist in the former Soviet Union, Europe, the United States and Canada, as well as with many orchestras, under Neeme Järvi, Iona Brown and Andrew Davis. He holds degrees from the Lithuanian State and Tchaikovsky Conservatories and he was a laureate of the Inter-Republican Violin Competition in Tallinn. Many of his students have enjoyed professional success and a number have won major competitions.

MARIE BÉRARD, VIOLIN

In addition to her work as concertmaster of the Canadian Opera Company Orchestra and as assistant concertmaster of the Mainly Mozart Festival in San Diego, Marie Bérard is a sought-after soloist, chamber musician and teacher. She has worked with Canada's Amici, ArrayMusic and New Music Concerts and has premiered sonatas by Bright Sheng and Anthony Davis as well as several new works with the Accordes String

Quartet. Among her solo recordings are works by Alfred Schnittke (*Concerto Grosso*, no. 1 and *A Paganini*), and the "Meditation" from *Thaïs*. Her recording of the concerto for violin and brass ensemble by Henry Kucharzyk was released in 2002. Marie performs regularly at chamber music festivals, notably Ottawa, Speedside and Music in Blair Atholl, Scotland. When she is not playing her 1767 Pietro Landolfi violin Marie enjoys cooking and gardening.

STEVEN DANN, VIOLA

One of North America's most distinguished and versatile violists, Steven Dann has served as principal viola with the Toronto Symphony Orchestra, the Amsterdam Concertgebouw, Zurich's Tonhalle and the National Arts Centre Orchestra in Ottawa. In concerto appearances he has collaborated with Sir Andrew Davis, Jiri Belohlavek, Sir John Elliott Gardiner, Jukka-Pekka Saraste and Vladimir Ashkenazy. Steven has also been a guest principal of the Boston and City of Birmingham Symphony Orchestras under Sir Simon Rattle, and with the Chamber Orchestra of Europe, with whom he also recorded. He has been a member of the Smithsonian Chamber Players in Washington D.C. and a featured performer on their Sony Classical recording series. He is currently a member of the Axelrod String Quartet. Steven Dann has a great interest in both early and contemporary music and has commissioned concerti from Alexina Louie and Peter Lieberson as well as chamber works from R. Murray Shafer, Frederick Schipitsky and Christos Hatzis. This season he recorded Luciano Berio's *Sequenza #6*



(Naxos). His teachers include Lorand Fenyves, Bruno Giuranna, Zoltan Szekely and William Primrose.

BRYAN EPPERSON, CELLO

One of Canada's most charismatic chamber musicians, Bryan Epperson is principal cellist of both the orchestra of the Canadian Opera Company and, during the summer, that of the Santa Fé Opera. He made debuts in Milan, Venice, Siena and Florence at the recommendation of Claudio Abbado and, since then, has received regular invitations to perform throughout Europe and North America. Collaborations include performances with such legendary musicians as David and Igor Oistrakh, Christian Ferras and Tibor Varga. A founding member of the string trio Triskelion, Bryan has recorded on the Naxos and Musica Viva labels and broadcast on NPR, BBC and the CBC. A graduate of the Curtis Institute of Music, Bryan's initial studies were with Leonard Rose, André Navarra and George Neikrug. He subsequently served as an assistant to Antonio Janigro at the Salzburg Mozarteum. Bryan is devoted to both a 1752 Paulo Antonio Testore cello and a 928 S Porsche of almost equivalent vintage. Between the months of July and September, this machine speeds across the highways of the New Mexican desert, leaving in its wake the reverberation of Jimi Hendrix guitar riffs and the aroma of Cuban cigars.

JOEL QUARRINGTON, DOUBLE BASS

Recognized as one of the world's great bass virtuosos, Joel Quarrington began studying the instrument at The Royal Conservatory

of Music when he was 13. Subsequent training took him to Italy and Austria. A winner of the prestigious Geneva International Competition, Joel has made solo appearances throughout Canada, the United States, Europe and China, and has played concerti with the symphony orchestras of Toronto, Edmonton, Winnipeg, Hamilton and the National Arts Centre Orchestra, where he was principal bass. He has released several recordings, including *Virtuoso Reality* (CBC Records) and a CD devoted to the works of Bottesini (Naxos). He is a strong advocate of the unusual practice of tuning the bass in fifths, an octave lower than the cello, a tuning which he uses exclusively. His Italian bass was made in 1630 by the Brescian master, Giovanni Paolo Maggini. In his precious free time, Joel is an enthusiastic connoisseur of the world's beer. He has also acquired an underground following for his recordings on the erhu, a violin-like Chinese instrument with two strings. These include the now classic CDs: *Everybody Digs the Erhu*, *Country Erhu '98*, *Three Erhus at the Acropolis*, and most recently, *Erhus From Beyond the Galaxy*.

DAVID LOUIE, PIANO

The pianist and harpsichordist David Louie, described as "A pianistic sensation" (*Rhein-Zeitung*, Germany), was born in British Columbia. A winner of several international piano competitions (CBC Radio; Santander, and Sydney) he made his New York debut with the venerable Peoples' Symphony Concerts and since then has performed at major series in Chicago (the Dame Myra



Hess Memorial Concerts); Mosel Festwochen, Germany, and the National Auditorium, Madrid. He has appeared with the Vancouver Symphony; the National Arts Centre Orchestra in Ottawa; the Gulbenkian Chamber Orchestra, Lisbon; and the Royal Philharmonic Orchestra, London; and has collaborated with many distinguished artists, including the Takács Quartet. David Louie completed graduate studies at the University of Southern California. His principal teachers include Boris Zarankin and John Perry whom he now assists at The Glenn Gould School. Away from the keyboard, he enjoys languages, literature, art, film and the great outdoors.

FELICIA MOYE, VIOLIN

Felicia Moye has performed throughout Europe, Asia, North and South America as a soloist and chamber musician with the Miami String Quartet, Orpheus and the St. Paul Chamber Orchestra. She was first violinist of the Miami String Quartet when the group won top prizes at both the Evian and London International Quartet Competitions and recorded with the group for the Pyramid Records label. She is a founding member of Trio Amade which records for the Klavier Records Label. Felicia Moye has also performed chamber music in collaboration with YoYo Ma, James Buswell, the Chamber Music Society of Lincoln Center, the Blossom Music Festival and the Mostly Mozart Festival at Avery Fischer Hall. She has served as concertmaster of the Santa Fé Opera, the Honolulu Symphony, the National Arts Centre Orchestra and as acting associate concert-

master of the San Francisco Symphony. A frequent guest artist and coach of the New World Symphony, she was formerly professor of violin at the University of Oklahoma and concertmaster of the Oklahoma City Philharmonic before joining the faculty of The Glenn Gould School in 2006. Ms Moye toured China with the ARC in April 2006 and the present concerts are her first Toronto appearances with the ensemble. She is warmly welcomed.

ERIKA RAUM, VIOLIN

Erika has played the violin professionally since the age of 12. Since winning the Joseph Szigeti International Violin Competition in 1992 she has been invited to Europe on many occasions, most recently to Portugal, Austria, Germany, England, Italy, France and Hungary, where she appeared with the Budapest Radio Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra. Erika has performed throughout Canada: at the Parry Sound, Ottawa and Vancouver chamber festivals and regularly at the Banff Centre. Abroad she has attended the festivals at Caramoor, Budapest and Prussia Cove. She is much in demand as a chamber musician and performs regularly with the distinguished pianist Anton Kuerti, with whom she recorded a landmark CD of Czerny's piano and violin works (on CBC's Musica Viva label).

JOAQUIN VALDEPEÑAS, CLARINET

One of the most distinguished clarinetists of his generation, Joaquin Valdepeñas has performed with the BBC Welsh and Toronto

Symphonies, the English Chamber Orchestra, the Kalichstein-Laredo-Robinson Trio at New York's 92nd Street "Y", and with the Chamber Music Society of Lincoln Center. Festival appearances include Edinburgh, Marlboro, Banff, Casals, Evian, Mostly Mozart, Nagano, and Aspen, where he is a faculty member and the conductor of the wind ensemble. A founding member of the Juno award-winning chamber ensemble, Amici, Joaquin has also collaborated with the Quartetto Latinoamericano, the American, Ying, and Muir Quartets and with members of the Cleveland, Vermeer, Guarneri, and Tokyo String Quartets. He has recorded for the CBC, Summit, Centrediscs and Sony labels. His most recent releases are *Contrasts* and a CD of the Brahms Clarinet Sonatas. In addition to his teaching work, Joaquin has conducted the Toronto Symphony Orchestra on several occasions, and for ten years conducted the Toronto Symphony Youth Orchestra.

DIANNE WERNER, PIANO

After initial training at The Royal Conservatory with Margaret Parsons-Poole, Dianne continued her studies with Peter Katin, Gyorgy Sebok and Alicia de Larrocha. She went on to win a number of major prizes including the Silver Medal at the prestigious Viotti-Valsesia International Piano Competition in Italy and second prize in the Young Keyboard Artists Association Competition in the United States. Dianne also received a number of major awards in Canada, including three Canada Council Grants and a Floyd Chalmers award from the Ontario Arts Council. An exceptional soloist, accompanist and chamber musician, her collaborations include a national tour and recordings with soprano Nancy Argenta and a wide array of performances with the principal players of the Toronto Symphony, the New York Philharmonic, and the Canadian Opera Company Orchestra. Acclaimed for her lyrical and poetic style she has given solo recitals across Canada, at the United States and Europe and

appeared as soloist with several orchestras; The Nybrokajen Concert Hall, Stockholm and at Canada House in London. Dianne frequently performs as a duo partner with cellist Bryan Epperson.

SIMON WYNBERG, ARTISTIC DIRECTOR, ARC

Simon Wynberg enjoys a diverse career as a guitarist, chamber musician and artistic director. Simon established the Scottish chamber festival Music in Blair Atholl in 1991, which he still runs, and was Artistic Director of Music at Speedside and the Guelph Spring Festival from 1994 to 2002. In addition he has programmed and directed festival events in the United Kingdom and the Bahamas. His entry in *The New Grove Dictionary of Music & Musicians* describes him as "not only a virtuoso performer of distinction but one of the guitar's foremost scholars". He has edited over 60 volumes of hitherto unknown guitar music and his many recordings (on Chandos, ASV, Hyperion, Narada, Stradivari, Vox and Naxos) have received glowing reviews and awards: a *Penguin CD Guide* Rosette; *Gramophone Critics' Choice*, and a *Diapason Award*. His *Bach Recital* CD has sold over 100,000 copies. Simon has recorded and collaborated with the English Chamber Orchestra, George Malcolm, the Gabrieli String Quartet, flautist William Bennett, violinist Mark Peskanov and many Canadian musicians, including violinists Martin Beaver and Scott St. John. Recent engagements include concerts in New York at the Bargemusic series, the Banff Centre and the Bermuda International Festival. Simon's non-musical enthusiasms include contemporary fiction and worrying.

**DR. ALBRECHT DÜMLING,
MUSICOLOGIST AND CRITIC**

Born in 1949 in Wuppertal, Germany, Dr. Dümling studied Music, Musicology, Journalism and German Literature in Essen, Vienna and Berlin. His published work includes an interdisciplinary study on Arnold Schoenberg and Stefan George, and a study of Berthold Brecht's collaborations with composers. As a co-founder of the International Hanns Eisler Society he was instrumental in creating the basis for the complete edition of the composer's musical and literary works.

After 20 years as music critic for the Berlin newspaper *Der Tagesspiegel* he now contributes to the *Frankfurter Allgemeine Zeitung*, *Neue Musik-Zeitung* among others. He is also a Honorary Research Associate at the Royal Holloway College, London and is a Research Fellow at the Victorian College of the Arts, Melbourne.

In 1989/90, as a Scholar at the Getty Center for the History of Art and the Humanities in Santa Monica, he created the American version of the exhibition *Entartete Musik, A critical reconstruction (Düsseldorf 1938/1988)*, which travelled to more than 50 destinations world-wide. He has been chairman of *musica reanimata*, a society which promotes composers persecuted by the Nazis, since 1990 and from 1992–99 he served as Project Consultant for the DECCA *Entartete Musik* series.

Following an Australian lecture tour he organized the "Musical Exile in Australia" conference (Dresden 1996) and continued this project from 2000 to 2003 at the Technische Universität Berlin (*Zentrum für*

Antisemitismusforschung), sponsored by the *Deutsche Forschungsgemeinschaft*. In 2004 he received the Harold White Fellowship from the National Library of Australia.

MARC NEIKRUG, CONDUCTOR

Marc Neikrug is a multi-faceted artist. Whilst primarily a composer, he has also been active as a pianist, conductor and festival director. His compositions have been commissioned and performed by major festivals, orchestras and opera houses worldwide. Of particular note are two works for theatre, *Through Roses* and *Los Alamos*. *Through Roses* has been produced in eleven languages in fifteen countries and heard over 500 times. It was produced as a CD twice, made into an award-winning documentary by Christopher Nupen, and into a feature film by Jurgen Flimm. *Los Alamos* was the first opera commissioned by an American composer by the Deutsche Oper Berlin. It is an anti-nuclear opera, presenting two thousand years of Los Alamos, from ancient Pueblo Indian time into the future. The premiere took place as part of the Berlin Festival in 1988, a year in which Berlin was the Cultural Capital of Europe. The American premiere took place at the Aspen Music Festival while Neikrug was composer-in-residence.

As a pianist, Marc Neikrug has performed worldwide for over 30 years and has appeared at major festivals and concert halls with Pinchas Zukerman since 1975. Neikrug has conducted many performances of his works with the Pittsburgh, Utah, Melbourne Symphonies and in Zurich, Liege, and Frankfurt.



As an artistic leader Neikrug spent seven years as composer-in-residence with the St. Paul Chamber Orchestra. He conceived of and directed Melbourne Summer Music, a month-long festival in Australia during the late 80s and early 90s. Since 1998 he has been Artistic Director of the Santa Fé Chamber Music Festival. He has also consulted on artistic planning with the National Arts Center in Ottawa.

ALISA PALMER, DIRECTOR

Alisa Palmer is an award-winning theatre director and playwright. Most recently Ms Palmer directed the world premier of *Belle Moral: A Natural History* by Ann-Marie MacDonald at the Shaw Festival. Also at Shaw, she directed the 1930's musical, *Pal Joey*, and the Canadian premiere of Cicely Hamilton's *Diana of Dobson's*. Other projects include the multi-award-winning musical *Anything That Moves* by Ann-Marie MacDonald and composer Allen Cole (for which she received a Dora for Outstanding Direction), *SIBS* by Diane Flacks and Richard Greenblatt, (premiere and the subsequent Canadian tour), and *Smudge*, (development, premier and tour) by Alex Bulmer, Canada's first professional play by a blind playwright. Ms Palmer directed the hit production of *Goodnight Desdemona (Goodmorning Juliet)* at the Bluma Appel Theatre in Toronto. She is a co-author of *The Attic*, *The Pearls*, & *3 Fine Girls* (Scirrocco Press), and directed the play's development, premier and numerous subsequent productions across Canada. As a playwright, alone and with collective creations, she has received two Chalmers

Awards, for *i.d.* and for *A Play About the Mothers of Plaza de Mayo*. Ms. Palmer also directs contemporary opera spectacles including *Mad for All Reasons*, *Elle Mental* and most recently, *Sirene/Sirenes*, an a cappella, choreographed, bilingual performance for six sopranos, produced by Queen of Puddings Music Theatre. From 1994–2001 Ms Palmer was the Artistic Director of Nightwood Theatre, Canada's oldest and foremost feminist theatre company. Ms Palmer resides in Toronto where she just completed a tenure as Resident Director for the World Premiere Production of *The Lord of the Rings*. She is currently a guest Lecturer at the University of Toronto where she is directing *A Dream Play* by August Strindberg, adapted by Caryl Churchill.

SAUL RUBINEK, ACTOR

Saul Rubinek was born in a refugee camp in Germany after WWII where his father ran a Yiddish repertory theatre company. Saul started his professional career as a child actor in Canada in theatre and radio. He was a member of the Stratford Shakespeare Festival Company in Stratford, Ontario and later was a co-founder, actor and director of Theatre Le Hibou, Theatre Passe-Muraille, and Toronto Free Theatre. Rubinek started working in the US as an actor at the Public Theater in New York, and for several years divided his time between theatres in Toronto and Off-Broadway.

He received his early training in film and television as an actor for the CBC and he continues to work as a producer, writer, and actor for Canadian independent



features, starring as a Chassidic Rabbi in the award winning dramatic film *The Quarrel*, which was also co-produced by American Playhouse for PBS. He has been nominated for awards for his work on stage, radio, television and film, winning a Dramalogue award for his Touchstone, in Des McAnuff's La Jolla production of *As You Like It* and a supporting actor Genie award for his work in the Canadian feature *Ticket to Heaven*.

In the US, Saul has co-starred in the dramatic thriller *True Romance*, and HBO's award-winning drama *And the Band Played On*. He played Henry Kissinger in Joel Wyner's *Dick*, as well as the biographer W.W. Beauchamp in Clint Eastwood's Academy Award winning hit *Unforgiven*. His other film credits include *Against All Odds*, *Bonfire of the Vanities*, *Young Doctors in Love*, *Soup for One* and Alan Alda's comedy *Sweet Liberty*. He has also been a recurring guest star on the hit NBC series *Frasier*.

In the summer of '94 he was seen co-starring in MGM's *Getting Even with Dad* with Macaulay Culkin and Ted Danson and also in Disney's comedy-thriller *I Love Trouble* with Nick Nolte and Julia Roberts. His feature directorial debut is *Jerry and Tom*, a black comedy featuring Joe Mantegna, William H. Macy and Maury Chaykin. Mr. Rubinek also wrote and produced the award-winning documentary film *So Many Miracles*, which was broadcast on PBS. The film chronicles his parents' experience in Poland during the Holocaust and their reunion with the farmers who hid them during the war.

ALAIN TRUDEL, CONDUCTOR

Born in 1966, Alain Trudel has established himself internationally as a truly remarkable musician. In 2006 Trudel was named Principal Conductor of the CBC Radio Orchestra, Vancouver. In addition, the Manitoba Chamber Orchestra has asked him to be the Artistic Advisor for the 2007-08 and 2008-09 seasons. In 2004 Mr Trudel was unanimously named Conductor of the Toronto Symphony Youth Orchestra, a position he will continue until June 2008. He has conducted the Toronto, Vancouver and Victoria Symphony Orchestras, the National Arts Center Orchestra, Les Violons du Roy, Orchestra London, l'Orchestre Métropolitain du Grand Montréal, the Hamilton Philharmonic, the Manitoba Chamber Orchestra, Symphony Nova Scotia and the Kitchener-Waterloo Symphony. Outside Canada he has conducted the City Chamber Orchestra of Hong Kong, the Orquesta Sinfonica de Guatemala, The Tokyo Metropolitan Chamber Orchestra, and the Northern Sinfonia.

First known to the public as a trombone soloist, Alain Trudel made his debut at the age of 18, with Charles Dutoit and the Orchestre Symphonique de Montréal. He has been guest soloist with leading orchestras on five continents including the Deutsche-Symphony (Berlin), l'Orchestre Philharmonique de Radio France (Paris), the National Arts Centre Orchestra (Ottawa), the Hong Kong Philharmonic, the Austrian Radio Orchestra (Vienna), the Polish National Radio Television Orchestra and many others.

Trudel has taught conducting and orchestral literature at The Glenn Gould Professional School and he teaches trombone at the Conservatoire de musique du Quebec Montréal. In the past decade he has trained some of Canada's best trombonists. He has recorded on the NAIVE, ATMA, WARNER, and NAXOS labels.

BRET WERB, MUSICOLOGIST

Bret Werb, musicologist at the US Holocaust Memorial Museum since 1992, has programmed the Museum's long-running recital series and produced 3 CDs for the Museum: *Krakow Ghetto Notebook*; *Rise Up And Fight!: Songs of Jewish Partisans*; *Hidden History: Songs of the Kovno Ghetto*. A new CD featuring historic recordings from the Museum's archive is currently in production. Bret Werb has lectured widely on aspects of Holocaust-related music, his special focus being the repertoire of topical songs in Yiddish. A contributor to the latest edition of *The New Grove Dictionary of Music & Musicians*, Werb earned an MA in ethnomusicology at UCLA (with a thesis on the Yiddish theater composer Rumshinsky) and remains a PhD candidate at the same institution. He currently curates the online exhibition "Music of the Holocaust" (www.ushmm.org/museum/exhibit/online/music), showcasing the music collection at the US Holocaust Memorial Museum.

GLENN GOULD SCHOOL STUDENTS

CAROLYN BLACKWELL, VIOLA

A winner of the National Arts Centre's Donors Fund Scholarship, Carolyn Blackwell has shared the stage with Steven Dann, Martin Beaver, Geoff Nuttall and Anssi Karttunen. Last season she was featured in ARC's Julius Röntgen concert at the Glenn Gould Studio and recently appeared as a solo artist with the Mooredale Orchestra and with the Canadian Opera Company in their recent *Ring* cycle.

Carolyn was a student at the Morningside Music Bridge Program for three consecutive summers, where her piano quartet won first place in the Chamber Music Competition. She has studied at the Banff Centre with Karen Tuttle and Tom Rolston; with Pinchas Zukerman, Michael Tree, Joseph Kalichstein and the Orion String Quartet at the NAC's Young Artist Program, and performed in masterclasses for Roberto Diaz of the Curtis Institute of Music, and Roger Chase of the Oberlin School. She recently completed her Bachelor's Degree of Music in Performance, and is currently studying with Steven Dann in the Artist Diploma program at The Glenn Gould School.

PETER COSBEY, CELLO

Peter Cosbey began his cello studies in Regina with Cameron Lowe and is a recent graduate of The Glenn Gould School of The Royal Conservatory of Music where he studied with Bryan Epperson. His orchestral experience includes work with the Canadian Opera Company, the Windsor Symphony, Regina Symphony and the National Youth Orchestra, as well as a season as Assistant Principal Cello with the Winnipeg Symphony Orchestra.

Peter is an active chamber musician, and a regular on Toronto's Alicier Arts series. He has performed at the the Scotia and Domaine Forget festivals and at the Banff Centre for the Arts; with The Cosbey Trio and Quinsin Nachoff on CBC radio, and with the ARC ensemble on CBC and WCLV-FM.

His awards include the Dr. Howard Leyton-Brown bow award and the Director's Gold Medal from the Conservatory of Performing Arts in Regina. As this year's winner of the Regina Musical Club's Recital Competition, Peter will be performing in Regina with pianist Mariko Kamachi in 2007. In his spare time, Peter is interested in the mathematics of prime numbers, alternative energy, and Japanese culture.

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Albrecht Dümmling, Berlin
Linda Grearson, CBC Radio
Michael Haas, Vienna
Shira Herzog, *Israel Today*, Toronto
Herbert Müller-Lupp, Heinrich Kaminski Society, Waldshut-Tiengen, Germany
Joel Katz, RCM Vocal Department
Ottie Lockey, Toronto
Jascha Nemtsov, Berlin
Ulrike Patow, PeerMusic, Hamburg
Tommy Persson, Gothenburg
Roxolana Roslak, RCM Vocal Department
Kate Sinclair, RCM
Per Skans, Uppsala
Peter Tiefenbach, Toronto
Karl Weigl (the composer's grandson), California
Bret Werb, US Holocaust Memorial Museum Washington

Historical Photographs courtesy of The United States Holocaust Memorial Museum. The views or opinions expressed in this Program, and the context in which the images are used, do not necessarily reflect the views or policy of, nor imply approval or endorsement by, the United States Holocaust Memorial Museum.

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ON THE THRESHOLD OF HOPE

CHAMBER MUSIC OF

MIECZYŚŁAW WEINBERG



On the Threshold of Hope, devoted to the chamber music of Mieczysław Weinberg, is the ARC ensemble's debut recording, the first of a series for RCA Red Seal. None of the repertoire is currently available in the catalogue and the CD includes the world-premiere recording of Weinberg's Jewish Songs op. 13, sung in the original Yiddish by the acclaimed tenor, Richard Margison and never before performed in the West.

