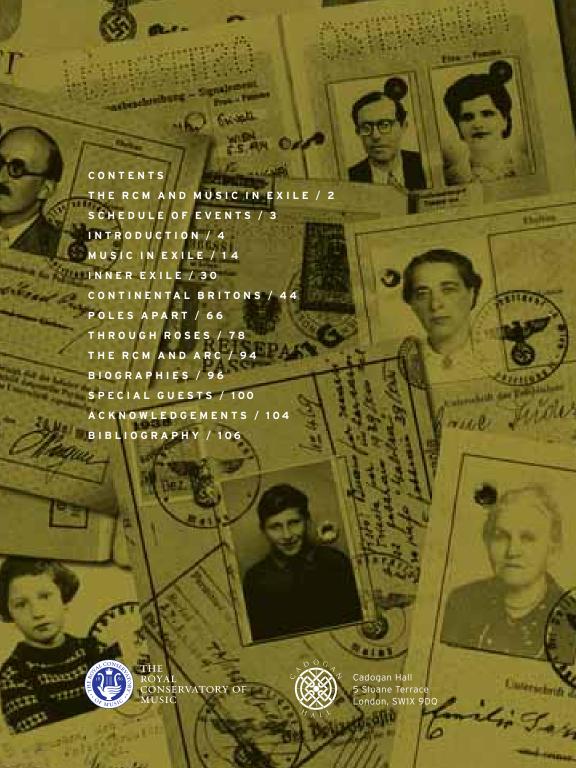
PRESENTED BY THE ROYAL CONSERVATORY OF MUSIC, CANADA MUSI INE) HE 30s



# MUSIC IN EXILE ÉMIGRÉ COMPOSERS OF THE 1930S

Artistic Director: Simon Wynberg

PRESENTED BY
THE ROYAL CONSERVATORY
OF MUSIC, CANADA

In association with the Jewish Music Institute (JMI), London University

ARC, ARTISTS OF THE ROYAL CONSERVATORY

ENGLISH CHAMBER
ORCHESTRA ENSEMBLE

SATURDAY 12 AND SUNDAY 13 APRIL 2008 CADOGAN HALL





# THE ROYAL CONSERVATORY OF MUSIC AND "MUSIC IN EXILE"

The Third Reich's racial and cultural policies precipitated incalculable cultural loss and a seismic alteration to the destiny of Western music. With the rebuilding of Europe and the acceleration of America's economic growth came not a substantive investigation into this forfeiture, but rather a celebration of the fortunate: those composers who through force of will, powerful connections, political skill or sheer luck, had made good. Those who had been liquidated in the camps, the Shoah survivors whose creativity had been traumatised to mute silence, and the émigrés who had been unable to adapt or integrate were generally passed over, their works destroyed, unpublished or forgotten.

After the war, the musical pendulum swung, not to a position of tolerance and inclusion, but to the exclusive embrace of qualities the Third Reich had held in contempt. Thus the avant-garde claimed its "new music" as the only new music, and works rooted in the language and gestures of earlier times were dismissed, not just as old-fashioned, but as reactionary, or even fascistic. Canada's Royal Conservatory of Music and ARC, its ensemble-in-residence, have joined a small but growing number of organisations intent on exploring and reclaiming music by these composers.

To resuscitate this vast amount of music, to begin to judge its value, and to integrate it into the repertoire is a daunting task demanding both the attention of academics and musicologists, as well as performances, recordings and critical discussion. The RCM is committed to devising projects that realise these ambitions. The present London series is the first of several which will take the ARC ensemble to Poland, Hungary and, coinciding with the 70th anniversary of Kristallnacht, to New York City. Further performances will take place in Israel and the USA during 2009.

The Royal Conservatory is proud to be the catalyst for a partnership that joins the Jewish Music Institute, the English Chamber Orchestra and the many distinguished musicians and historians who are participating in the "Music in Exile" series and the conference which precedes it. We hope the series affords the same thrill of discovery that the ARC ensemble experienced when it first began to explore this exciting and unjustly neglected repertoire.

19 may 1709

Florence Minz

Chair of the Board

164 30

Dr. Peter Simon

President, The Royal Conservatory of Music

# SCHEDULE OF EVENTS

SATURDAY APRIL 12, 2008

# 12:00 - 1:00 pm Lecture Albrecht Dümling "Inner Exile"

The political and social context of those who remained in Germany, resisted the regime and continued to compose.

## CONCERT 1: INNER EXILE 2:00 PM

## 4:00 - 5:30 pm The Other Truth - Part I

Jagna Wright's revelatory documentary that revisits the generally accepted views on Poland and the Jews. The series is introduced by Stephen Wright.

# 5:30 - 6:30 pm Lecture / Michael Haas "Music as a fast track to assimilation"

The producer and scholar responsible for Decca's seminal *Entartete Musik* series discusses how music provided a means for assimilation in the late 19th and early 20th century.

# CONCERT 2: CONTINENTAL BRITONS 7:30 PM

SUNDAY APRIL 13, 2008

# 12:00 - 1:00 pm Lecture Bret Werb "We Will Never Die"

The repercussions and influence of the massive 1943 propaganda pageant by Kurt Weill and Ben Hecht drawing on contemporary photographs, newsreels and a rare broadcast recording.

1:00 - 2:00 pm The Other Truth - Part I

## CONCERT 3: POLES APART 2:00 PM

4:00 - 5:30 pm The Other Truth - Part II

# 5:30 - 6:15 pm Lecture / Gottfried Wagner "75 years on - the meaning and relevance of Degenerate Music"

Musicologist, director, co-founder of the post-Holocaust dialogue group and Richard Wagner's great-grandson, brings a unique personal and historical perspective to the music the Nazis deemed "degenerate".

## CONCERT 4: Through roses 7:00 PM



IMAGE COURTESY OF USHMM

# RACE

Seventy-five years ago, on January 30, 1933, a phalanx of flaming torches surged down Berlin's Wilhelmstrasse in celebration of Adolf Hitler's appointment as Reichskanzler. "Indescribable enthusiasm ... the rising of a nation", commented a delighted Joseph Goebbels, as thousands of ecstatic voices roared a folk tune the Nazis had adulterated with a militaristic self-importance and shrill belligerent lyrics:

"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."

Ultimately it is this banal little song, the "Horst-Wessel-Lied", rather than the Mozart, Beethoven and Brahms hijacked by the Reich, that remains the perfect expression of Nazi *Kultur*. Compared to the terror that was already seeping into the lives of those whose failed to conform to the Nazi's racial, mental and physical requirements, it was a deceptively benign overture.

By the late 19th century, antisemitic descriptions of the Jew as predator (political and sexual), scavenger, and global conspirator were already well-developed. By the 1930s, this animus was institutionalized, as the Nazis introduced graduated policies of exclusion, persecution and deportation. Jewish efforts to integrate and assimilate were viewed as no more than self-aggrandizing opportunism. The dissemination of antisemitic propaganda, the cementing of the time-worn, stereotypical characterisation of the Jews' "otherness" was relentless. It spoke of the race's cunning, of avarice, of a ruthlessness and a loyalty to no group other than its own; its influence in international finance, its prosperity – generated by the suffering of the First World War, and its potential, if unchecked, to cause the second – its entire physical and moral

... a legion of Jewish corrupters of youth, sexual criminals, pseudo-scientists, playwrights and novelists, painters and sculptors, theater and cabaret directors, publishers and distributors of pornographic literature. They competed to produce their filth, surpassing each other in obscenity ... The absence of moral rules was called freedom ...

Hanns Oberlindober, Nazi propagandist, 1940

being, as represented in dedicated literature like Julius Streicher's *Der Sturmer*, the obverse of supposed Aryan health and purity. Eliminationist antisemitism was implicit from the early days of the National Socialist German Workers' Party (NDSAP) and convincingly explicit in Hitler's speeches of the late 1930s; in Goebbels' propaganda, and in films like *Der ewige Jude* ("The Eternal Jew", 1940) which inter-cut images of Jews and Jewish traditions with footage of scurrying rats. Conspicuous Jewish success sabotaged Nazi Germany's identity, and miscegenation presented the greatest threat of all. The porous social divide between German and Jew therefore *had* to be sealed. This doctrine applied to Jewish dominance in the cultural arena as clearly as it did to Jewish influence in the mercantile, medical, scientific, medical and legal professions – ultimately a German whistling a tune by Irving Berlin and a Jew playing Beethoven possessed an equivalent repugnance.

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, editors, conductors, recording and broadcast-technicians, orchestral players, agents, soloists and of course composers. Of the latter, many occupied influential academic positions, and although Joseph Goebbels was to describe them as avant-gardists and Bolsheviks—and indeed some did have left-wing sympathies—most were relatively conservative, musically and politically. It was primarily their identity as Jews—acknowledged by them or not—that damned their music as *entartet* (degenerate), rather than anything intrinsic to the compositions. For non-Jews and certainly for those who were apolitical, identifying *entartet* music was fraught with anomalies and contradictions. After 1933 and the beginning of legislated racism, Alfred Rosenberg's *Kampfbund für deutsche Kultur* (Combat League for German Culture, or KfdK) began the process of identifying Jews

"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

# "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

and developing policies and strategies for suppressing composers and musical works it deemed offensive. The comprehensive and lethal *Lexicon der Juden in Musik* ("Dictionary of Jews in Music") was eventually published in 1940 and updated over the next two years.

The Reich's ideals of an intrinsically Aryan art undefiled by Jewish blood, demanded the removal of pivotal musical figures – Felix Mendelssohn, Gustav Mahler and Arnold Schoenberg, for example - composers, who although Jewish by birth, neither worshipped as Jews nor identified themselves with Jewish customs and culture. Mahler's conversion to Catholicism had been purely pragmatic, Mendelssohn was baptized a Lutheran, and Schoenberg converted to the faith but then disavowed it when he left Germany in 1933. Like most of the Jews who worked in the German music industry of the 1920s and 30s, all three were wholly assimilated. Nevertheless, together with the music of Offenbach, Meyerbeer, Weill and many others, their works were eventually banished from both the repertoire and, wherever possible, from dictionaries and reference works. It is important to recognise that cultural departments and individuals within the Reich were constantly jockeying with one another and that there were certain inconsistencies of policy and, to begin with, gradations of discrimination. When Mendelssohn's statue in front of the Leipzig Gewandhaus was torn down in 1936, the city's mayor Carl Gördeler resigned in protest, but as intimidation escalated, his name gradually disappeared from concert programmes. The cultural policies of the Reich can also claim much of the responsibility for the current obscurity of once popular nineteenth century Jewish composers like Giacomo Meyerbeer, Ignaz Brüll and Karl Goldmark.

If the output of Felix Mendelssohn, dead since 1847 and a major German composer, could be extracted from the repertoire, what chance then for works by living Jewish musicians or serial compositions, or indeed any work that Erich Korngold on his arrival in America

embraced non-Aryan "degenerate" sensibilities and which, by its very existence, eroded and condemned Hitler's vision (however vague) of a new German Art? Musical apologists for the NDSAP argued that serialism, in its rejection of a home key and its democratization of all 12 notes of the scale, was a musical parallel to Bolshevism and the Jewish diaspora. While race consistently excluded composers either because they were Jewish or because they consorted with Jews—even Richard Strauss, the first appointee to head the *Musikkammer* suffered for his associations with Hugo von Hofmannsthal and Stefan Zweig—occasionally composers were able to subvert party ideals of style and content; providing they had ingratiated themselves sufficiently with the influential. Many of Franz Léhar's principal collaborators, like the tenor Richard Tauber and librettist Fritz Löhner, were Jewish, as was Léhar's wife. But like most of Europe, Hitler adored his frothy operettas and so Léhar survived and prospered unencumbered under the Reich.

In July 1937, the propaganda ministry under Joseph Goebbels opened an exhibit of *Entartete Kunst* (Degenerate Art) in Munich. Expressionist, cubist, dadaist and surrealist art works had been assembled from all over Germany for the purpose of excoriating their creators and indoctrinating the public. Over 2,000,000 people had inspected works by Kandinsky, Kokoschka, Schlemmer, Klee, Munch and Picasso by the time the exhibit began a tour of major cities in Germany and Austria. In its reach and scope the *Entartete Kunst* project was a precursor to today's huge touring exhibits.

In May 1938, following the success of this venture, Hans Severus Ziegler, the General Manager of the National Theatre in Weimar, created the *Entartete Musik* exhibition in Düsseldorf. The exhibition aimed to define degenerate music and to legitimise and augment the Nazis' propaganda. Naturally, jazz, swing, Weill (and his collaborators), Mahler, Schoenberg, Eisler, Křenek and

Joseph Goebbels

even Hindemith (who had tried to stay an uneven course in Germany) were all advanced as exemplars of Jewish/Bolshevik/degenerate art—the adjectives became practically interchangeable. Stravinsky, who in 1933 had voiced antisemitic and anti-communist remarks in order to advance his works in Germany, was included in the exhibition, to the embarrassment of Nazi officialdom. After Stravinsky's protestations to the Bureau of Foreign Affairs, Willy Strecker of Schotts Söhne, Stravinsky's German publisher, wrote to him in January 1939: "I can happily inform you that your standing in Germany is apparently entirely restored." After the war, Ziegler, like so many German musicians and musicologists who had happily espoused the Reich's cultural values, settled into a quiet and respectable academic life, taking tea with Winifred Wagner and reminiscing fondly of "U.S.A." ("Unser seliger Adolf"—our blessed Adolf).

As well as an endemic inability to create anything that had not been siphoned from another source, the RKK contended that Jews possessed a diabolic (and by implication contradictory) capacity to "infect" their non-Jewish colleagues. In 1933, the former director of the Berlin City Opera, Kurt Singer, proposed the formation of a cultural organisation that would both support Jewish creativity and generate work for unemployed Jewish artists. The *Kulturbund* fitted Nazi plans perfectly by providing a foundation for the regime's cultural apartheid: Jewish and "authorised" works could be performed but only by Jewish performers and eventually, only for Jewish audiences. This system touted a semblance of equality to the outside world. It did offer Jewish audiences the increasingly rare opportunity to attend events that had an appropriate cultural resonance, and it did provide Jewish artists with a venue, but, as Saul Friedländer discusses in *Nazi Germany and the Jews*, the *Kulturbund* was in essence a precursor to the ghetto, where Jews nominally ran their lives, but only in the context of German legislation, and always under absolute German

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.

IMAGE COURTESY OF USHMM



Arnold Schoenberg

control. Monitoring the *Kulturbund* was complicated by having to confirm that only Jews were participating, both as performers and audience members.

As well as rejecting art that they perceived as diseased and decadent, cultural authorities were encouraged to employ works that could be used or commandeered to express the virtues and superiority of the German Volk. For example, in a move that was in equal parts harebrained and arrogant. Frankfurt's mayor commissioned the opportunistic Carl Orff to replace Mendelssohn's incidental music to A Midsummer Night's Dream - a repertoire warhorse - with a score whose origins were racially "pure". The guest to rid the repertory of Jewish associations became ever more labyrinthine and farcical. Following the Anschluss in 1938, German authorities were stunned to discover that the elder Johann Strauss' grandfather had been born a Jew - he had later converted to Catholicism. The younger Strauss' third wife was also Jewish, and, in order to marry her, he had been obliged to renounce his Austrian citizenship. The cover-up of the Waltz Kings' ancestry included the removal of a baptismal volume from Vienna's Cathedral. The case of Lorenzo da Ponte, the librettist of Mozart's Don Giovanni, Così fan tutte and Le Nozze di Figaro, opera staples, was more difficult to fudge. Da Ponte, who had been baptised and accorded the name of the local bishop, had Jewish parents, and so the RKK had more than sufficient reason to ban his Italian libretti. But as the hitherto acceptable German versions had been translated by yet another Jew. the conductor Hermann Levi, these were of no practical use either. In a final and ultimately doomed attempt to expunge Jewish connections of any kind, the Reichsstelle fur Musikbearbeitung was established, its duty to replace all Jewish-authored texts. In 1938 Mozart was added to the list of composers forbidden to Jews. He joined Beethoven, Strauss and Wagner-many of whose most ardent supporters were Jewish - all of whom overlooked Wagner's avowed antisemitism.



Richard Wagner

The NDSAP screened and then adopted any German composer in order to vouch for the superiority of German art, starting with Bach, Heinrich Schütz and Handel, whose 47-year residency in England required a little explaining, and culminating with Brahms, Bruckner and Wagner.

The primacy of Richard Wagner was pivotal to Hitler's cultural ethos, and Wagner remains the only composer imaginable who could have simultaneously supplied the Führer with an incandescent aesthetic experience, an antisemitic virulence, and a Weltanschauung that so perfectly meshed, matched and stimulated his own. Wagner's extra-musical credo attracted Hitler as much as his music. His first encounter with the composer was transformative. He writes in Mein Kampf: "At the age of twelve, I saw [...] the first opera of my life, Lohengrin. In one instant I was addicted. My youthful enthusiasm for the Bayreuth Master knew no bounds". But Wagner's rôle as the sole provider of music to the Reich has long been exaggerated. Bruckner and Beethoven (the Bach double concerto for the Führer's birthday) were drawn on extensively. as were innumerable marches and anthemic nationalist songs. On the other hand, the importance of Wagner's views (or indeed views attributed to him), not just on music and race, but on culture, politics and economics have been widely underestimated - views that were quoted by Hitler, churned out by the Reich's propaganda machine and editorialised in the party newspaper, Völkischer Beobachter.

# EXILE

As Hitler cheered Germany's resident antisemitism to a malignant roar and accelerated the scope of the 1933 race laws, Jewish emigration increased. There were some 540,000 Jews in Germany at the start of 1933 – about 1% of the total German population, and proportionately fewer than the number of German-speakers in present day Canada. Within a year 37,000 had emigrated. But over the next four years, these 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 increasing anxiety, there was little outright panic. Many among the intelligentsia had long questioned the durability of the NDSAP. After all, it had started off as little more than a gang of opportunistic thugs under the leadership of a rather flabby, ill-educated corporal.

"[...] his personal appearance was thoroughly repellent – the pimp's forelock, the hoodlum's elegance, the Viennese suburban accent, the interminable speechifying, the epileptic behaviour. [...] Most of those who began to acclaim Hitler at the Sportpalast in 1930 would probably have avoided asking for a light if they had met him on the street."

Sebastian Haffner, Defying Hitler

Hitler suggested, to them at any rate, something rather less than charisma. Even given Germany's parlous economic state and mounting unemployment, few 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, and most importantly perhaps, the ability to imagine a different life:

# "I wouldn't even want to be buried here."

Zemlinsky to his wife Louise while walking down Broadway

AN ESTIMATED 100,000 PEOPLE PARTICIPATE IN A MARCH FROM MADISON SQUARE GARDEN TO THE BATTERY TO PROTEST THE NAZI PERSECUTION OF GERMAN JEWS.
IMAGE COURTESY USHMM

"Which race must the National Socialist race fight against? The Jewish race. Why? The goal of the Jew is to make himself the ruler of humanity. Wherever he comes, he destroys works of culture. He is not a creative spirit, rather a destructive spirit."

Deutscher National-Katechismus (German National Catechism), Werner May, 1934, a book widely used in schools.

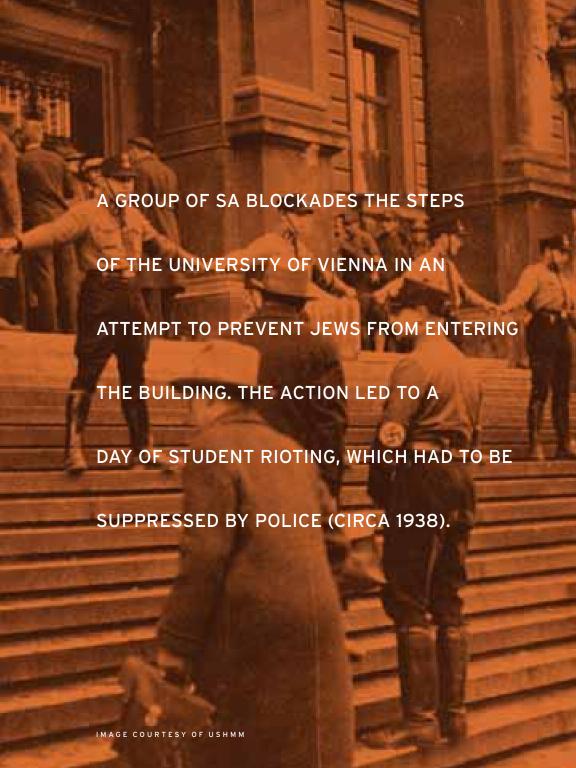
"Flight also required a quality of despair, a conviction (true as it turned out, but not wholly predictable) that things would never get better, and that the only alternative was death [...] most people do not lead political lives; they do their best to avoid politics. And the reasons for staying or 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."

In purely practical terms, the financial implications of emigration 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 abroad (and pay 100% tax) with the remainder or accept German blockedmarks 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."

Once the NDSAP had purged itself of all internal dissent and entrenched its power, its approval rating began to soar, Hitler's massively so. The average German citizen heard little domestic disfavour, and the occasional rumble of foreign criticism was dismissed by a cowed and muzzled press. 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;

Before the Deluge, Otto Friedrich





the massive decrease in unemployment and the beginning of rearmament and conscription, as revivifying and regenerative achievements. The 1936 Berlin Olympic Games were both a masterpiece of Nazi public-relations and a triumph for German athletics. That year, as Hitler's troops entered the demilitarized Rhineland, and in 1938 marched into Austria, the rattling of sabres was barely audible in Berlin or Munich. In a letter composed in Switzerland en-route to California, the writer Lion Feuchtwanger remained 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, antisemitism would lead was as unforeseeable to Jews as it was to Germans – 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, remained a much-discussed yet utterly impracticable option. Concentration camps like Dachau and Sachsenhausen, which neighboured Munich and Berlin respectively, and had originally served as prisons for the Reich's political enemies, were slow to yield their first awful secrets.

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 – Toscanini conducted the Palestine Philharmonic Orchestra's inaugural concert in 1936 and championed its growth thereafter. The list of illustrious émigré conductors was augmented by George Szell, William Steinberg, Efrem Kurtz, Antal Doráti, Pierre Monteux and Dmitri Mitropoulos.

What musicians do the English have to compare with Beethoven or Richard Wagner, and what artists can the Americans present to match Michelangelo or Leonardo da Vinci? They talk of human culture. We have it, and remain today its guardians, wardens, and protectors.

Joseph Goebbels, 1944

Adolf Busch (Fritz's brother), a non-Jewish violinist and a favourite of Hitler's, refused the Reichsmusikkammer's instructions to replace the Busch Quartet's Jewish violist and cellist with Arvans for their forthcoming German tour. observing tartly that the "Heil Hitler" which concluded the request was an insult to any decent German. Adolf, who married Irene Serkin, daughter of the pianist Rudolf, in 1935, was stripped of his German citizenship shortly thereafter. Max Reinhardt, a founder of the Salzburg Festival and one of the most influential theatre directors in Europe, also left for America in 1933 and within the year had 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 and 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 Piatigorsky and Emanuel Feuermann, the Budapest, Roth and Kalisch String Quartets and most of Germany's (and therefore the world's) leading musicologists and theorists – among them Curt Sachs, Willi Apel, Alfred Einstein, Manfred Bukofzer, Emanuel Winternitz and Leo Schrade.

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 Reich – their acclaim a conspicuous contradiction of Hitler's anti-semitic screeds. As Minister of Propaganda and Public Enlightenment, Goebbels now

"And thus you do well in this midnight hour to commit to the flames the evil spirit of the past. This is a strong, great and symbolic deed – a deed which should document the following for the world to know: here the intellectual foundation of the November Republic sinks to the ground, but from this wreckage the phoenix of a new spirit will rise in triumph!"

Joseph Goebbels in a speech to students, May 1933, Berlin.

had the opportunity to exact revenge on the (mainly Jewish) academics who had once spurned his own work, and the means to dissolve the influence of the Jews and "Cultural Bolsheviks" – those inquisitive, tolerant intellectuals whose very existence threatened the ramshackle scaffold of National Socialist ideology. One of the purest expressions of this bigotry arrived on May 10, 1933, when across Germany thousands of books considered toxic to the well-being of 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. Otto Friedrich later observed:

"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

It was then no accident that Jewish intellectuals and artists were among the first to find themselves in the Nazis' 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 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 and supported by both Jewish and non-Jewish funds. It had close connections with the Institute for Advanced study in Princeton, and New York's New School for Social Research.





Varian Fry

The Academic Assistance Council located American 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 PhD's. Similarly, British institutions claimed they had little room for the academics and scholars who were streaming out of Europe.

The Emergency Relief Committee (ERC), an independent organisation co-founded by the Harvard graduate and journalist Varian Mackey Fry, achieved more than many, saving over 2,000 individuals. Among among them were luminaries such as Hannah Arendt, Lion Feuchtwanger, Hans Habe, Franz Werfel and his wife Alma (formerly Gropius, and 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 analyzed 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 to help refugees flee Vichy France. Eventually the French, in collusion with the US State Department, which was intent on delaying America's entry into the war, confiscated Fry's passport and sent him back to New York.

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 were shrinking. England and British-mandated Palestine had, in effect, closed their doors, and America,



Ira Hirschmann

always the destination of choice, soon followed. Would-be emigrants applied for visas to places as far and as foreign as Shanghai, Buenos Aires, Lima and São Paulo. Ira Hirschmann, an American Jew who, in the summer of 1938, came to 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 several 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

Although Americans now like to believe that they welcomed foreign artists and academics, the truth is rather different. In fact the Academic Assistance Council was obliged to circumvent appeals from the Emergency Committee *not* to send more academics, as younger faculty in particular 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, a figure which was considered acceptable for an émigré scholar.

"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"

Antisemitism 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", a very different outlook compared to the more tolerant British. By November 1938, according to the National Research Center in Chicago, 94% of the American public disapproved of the Nazis' treatment of Jews but, depressingly, 72% opposed the raising of immigration quotas. Given the already high rate of unemployment, some Jewish Americans feared that antisemitism 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 were thought to offer the greatest musical opportunities. New York was usually the first landfall for refugees and, for those who had dreams of repatriation at war's end, it offered the easiest access for a return 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, its first president, the institution developed an enviable intellectual openness, while its political and philosophical tolerance 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 Hanns Eisler and Ernst Toch, as well as the most famous émigré of all, Albert Einstein.



"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

While New York offered a broader range of musical opportunities, Los Angeles' were centred around Hollywood, controlled almost exclusively by Jewish entrepreneurs, vaudevillians and studio heads: Sam Goldwyn (née Gelbfisz) Harry Cohn, Adolph Zukor, Louis Meyer (née Eliezer Meir) and Jack Warner (née Izhak Eichelbaum). They supported hundreds of refugee musicians, both in the studio orchestras, and as staff composers and orchestrators. During the 1930s, émigré composers like Korngold, Tiomkin, Rózsa, Waxman and Castelnuovo-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 cues and 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.

"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

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 Zeisls 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 that considered music and culture not just central but indispensable to life, socializing adapted. It became more organised, 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 "schmooze" 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 an American haven, 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 [...]"

The upheaval and emotional trials of relocation – often accompanied by an inculcated fear 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.

"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

Expectations of career, wealth and stability began to fray, and the old aphorism that "only in America" could one 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 the many 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, 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. 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? 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 Kirchner'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."

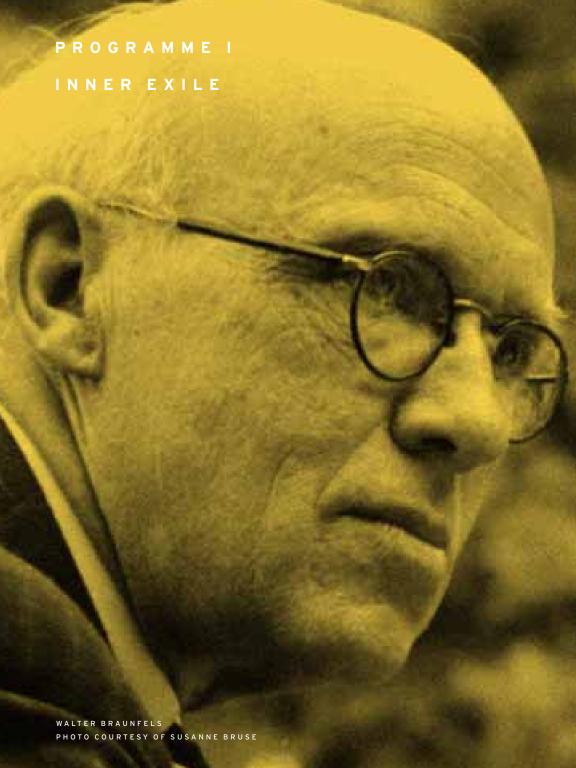
Quoted in The Reception of Austrian Composers In Los Angeles, Barbara Zeisl Schoenberg

www.schoenberglaw.com/zeisl/

"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

The Reich had blamed an imaginary hydra for all its ills. It had held that the Jews, through cunning, deceit and financial influence, had insinuated themselves into every aspect of German life, and infected utterly the body politic. The final irony remains that despite the extraordinary suffering and the millions dead, Hitler's dozen years in power broadened and deepened the cultural influence of the very people he wished to exterminate. Furthermore, in post-war Germany, the zealous attempts to overturn the Reich's musical conservatism and to reclaim the works that had been excluded – for a while even *Finlandia* was banned because of its Nordic associations – led to a counter-offensive: the creation of the Darmstadt school, and the avant-garde's speedy assertion that their new music was the *only* new music. This put paid to the future of many of the more conservative composers, whether they had been Nazi conservatives or not. In retrospect, the dogma of philosophers such as Theodor Adorno and composers like René Leibowitz and Pierre Boulez has some eerie (if toothless) similarities to the cultural fascism that preceded it.



#### HEINRICH KAMINSKI (1886-1946)

LIED EINES GEFANGENEN

#### PHILIPP JARNACH (1892-1982)

FROM FÜNF LIEDER OP. 15

Lied vom Meer (Rainer Maria Rilke) Aus Des Knaben Wunderhorn Rückkehr (Stefan George)

#### PHILIPP JARNACH

FIVE SONGS

Sonnet (Pierre Ronsard)
Rondel (Charles d'Orléans)
Les Heures Claires (Emile Verhaeren)
Arpège (Albert Samain)
Nocturne (Stéphan Bordèse)

Peter Barrett baritone, Dianne Werner piano

## HEINZ TIESSEN (1887-1971)

AMSEL ("BLACKBIRD") SEPTET, OP. 20

for flute, clarinet, horn and string quartet

Fröhlich bewegt, mit Anmut

Langsam

Sehr lebhaft und heiter – Etwas weniger schnell

Kate Hill flute, Anthony Pike clarinet, John Thurgood Horn, Stephanie Gonley violin, Annabelle Meare violin, Jonathan Barritt viola, Caroline Dale cello

#### INTERVAL

#### WALTER BRAUNFELS (1882-1954)

STRING QUINTET IN F SHARP MINOR, OP. 63

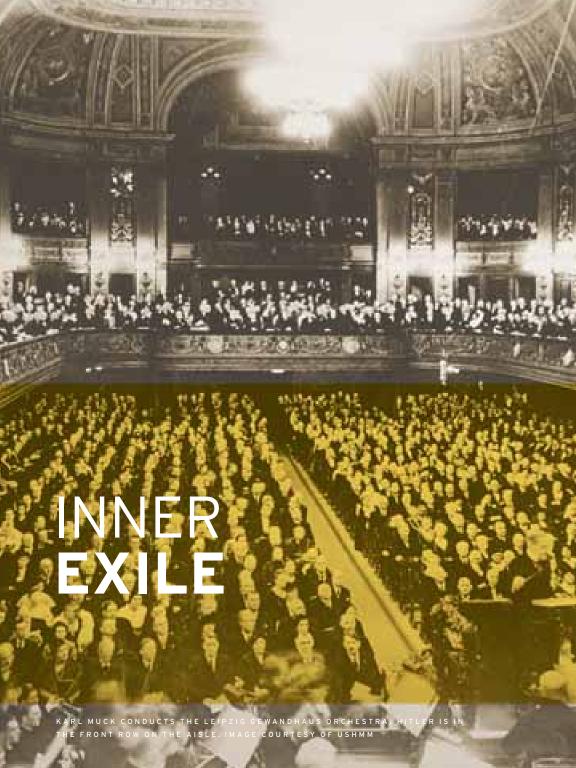
Allegro

Adagio

Scherzo

Finale - Rondo

Erika Raum violin, Benjamin Bowman violin, Steven Dann viola, Bryan Epperson cello, Caroline Dale cello



#### PROGRAMME

#### INNER EXILE

After the war, the antagonism between émigré German artists and the non-Jews who had chosen to remain grew increasingly bitter. Musicians like Wilhelm Furtwängler and Richard Strauss were considered facilitators or even collaborators and friends of the Reich. Alternately, it was said that emigrants had observed the war from a comfortable distance and, having experienced neither its privations, nor the firestorms of allied bombing, had no right to sit in judgment. Neither could they begin to comprehend living under Hitler, nor could they have effected or ameliorated the system from within, as some swore they had managed to do. Many ordinary Germans claimed victimhood. Conversely, many were accused of being in lock-step with the NDSAP and in full support of its policies, solely on the basis of an organisational affiliation or party membership, which, as the de-Nazification committees soon discovered, was insufficient evidence of guilt. Albrecht Dümling has pointed out that although the composer Eduard Erdman and conductor Herman Abendroth joined the party on May 1, 1937, curiously the same day as a large number of other musicians, both at various times, and at great risk to their safety, had made pro-Jewish stands. On the other hand, the notorious head of the Gestapo, Heinrich Müller who vanished without trace after Hitler's suicide, never took the formal step of joining the NDSAP.

During the Reich years a group of German composers, neither emigrated nor co-operated and colluded with the regime, as did to varying degrees establishment figures like Hans Pfitzner, Carl Orff, Werner Egk and the equivocating Richard Strauss. Some had distant Jewish ancestry: Boris Blacher became *persona non grata* when Reich scrutiny revealed that his maternal grandmother was the daughter of baptized Jews. Others, like Karl Amadeus Hartmann and Heinz Tiessen, were considered unadulterated Germans. Philipp Jarnach, an influential and much-performed composer during the 1920s and now virtually unknown, had Spanish and Flemish parentage – he became a naturalised German in 1932, ironically the same year as Adolf Hitler. To various degrees these composers withdrew from public life, or relocated to small towns and villages, retreating into what is now described as "inner exile" or "inner migration" (a more accurate translation of the German).

"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

Until recently this term was applied to figures in the literary world, perhaps the most famous example being Riccarda Huch. But among composers, Hartmann was generally heralded as the "one good German". An ardent socialist, he would have nothing to do with the Reich or its musical establishment, and made every effort to prevent the performance of his works in Germany. Without detracting from this decision, or questioning his integrity, the Nazis did not consider Hartmann a major figure in the early 1930s. His works were not banned, but then neither were they published. His marriage to the daughter of Alfred Reussmann, a wealthy ball-bearing manufacturer who benefitted materially from the war and held very different political opinions from Hartmann, guaranteed the composer a decent standard of living. Hartmann was therefore uniquely positioned to separate himself from German musical life and to pursue performances in Prague and London. But to some degree, compromise was critical for survival. As Albrecht Dümling has stressed, the behaviour and activities of the inner exiles cannot be described in black and white terms, but only in shades of grey. Nevertheless, it was moral principle that guided their actions rather than expediency. And when they were forced to compromise, it was for reasons of self-preservation, rather than self-advancement.

#### HEINRICH KAMINSKI

Born in 1886 in Tiengen, in the southern Black Forest region, Kaminski's father Paul, a Silesian Pole, was a professor of Romance languages and a 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 Stern Conservatory. In 1912 Schott issued his op. 1, a setting of the 130th Psalm.

By the 1930s Kaminski had developed a fluent technique and established himself as a very particular musical force. His language was born of a fervent



Heinrich Kaminsk

spirituality embracing 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 provided the eternal guiding light. Their influence provided him with the artistic backbone of much of his mature work. In fact many of Kaminski's musical contemporaries considered him a natural heir to Germany's glorious polyphonic tradition, and Kaminski was far more interested in building on this than in integrating new, cosmopolitan ideas. Bruno Walter, Fritz Busch and Hermann Scherchen championed his music as did many prominent soloists and singers.

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 – and the now unjustly neglected Reinhard Schwarz-Schilling and Heinz Schubert. Both were devoted to Kaminski. The Reich withdrew Kaminski's professorship in 1933 and on July 4, that year (Kaminski's 47th birthday), the composer and a group of friends established the "order of those who love", a pacifist response to Hitler's accession that required its members to "hate nobody". In hindsight, with the knowledge of the institutionalized evil that was to come, it seems a naïve gesture. And yet it was a genuine attempt to separate themselves from a society that was decaying in every moral and spiritual aspect.

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. The decree obliged him 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 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 NSDAP functions!

The *Lied des Gefangenen* was probably composed around 1935. Its plain strophic form and simplicity in keeping with the sombre text.



Philipp Jarnach

#### PHILIPP JARNACH

Today Philipp Jarnach is remembered, if at all, as the composer who completed Busoni's Doktor Faust. James Joyce scholars may 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 include 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 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 Wagnerphile Albert Lavignac. Here he also met Debussy and Ravel. In the 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 classicality", whereby the traditional, rather than being merely "dressed-up", is redeveloped and reconciled with novel elements in order to create a true synthesis. 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. 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 the Sinfonia Brevis, a Prelude for large orchestra, a string quartet, works for violin and piano, and numerous songs.

The two groups on the present programme are separated by ten years: the second, drawn from the 5 Lieder op. 15, is thoroughly German in its choice of text and musical language, and was published in Berlin in 1922. It is dedicated to Princess Beatriz of Spain, the daughter of Alfonso xiii. The songs could almost be the work of another composer, so distant are they from



Hans Pfitzner, after a performance of Braunfels' opera Die Vögel ("The Birds")



Heinz Tiessen

the fleet, coruscating accompaniment of Arpège, and the hushed, hypnotic Nocturne. These five earlier and impressionistic French songs published by Durand between 1908 and 1912 owe an obvious debt to Ravel, Debussy and Albert Roussel. Yet within their Gallic realm one does find the occasional hint of Jarnach's later style; in an unexpected chromaticism or Straussian shift (the embroyonic German Jarnach of the five French songs is more readily appreciable once one hears his later songs). Lied vom Meer ("Song of the Sea") describes Rilke's breezes with breathy bass phrases, its final lines perfectly and arrestingly captured in the slow, measured five-bar conclusion. The second of the op. 15 set, Aus "Des Knaben Wunderhorn" ("The Youth's Magic Horn"), is drawn from the collection of anonymous folk poetry compiled by Clemens Brentano and Achim von Arnim in the early nineteenth century. Stefan George, the author of Rückkehr was co-opted by National Socialists, who were drawn to his work by his heroic projection of a new Germany managed by elite aristocratic groups. And no doubt also lured by its homo-erotic content.

#### HEINZ TIESSEN

Heinz Tiessen was born in Königsberg, Eastern Prussia in 1887 – now Kaliningrad and part of Russia (although separated from it geographically by Poland and the Baltic states). In 1905 Tiessen graduated from the Allenstein Gymnasium (south of Königsberg) and left for Berlin where, at his father's behest, he enrolled at the Friedrich-Wilhelm University to read law – he switched to philosophy the following semester. He simultaneously registered at the Stern Conservatory. Two years earlier, Schoenberg had taught here. Tiessen studied composition with Philipp Rüfer, theory with Wilhelm Klatte and conducting under Arno Kleffel. Among his contemporaries were the pianist Edwin Fischer and conductor Otto Klemperer. Richard Strauss, as conductor of the court and opera orchestras from 1908 to 1919, and one of Germany's most prominent composers, was central to Berlin's musical life and it was to Strauss that Tiessen dedicated his First Symphony in C, op. 15 "as a token of respect and gratitude".



Richard Strauss

Despite early success, Tiessen did not fully commit to a composing career until May 1914 when he heard his one-movement Second Symphony *Stirb und Werde!* ("Die and Revive!") op. 17, conducted by Hermann Abendroth. The symphony's title is drawn from Goethe's *Selige Sehnsucht* ("Blessed Longing"). Its genesis, and the compression and assimilation of a traditionally three-or four-movement work into one, can be found in Schoenberg's *Chamber Symphony*, op. 9 (1906) – a composer that fascinated Tiessen, although he never subscribed to serialism as doctrine.

"In spite of similarities of sound, I remain opposed to atonality as a fundamental denial of harmonic relationships, despite the fact that both systems have a certain tonal rapprochement. To me, even the most obscure harmonies and their concatenations, in terms of cadential logic, seem to have a potential for gradual expansion and development grouped around the tonic. As I see it, the interaction of tension and release is a fundamental law that is eternally valid, no matter how diverse the forms in which it is expressed, no matter how broad or narrow the range of harmonic tension latent in the style of the music or its author."

Heinz Tiessen in "Selbstzeugnis des Künstlers", an article in Musica

He regarded the Second Symphony as his first legitimate work, and dismissed his first sixteen opus numbers as juvenilia. The years 1911 to 1917 he henceforward described as his "first creative period". In addition to the Second Symphony, he produced the *Amsel* (Blackbird) Septet, op. 20, and the *NaturTrilogie*, op. 18, a substantial work for solo piano (1913). Tiessen writes:

"Today these would be considered uncontentious works – melodic, harmonic and by no means discordant – but forty years ago they would have been classified as advanced music by a conservative professional world that had some difficulties in following the music of Reger and Strauss. Except for a little linear flexibility and a flirtation with atonality, their style, quite unmistakably, derives from the tonal idiom of Richard Strauss. In fact I have learnt most of what I know from his works – from Don Juan to Ariadne – and from his wise and modest comments.

(Schaffen und Wirken in Wege eines Komponisten, Berlin, 1962)



Sergiu Celibidache

During this first period he also contributed critical pieces to the Allgemeine Musik Zeitung and, from 1920 to 1922, worked as the resident composer for Berlin's newly constructed Volksbühne, as well as for the Grosses Schauspielhaus. He wrote effective and dramatic incidental music for Sophocles' Antigone, Shakespeare's Cymbeline, Hamlet and The Tempest and Strindberg's Advent directed by luminaries such as Max Reinhardt, Louis Berger and Erich Engel. Tiessen conducted the Akademische Orchester; taught music theory and composition at the Berliner Musikhochschule from 1925 to 1945, and co-founded the German division of the ISCM (International Society for Contemporary Music) in Berlin. In the 1920s he consolidated his reputation as one of the country's most promising new-music composers and later became a musical representative of the movement known as Neue Sachlichkeit (new objectivity, or dispassion), a reaction to expressionism of the preceding years. This manifested itself in the visual arts, literature and architecture, as well as in works like Tiessen's two dramatic cantatas, Ein Frühlings-Mysterium, op. 36 (1927), and Aufmarsch, op. 40. which he hoped would appeal to a broader audience.

Tiessen's association with the critic Hans Heinz Stuckenschmidt, with Hanns Eisler, Hermann Scherchen and Stefan Zweig, all of whom left Germany with Hitler's arrival, found disapproval with the NDSAP. So did his involvement in the Novembergruppe, a group of socialist artists which had hoped to replicate the achievements of Germany's 1918 revolution in the cultural arena. Tiessen's direction of the socialist Junger Chor at the University of Berlin drew Nazi ire as did his many Jewish connections, in particular Leo Kestenberg who had been massively influential in the music section of Prussian Ministry of Culture. All this put his job at the Hochschule in jeopardy and although he was eventually allowed to remain, Tiessen stopped composing and his works were no longer programmed - in 1933 his royalty income was reduced to 1% of the previous year's. The Reich's disapproval of Tiessen, and his unstained reputation meant that with Germany's surrender he became a prime candidate to assist in the huge challenges of Berlin's cultural reconstruction. He directed the city's Konservatorium from 1946-1949 and headed the composition department of the Hochschule from 1955.



Bruno Walter

Among his many students were the Romanian conductor and conductor of the Berlin Philharmonic after the war, Sergiu Celibidache, an enthusiastic supporter of Tiessen's work. There was also the pianist and composer Eduard Erdmann (another "inner exile" who stopped composing during the war), Wolfgang Steffen, Josef Tal, Klaus Sonnenburg, Rolf Kuhnert and the Finn Erik Bergman. Tiessen died in 1971.

Birds have long provided a starting point for composers: blackbirds for Messiaen (his *Merle Noir* for solo flute), the Beatles (*Blackbird*), Einar Englund's Second Symphony and Heinz Tiessen's ebullient *Anselm* Septet, the thematic content of which is actually derived from blackbird calls, though not always precisely or slavishly quoted. The work was often performed during the 1920s and the influence of Richard Strauss, particularly in the outer movements, is clear: the first has hints of *Rosenkavalier*, while the third, which was later orchestrated and conducted by Furtwängler, is reminiscent in language and spirit of *Til Eulenspiegel's Merry Pranks*. The repeated chirps that are extrapolated to make up the main theme of the opening movement are typical "warning" sounds; the wide-awake, dotted four-note motif of the last (hinted at in the first) is perhaps most suggestive of the bird's song. Tiessen uses these themes as his basic musical material but also interpolates various rhapsodic, and virtuosic, elements for flute and clarinet. The central movement, with its falling fourth inhabits the intimate sound world of Wagner's *Siegfried Idyll*.

#### WALTER BRAUNFELS

Walter Braunfels was born in 1882 in Frankfurt am Maine. His mother, a great niece of Louis Spohr (a contemporary of Beethoven's) had been an intimate of both Clara Schumann and Franz Liszt. She provided Walter with his basic musical training. His father, who was Jewish, was renowned as the German translator of *Don Quixote* and died when Walter 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 Braunfels left for Vienna, where he resumed formal piano studies with the legendary Theodor Leschetizky. Composition

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

Joseph Goebbels, Düsseldorf, May 28, 1938.

lessons with Karl Nawratil continued in Munich with Ludwig Thuille. After serving in the First World War he joined the Catholic church, and his religious ardour informs much of his work. Braunfels' 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 works.

In 1934 the Nazis dismissed Braunfels from his job as co-director of the Cologne Conservatory – neither his conversion to Catholicism nor his service in the First War had militated in his favour. Braunfels, who like Hartmann was reasonably secure financially, continued to compose, although his name soon slipped off German programmes. By 1937 he had moved to Überlingen, a small town 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") fit well with his artistic and geographical isolation, and he provided his own text based on the actual 1641 trial transcripts (something Carl Dreyer had done for his film on the same subject). Significantly, *all* his major chamber 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.

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 the first in the UK – one is instinctively tempted to compare the new with previous musical experiences,

#### "Art does not take orders"

Karl Amadeus Hartmann

a process which can be reduced to 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. The hints of other composers do not turn Braunfels into an epigone, in fact all his works possess a rare directness and invention. The Quintet fits the traditional four movement scheme, although its material is mainly drawn from the opening statement of the first movement, a 15-minute journey that is both exquisitely paced and consistently engaging. Braunfels' harmonic mastery is married to a brilliantly subtle rhythmic sense, perhaps most obviously demonstrated in the Scherzo. The Finale, as infectious a barnstormer as one will find in the late-Romantic string repertory, again reveals Braunfels' acute dramatic sense, served by apparently limitless musical ideas and technical resourcefulness. On a first hearing the Quintet's detail is challenging to assimilate – it is certainly demanding to play – yet ultimately its rewards are huge. Composed in 1945 (and published in 1951) its expressive beauty and luxuriant Romantic language would once have led many to damn and dismiss the piece as nothing more than an anachronism. Half a century later we are more likely to hear the work with a ration extra of honesty, and to appreciate the composer's genuine intention: not the provision of an essay that represents the ideals of a particular school; nor a catalogue of accents, or a tribute to his favourite colleagues, but rather a heartfelt declaration of his own ideas expressed in a confident voice. In Braunfels' case, a voice that is unusually rich and creative.



#### ROBERT KAHN (1865-1951)

7 LIEDER AUS "JUNGBRUNNEN" (PAUL HEYSE)

for voice and piano trio

Nun steh'n die Rosen in Blüte Mein Herzblut geht in Sprüngen Waldesnacht, du Wunderkühle Wie bin ich nun in kühler Nacht Wie trag ich doch im Sinne In der Mondnacht Es geht ein Wehen

#### BERTHOLD GOLDSCHMIDT (1903-1996)

TWO MORGENSTERN SONGS

for voice and string trio (Christian Morgenstern)

Nebelweben Ein Rosenzweig

#### HANS GÁL (1890-1987)

CLARINET QUINTET, OP. 107

Allegro comodo Lento – quasi allegretto Poco adagio – allegro molto

#### INTERVAL

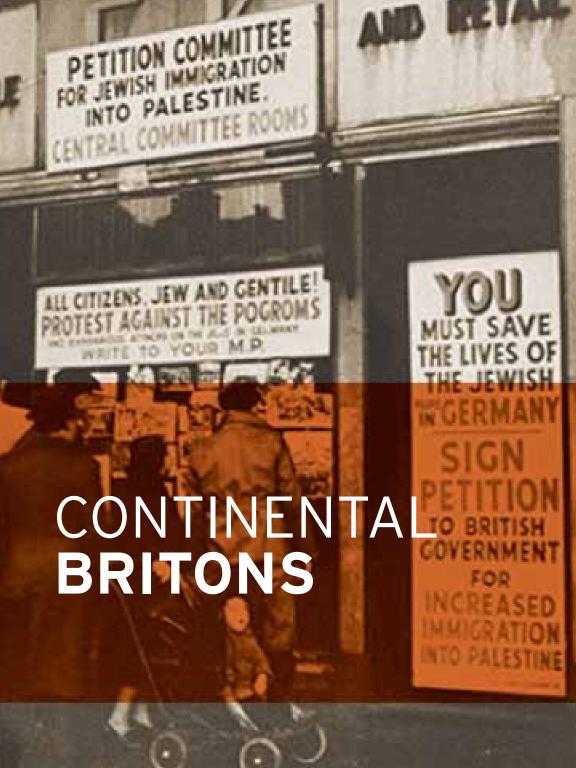
#### FRANZ REIZENSTEIN (1911-1968)

PIANO QUINTET IN D, OP. 23

Allegro ma non troppo Poco adagio Scherzo: Vivace con leggierezza Andante sostenuto – Allegro vivace

#### THE ARC ENSEMBLE

Erika Raum violin, Benjamin Bowman violin, Steven Dann viola, Bryan Epperson cello, Joaquin Valdepeñas clarinet, David Louie piano, Dianne Werner piano, Peter Barrett baritone



#### PROGRAMME II

#### CONTINENTAL BRITONS

It is difficult to imagine the Europe of 75 years ago. Before the world contracted and cultural habits coalesced, even a cosmopolitan German-Jewish refugee would have found the Britain of the 1930s infinitely more foreign than a continental visitor today – physically, socially and culturally. Like many European countries, Britain was unsympathetic to immigration *in principle*; there was no enthusiasm for either increasing or diversifying the native population. Louise London's thorough examination of the subject, in *Whitehall and the Jews* 1933-1948, describes an underlying policy that was as self-serving as it was pragmatic:

"As far as refugees were concerned, the government consciously avoided articulating clear and comprehensive policies. Intent on preserving sovereignty and freedom of manoeuvre on all aspects of the refugee issue, it operated on the principle that the more policy the United Kingdom had on this problem, the more it would be pushed into responsibility for solving it."

Immigration to Britain from 1933 to 1938 (the year in which the government instituted a punitive visa requirement) was predicated on financial guarantees—unlike the United States, which employed a complex system of quotas. The British government worked closely with the Jewish Refugee Council (JRC) which accessed funds through guarantors drawn principally, though not exclusively, from the Jewish community. These guarantees ensured that immigrants would neither drain the Exchequer nor, in an already depressed economy, compete with British nationals for work. The Rothschild family, Anthony de Rothschild in particular, was deeply involved in both financial and political areas: in lobbying the Home Office to increase refugee admittance, to diminish waiting times and to cut red tape. But within British Jewry there remained the connate anxiety that to admit "too many" refugees was to run the risk of increasing antisemitism, a sentiment conveniently echoed by some less than well-disposed government officials. In the United States, American Jewry expressed a similar concern.

On arriving at British ports of entry, many refugees represented themselves as "visitors", and indeed the lull in violence that followed the antisemitic savagery of the first half of 1933 prompted some of the early émigrés to actually return

"My own view is that the German has a perfect right to treat the Jew as an alien and deny him German citizenship. He even has a right to expel him from Germany, but it must be done decently and with justice"

Colonel Meinertzhargen, a former British War Office official, quoted in *The Politics of Marginality*, edited by Tony Kushner and Kenneth Lunn

to Germany. Others proceeded to America or Palestine. The primary fear of the Chamberlain government was that an overwhelming number of refugees admitted under visitor status, would at war's end neither return nor re-emigrate, and that Britain would have no option but to absorb them. When the Foreign Office attempted to have British dominions – principally Australia, New Zealand, South Africa and Canada – assist in accommodating refugees, none responded with any appetite. Canada was notably ungenerous. The high commissioner opined that "[...] the Jews were generally not good settlers on the land [and that] they hastened into towns and cities." Canada allowed the derisory number of around 5,000 Jews into the country between 1933 and 1945. Of the half a million Jews who applied to emigrate to Britain, only about 80,000 were successful.

Beneath an uneven veneer of British fair-play and decency was a tangible if unfocused antisemitism – at least compared to the more poisonous Mosley variety. It is vividly captured in an offhand remark made by Chamberlain in a letter to his sister Hilda in July, 1939 (as quoted in *Whitehall and the Jews*):

"[...] I believe that the persecution arose out of two motives, a desire to rob the Jews of their money and a jealousy of their superior cleverness. No doubt Jews arent [sic] a loveable people; I don't care about them myself; but that is not sufficient to explain the pogrom."

In contrast to the intractability of Whitehall mandarins and the glacial progress of refugee relief after hostilities began, the British public widely supported assisting Jewish refugees, even if it was not wholly committed to granting them permanent rights as residents. This support grew with the progress of the war, as reports of Nazi atrocities were gradually revealed.

In attempting to enter Britain, members of the professional classes fared far better than the less well-educated, the unskilled, and those who simply looked "too foreign" – although there were many opportunities for women who were prepared to enter domestic service. Well-known and better-connected scientists, doctors, lawyers and business people generally experienced less trouble in admission. The same was true for musicians of the first rank; for example, the philosopher/musician Theodor Adorno, the composers Kurt Weill, Ernst



Karl Rankl

Krenek, Ernst Toch, and Karol Rathaus, the pianist Artur Schnabel and the cellist Emanuel Feuermann (all of whom ultimately left for America). By 1938 the Foreign Office was describing "musicians and minor commercial artists" as "unsuitable" for admittance.

In addition to the composers featured in this programme – Kahn, Goldschmidt, Gál and Reizenstein, whose immigrant experiences are described below – there were several others: the composers Mátyás Seiber, Egon Wellesz, Leopold Spinner and Karl Rankl, all of whom managed to sustain careers; Rudolf Bing, who was instrumental in establishing both Glyndebourne Opera and the Edinburgh Festival; the music collector Paul Hirsch; the musicologist Ernst Meyer (who also scored many propaganda films); the critic and writer Hans Keller; the film and theatre composer Hans May, and the conductors Walter Goehr, Vilém Tauský (both also composers) and Walter Susskind. But compared to German and Austrian musical activity pre-war, Britain was a relative wilderness. While a modestly sized German city might boast an independent opera house, a decent orchestra, a conservatory and a well-established concert diary, it would be some years before cities other than London could begin to match this. Cultural shortcomings aside, intellectuals and artists were drawn to a Britain they saw as both progressive and tolerant.

In May 1940, Churchill's controversial decision to intern all former German and Austrian nationals called this tolerance into immediate question. The vast proportion of these 65,000 individuals were refugees – "Hitler's best enemies" as Hans Gál choicely described them. They were incarcerated at various sites around Britain, notably on the Isle of Man, at the infelicitously named Central Promenade Camp. A number of the musicians among them would develop distinguished careers after the war: Norbert Brainin, Peter Schidlof and Siegmund Nissel (who, with Martin Lovett, formed the Amadeus Quartet in 1947), the music historian Otto Erich Deutsch, and the pianist, and later director of the Vienna Conservatory, Erwin Weiss. Egon Wellesz and Hans Gál were already established composers, Wellesz a scholar at Lincoln College, Oxford. To be imprisoned with spies and Nazi sympathizers of the same stripe as those who had stolen Jewish homes and livelihoods, and murdered family members; to be

Oswald Mosley on German Jews.

suspected of sharing similar views and loyalties, was as unfathomable as it was humiliating and degrading. Public condemnation was intense and after a few months most of the internees were released. Some re-emigrated to the dominions (several hundred perished in the Atlantic when the Arandora Star was torpedoed) – others, with quota numbers, were sent to America. These odious episodes are an indictment of Britain's wartime paranoia and heavy-handedness, a chapter that 70 years on, is still confronted with little more than nervous chair-shifting.

In most instances the influence and currency of émigré composers was devalued the moment they left Germany. Egon Wellesz never found the acclaim and exposure he had enjoyed in pre-war Europe. Disappointed by the standard of British musical scholarship, he attempted to return to his professorship in Vienna after the war. He found his path blocked by the Nazi Erich Schenk. Wellesz' nine symphonies, all composed after 1945, have never been recognised as being in any way British, even though Wellesz became a naturalised Briton. This underestimation of émigré music has parallels in the experiences of men like the writer Elias Canetti and the architect Walter Gropius, both of whom chose to move to America.

However under-exploited Britain's new cultural resource, the benefits that accrued to the country's artistic climate were immense: on the concert and opera stages, in universities and conservatories, in film radio and television, and in diverse cultural initiatives like the Edinburgh Festival and Glyndebourne.

#### ROBERT KAHN

On December 19th, 1933, Robert Kahn wrote to his friend and former student Wilhelm Kempff telling him of his plans to emigrate. Reproduced in his letter is the famous six-note theme from the final movement of Beethoven's String Quartet, op. 135, with its enigmatic accompanying text: "Muss es sein? Es muss sein" (Must it be? It must be). Beethoven had titled this movement "Der schwer gefasste Entschluss" (The hard-won decision), and the quote distills Kahn's reluctance to detach himself from the Germany that had created and sustained his rich and varied musical career. By the following year, the Reich had all but eviscerated Jewish involvement in its artistic life and forced Kahn to resign his





Robert Kahr

membership of the Prussian Academy of Arts – 50 years of commitment and musical achievement invalidated and dismissed in an instant.

Despite the advice of his many colleagues and friends, Albert Einstein among them, Kahn chose to move to his opulent summer lake-house in Feldberg – a bucolic village in Mecklenburg, West Pomerania – rather than to emigrate. His house, Obdach, is now Feldberg's youth hostel. Kahn procrastinated for a further six years and finally left for England in 1939, settling with his wife Katherine in Biddenden, Kent. Doubtless family connections had expedited his eleventh-hour flight. At 74, Kahn was almost certainly the oldest of the émigré composers to come to Britain. Unknown, his career practically over, he remained in Kent until his death on May 29, 1951. To the end, Kahn's musical language and his artistic and national identity remained rooted in the late nineteenth century, and like many musicians of his generation, his hero Johannes Brahms claimed his unwavering musical fealty.

Robert Kahn was born into privilege. His mother Emma Eberstadt, by all accounts the family matriarch, came from a musical and cultured family. His father, Bernhard Kahn, was one of Mannheim's most prominent citizens, with considerable banking interests, a partnership in a company that manufactured sprung beds, and hefty influence on Mannheim's city council. His considerable wealth was ultimately dwarfed by that of his son Otto, Robert's younger brother, who in the 1890s emigrated to New York, and became one of the country's most successful and powerful bankers. Otto was president of the Metropolitan Opera for many years, where, at his behest, Toscanini and Caruso first appeared.

Born in 1865, Robert grew up in a cultural Elysium. Mannheim's artistic community was well-supported, and the Kahn family provided their seven children with constant intellectual nourishment: regular readings of Shakespeare, Goethe, Heine and Schiller, and house concerts where both local and foreign musicians performed. Theodor Sohler, a Mannheim publisher who issued some of Robert's adolescent pieces, established a Brahms *Freundeskreis* (Brahms appreciation society) which met regularly at his house. Here devotees, including the Kahn family, studied and discussed the master's works. Robert's formal musical education was rigorous. In Mannheim he took theory classes with Vincenz Lachner,



Johannes Brahms

and piano lessons with Ernst Frank and Emil Paur (who would later conduct the Pittsburgh Symphony); at Berlin's Höchschule für Musik, he studied composition with the distinguished teachers Friedrich Kiel and Woldemar Bargiel, and later in Munich, at the suggestion of the conductor Hermann Levi, with Josef Rheinberger. In Berlin Kahn also met Joseph Joachim, the dedicatee of the Brahms and Bruch violin concertos, and began a long-standing musical friendship – Joachim was the dedicatee of Kahn's fifth violin sonata and premiered his first string quartet.

Incredibly, within his own lifetime Johannes Brahms had become "the third B" (with Bach and Beethoven) and the story of Kahn's introduction to the revered master is appropriately dramatic. In February 1886, Brahms came to Mannheim to conduct the premiere of his Fourth Symphony. Here he lodged with Kahn's relatives who arranged a reception in his honour. According to Robert, then 21:

"Someone proposed a toast to Brahms. In my excitement with trembling hands, I raised my full glass and spilled it on his beautiful full-dress trousers. Ashamed and embarrassed, I wished I could have disappeared from the face of the earth."

Recollections of Johannes Brahms. Robert Kahn

But Brahms soon put him at ease, and the next day unfolded most pleasantly:

"Emil Paur and I played one of my violin sonatas for him [Brahms]. He sat next to me, turned pages, and purred like a tomcat from the first note to the last. I took this to be a good omen, and indeed after each movement Brahms said a few cordial words which pleased me no end."

Recollections of Johannes Brahms , Robert Kahn

The following year when Robert moved to Vienna, Brahms spent a considerable amount of time in his company and for the remainder of Robert Kahn's long life, nothing ever approximated the significance and stimulation of this period.

Kahn was a fairly typical late nineteenth-century, German-Jewish musician: assimilated, non-observant, musically conservative, eager to integrate into the artistic establishment. The trajectory of his career is impressive. In 1890, just 25, the Berlin Philharmonic under the now venerable Hans von Bülow performed his E major Serenade to an enthusiastic reception. Positions in Leipzig and at the Berlin Hochschule followed – the latter at the recommendation



Paul Heyse

of the noted music historian and Bach biographer Philipp Spitta. Kahn's initial duties at the Hochschule, as a substitute piano teacher, were relatively modest, but by 1912 he had become a professor of composition, and his students included the conductor Ferdinand Leitner, the composer Günter Raphael, and the violinist Karl Klinger. Kahn was also increasingly sought-after as an accompanist and chamber musician. He became a member of the Prussian Academy of Arts in 1916 and a senator the following year. By 1931 he was a consultant to the Ministry of Science, Art and Education. His works include the early E major Serenade, a piano concerto, three sonatas for violin, two for cello, four piano trios, two string quartets, four piano quartets and a piano quintet, as well as many shorter piano pieces, suites for various instrumental combinations and over 100 songs. While one cannot claim the consistency of a Brahms or Schumann, Kahn's music is always beautifully crafted and full of ingratiating, sometimes irresistible musical ideas.

The scoring of his Seven Songs op. 46 is unusual. Although the vocal repertoire includes many works with one or more obbligato instruments, or even string quartet, there are few nineteenth century precedents for a set of lieder with a well-integrated accompaniment for piano trio. The profusion of folk-song arrangements churned out by Haydn and Beethoven for purely financial motives are the only examples that come immediately to mind. While Kahn's contributions are far more sophisticated, written with a deeper commitment to both music and text, there is a sonic similarity, with the violin or cello often shadowing the vocal line.

Paul Heyse (1830-1914), whose poetry Kahn chose for the op. 46 set, enjoyed a broad readership during the latter half of the nineteenth century and was known more widely for his novellas than for his lyrical poetry. Bruch, Wolf, Jensen, Schreker and Zemlinsky set his texts as did Schumann and Brahms, both of whom contributed settings of poems from *Der Jungbrunnen* ("The Fountain of Youth"). By 1910, when he was awarded the Nobel prize for literature, Heyse's career was on the wane and, with a mother who was not only Jewish but also a cousin of Felix Mendelssohn, his writings (like Kahn himself) were doomed for dismissal during the Reich years.



Berthold Goldschmid

#### BERTHOLD GOLDSCHMIDT

Of all the Continental Britons, Berthold Goldschmidt is now probably the best known. It was not just exile and rejection by the British musical establishment that provoked a 24-year hiatus in his composing career, but a sense that with the ascendancy of the avant-garde his language and his allegiance to melody could no longer be accommodated. By the early 1980s the institutionalized and routine vilification of any new work that embraced "reactionary" ideas was beginning to wane. Rationalizing music through complicated, extra-musical procedures, often divorced from practical considerations, was replaced by a more accommodating climate. The final redemptive act of an almost Grimm-like story began in 1982 when the distinguished clarinettist Gervase de Peyer suggested that Goldschmidt write a quartet for him. The following year, scenes from Der gewaltige Hahnrei ("The Magnificent Cuckold") were performed at Trinity College of Music in celebration of his eightieth birthday - this was the opera's first outing since its auspicious Mannheim premiere in 1932; Hitler's ascent to power had put paid to a further performance in Berlin. A publishing arrangement with Boosey and Hawkes and Simon Rattle's performance of the 1936 Ciaccone Sinfonica at Berlin's Philharmonie soon followed.

With powerful advocates like Rattle, Lothar Zagrosek and Charles Dutoit, the stage was set for both a major Goldschmidt revival and the renewal of his career as a composer, a turn of events with few twentieth-century precedents. Two years before Goldschmidt's death in 1996, Berlin's Komische Oper staged Der gewaltige Hahnrei, which Michael Haas subsequently included in Decca's Entartete Musik series, and almost simultaneously, Beatrice Cenci, an opera that had been written for the Festival of Britain in 1951, but never staged, received its world premiere.

While an excellent case can be made for many of the works produced by émigrés to Britain, Goldschmidt's oeuvre is arguably the most consistent: meticulously idiomatic, masterfully crafted and replete with inspired musical ideas. Norman Lebrecht has written eloquently on Goldschmidt and Britain's lost opportunities:

"[...] Set aside the injustice to the man himself, the privations enforced, the hopes that were crushed. For such things, there is no amend.

Berthold Goldschmidt, as quoted by Norman Lebrecht, La Scena Musical.

Consider only the damage inflicted on the national interest of an island that longed to be part of musical Europe but lacked the common currencies of language and technique. Many in Europe scorn English music as amateurish. Goldschmidt was one of many refugees who arrived with a massive competence and priceless experience. He had coached the singers and played celesta for the premiere of Berg's Wozzeck [...]. He had worked with every conductor worth knowing and was himself an interpreter of consequence. [...]"

"Berthold Goldschmidt - Stirrings of a Lost Composer" La Scena Musicale, January 15, 2003

His talents were indeed sorely under-exploited. In the 1930s he eked out a living by teaching privately, and from 1944-1947 he worked for the European service of the BBC as musical director of German language broadcasts. Until the mid-1950s, he was a regular guest conductor of the BBC Scottish Orchestra and, at the first Edinburgh Festival in 1947, famously stood in for George Szell at very short notice. With Deryck Cooke he prepared and completed Mahler's Tenth Symphony for performance, which he premiered with the Philharmonia Orchestra in 1964. But as Lebrecht indicates, Goldschmidt's status and employment were wholly disproportionate to his achievements as a younger man in pre-war Berlin. Here, after studying in Franz Schreker's legendary composition class at the Hochschule, he worked as a repetiteur for Erich Kleiber and then as a conductor for Carl Ebert at the Landestheater in Darmstadt. While his legacy is substantial, the 24 years of music forfeited by an incurious and obdurate musical establishment has all the flavour of loss that we associate with the premature death of a Mozart or Schubert.

Theodor Fritsch's *Handbuch der Judenfrage* ("Handbook of the Jewish Question") was a vade mecum for any self-respecting antisemite. The book was first published in 1933 and ran to over 40 editions, its quotidian racial propaganda complemented with the names of prominent Jews (dead and alive) active in every area of German life. Christian Morgenstern (1871-1914), whose poetry Goldschmidt used for the two eponymous songs programmed here, was included in the book. Fritsch had claimed that Morgenstern – a misleadingly Jewish-sounding name – was a *Mischling* (racially mixed). Concerned that his inclusion might inhibit sales, Morgenstern's publisher sued. The book was





Christian Morgenstern

withdrawn – temporarily – and the publisher forced to pay a fine of 500 Reichsmark – a piquant irony, given Morgenstern's close association with a number of Jewish artists and intellectuals. Morgenstern's texts appear in settings by Joseph Marx, Alexander Zemlinsky, Hans Krasa and notably Paul Hindemith, as well as many less well-known figures.

The two poems chosen by Goldschmidt, *Nebelweben* ("Fogweaving") and *Ein Rosenzweig* ("A Sprig of Roses") are drawn from the collection titled *Melancholie* (1906). Unlike some of his contemporaries, Goldschmidt's contribution to the song repertoire was modest, but these two brief examples both perfectly complement Morgenstern's poems and encapsulate Goldschmidt's gifts. They are models of the song-composer's art. Curiously, the present (and original) version, accompanied by a string trio rather than piano receives its UK premiere with the present concert.

#### HANS GÁL

Hans Gál's career followed a pattern similar to Goldschmidt's. Born in 1890 near Vienna, of Hungarian stock, Gál was educated at the New Conservatory and the University of Vienna, where his doctoral thesis examined Beethoven's early compositional style. The august Studien zur Musikwissenschaft, published the monograph in 1933, an extraordinary accomplishment for a 26-year-old graduate. In 1915, Gál's First Symphony received the Austrian State Prize for Composition, and his highly successful comic opera Die heilige Ente ("The Sacred Duck"), premiered in 1923, saw performances in Prague and in houses throughout Germany. His Schlager, (hit) was the Overture to a Puppet Play, op. 20, programmed in Germany and abroad by, among others, Wilhelm Furtwängler, Felix Weingartner, Fritz Busch and George Szell. By 1929 his work as a composer, conductor and editor - he had collaborated with his former teacher Eusebius Mandyczewski on the Complete Brahms Edition and prepared dozens of miniature scores for the Philharmonia series – led to his appointment as director of the Mainz Conservatory. With the rise of the National Socialists came his predictable dismissal; the cancellation of any further publications, and the withdrawal of his works from Germany's opera houses and concert halls.



Hans Gál

Gál returned to Vienna where he continued to compose and perform, although teaching was now his primary source of income. As Austrian antisemitism burgeoned and the threat of *Anschluss* loomed, Gál and his family moved yet again, this time via Switzerland to England, although Gál's original intention had been to use England as a staging post before finally settling in America. The texts he drew on for his cantata, *De Profundis* op. 50, the most significant work of these years, foretell the horror that was about to unfold. Once in London, Gál met up with Sir Donald Tovey, who headed the Music Faculty at Edinburgh University. The connection was effected by Fritz Busch, one of Germany's greatest conductors, and a resolute enemy of Hitler's Reich. Tovey gave Gál the job of revising the catalogue at the Faculty's Music Library. In the wake of his European triumphs and critical acclaim, the work's humdrum quality apparently fazed Gál not at all.

After his release from internment in 1940, the family returned to Edinburgh where Gál became a central part of the city's musical life. His breadth of experience, as a scholar, teacher, pianist and composer was a unique resource. By 1945 he was lecturing at the university and two years later was a key figure in establishing the Edinburgh Festival. As a composer he was both prolific and pragmatic, generally writing for the forces that were available to him, with the result that he produced a large repertoire of works for eclectic ensembles. While he never achieved the kind of recognition that would have been granted to a British-born composer of comparable gifts, he was nevertheless widely honoured, with doctorates from both Edinburgh and Mainz, and in 1964, an OBE. In spite of his musical prolificacy, Gál is best known today for his work as a music-historian and biographer. His *Letters of the Great Composers* is a standard text, as are his biographies on Wagner, Verdi and Brahms. His monograph The *Golden Age of Vienna* (1948), a eulogy to the city of his birth, is a classic.

Eva Fox-Gál has kindly provided some background to the origins of the Clarinet Quintet:

"[It] was written in 1977, hot on the heels of a String Quintet, and my father very much regarded these 'late flowerings' as his last substantial works and as a conclusion to his life's work as a composer (though he was still to produce

"In the music where there are no wrong notes, it follows there can be no right notes either".

Hans Gá

24 Fugues for Piano in 1980 and works for unaccompanied cello and for unaccompanied recorder in 1982 and 1983). His creative energy seems to have been powerfully stimulated by a summer holiday on the coast of Wales, with some magnificent cliff walks. Walking in nature had always been a major source of inspiration for him, and the starting-point for many of his compositions, but this holiday in particular must have felt like a new lease of life, following a serious fall and fractured leg the previous December, at an age where full recovery is rare."

The Clarinet Quintet was not written for anyone in particular. The first performance was given by Philip Greene with the Edinburgh Quartet in the Reid Concert hall, Edinburgh, 23rd Nov 1978.

My father's own programme note for the first performance is as follows:

"A hommage to one of the composer's favourite instruments, this work was written last year, preceded by a string Quintet, both works results of an intense interest in the unlimited possibilities of a five-part texture. The clarinet, treated as a protagonist with a vocal character of expressiveness, is both combined with and opposed by the four string instruments who are acting in turn as counter-soloists.

A lyrical first movement in sonata form is followed by a grave, elegiac Lento, a kind of dirge, twice interrupted by a relaxed intermezzo. Following this, a slowish, pensive introduction – it will later find an occasion for returning as a contrasting episode – moves into a sportive rondo finale in the character of a commedia dell'arte, where the clarinet is acting the part of a buffoon, bringing the movement to a burlesque conclusion."

### FRANZ REIZENSTEIN

When Franz Theodor Reizenstein left Berlin in 1934, England presented an obvious sanctuary. His uncle Bruno, who had been injured in the First World War and had married the English nurse who tended his wounds, lived in Kingston-upon-Thames. He acted as guarantor to Franz, as well as several other family members, and provided the beginnings of a local circle. Franz, just 23 when he arrived, had already enjoyed some professional success. The son of a Nuremberg doctor, his prodigious gifts were nurtured by a close and



Paul Hindemith

artistic family and then cultivated at the Berlin Höchschule für Musik, where he studied composition with Paul Hindemith and piano with Leonid Kreutzer (Kreutzer emigrated to America in 1933, Hindemith in 1938 via Switzerland). Once in England, Franz's composition studies continued at the Royal College of Music with Vaughan Williams, while the illustrious Solomon refined his piano technique. Reizenstein's status as a British resident was interrupted (and so compromised) by a concert tour to South America in 1937/38. Despite a seven year residency in Britain, he too joined the thousands of Jews interned on the Isle of Man. Following internment – the army rejected him because of his poor eyesight – Reizenstein worked as a railway clerk. He composed whenever he had a free moment and by the end of the war he had produced the substantial Piano Sonata, op. 19, and the Violin Sonata, op. 20. In 1947 he completed a particularly fine and now unjustly neglected Cello Sonata, op. 22.

Reizenstein was less finished and less experienced a composer than his older colleagues, but a thorough training under Paul Hindemith and a loyalty to tonality and the musical structures of the nineteenth century, as well as a firm belief that he was part of its tradition, provided him with confidence and maturity. Under Vaughan Williams' tutelage, and with his generous support and encouragement (during and after his internment), Reizenstein's musical language was freed and broadened. Comparing his 1934 Wind Quintet – which though assured, idiomatic and beautifully balanced, is nevertheless rather sober and "studentlich" – with the concise Oboe Sonata op. 11, composed just three years later, one is struck by the sonata's English sensibility, evidenced particularly in its melodic shape – a nascent attraction that would become more explicit in *Voices of Night* (1951) for soprano, baritone, chorus and orchestra, and in the radio opera *Anna Kraus* (1952) which featured a German refugee as its main protagonist.

A well-rounded, versatile and adaptable musician, as well as a consummate pianist, Reizenstein performed regularly with artists of the calibre of violinist Max Rostal and cellist Leslie Parnas. These qualities, complemented by a brilliant talent for pastiche and a highly developed sense of the absurd, made him a perfect partner for the musical satirist Gerard Hoffnung (Hoffnung, another refugee, had left Berlin for London in 1939 as a schoolboy).

"The texture proves to be immaculate [...] so that one is left with the impression that this movement may be the best, if not indeed the only, truly piano-quintettish piece ever written"

Hans Keller on the Scherzo of Reizenstein's Piano Quintet.

Reizenstein's *Concerto Popolare* – "A Piano Concerto To End All Piano Concertos" – is a concoction in which the piano soloist believes she has been hired to play the Grieg Concerto. The conductor and orchestra are intractably committed to the Tchaikovsky. The ensuing pandemonium is as brilliantly witty today as it was half a century ago. Reizenstein provided a similarly anarchic spectacle with *Let's Fake an Opera*, a Britten spoof with a libretto by the Mozart scholar William Mann, that features myriad characters all drawn from different operas (the compilation recording of all three Hoffnung festivals is fortunately still available). During the 1950s, Reizenstein's foray into film was, musically at any rate, equally as successful, and his atmospheric score to *The Mummy*, a Hammer production starring Christopher Lee and Peter Cushing, is both inventive and fittingly chilling. But apart from his film scores, a handful of orchestral works and his four concertos (two for piano, opp. 16 and 37, and one each for violin, op. 31, and cello, op. 8) most of his oeuvre consists of chamber music.

The Piano Quintet, one of the composer's favourite works, was completed in 1948. Lionel Salter's 1975 *Gramophone* review of the Quintet's only commercial recording (the Melos Ensemble with the pianist Lamar Crowson on l'Oiseau Lyre) maintains that it "stands alongside Shostakovitch's as the most noteworthy of this century's piano quintets" – a rather rash underestimation of the contributions by Fauré, Elgar, Martinů, Bartók and several others, but praise indeed nevertheless. The critic and musicologist Mosco Carner wrote of the work: "Here style and idea, matter and manner are fused into a complete organic whole, not to mention the brilliant exploitation of the medium." But despite these plaudits, despite the fact that the piece was completed 60 years ago, and despite its obvious substance and the musical rewards if offers both player and audience, it is fair to say the piece has only very occasionally slipped out of obscurity.

Its neglect is another illustration of the discrimination that an unapologetic traditionalist like Reizenstein had to suffer – the severance that accompanied his wholesale dismissal of serial procedure and the avant-garde – certainly from the BBC under William Glock – and the inward-looking post-war English musical





Sir William Gloc

establishment, with its random antisemitism. An article in The *Listener* (March, 1964) spelled out Reizenstein's views in no uncertain terms:

"In all branches of the arts there exists a desire to delve into decadence and revel in the macabre, both things far removed from Hindemith's ideals. Vociferous advocates of surrealism, who proudly proclaim that they have freed music from the shackles of tonality, tend to minimise Hindemith's great achievements. [...] Any music cast in traditional form or idiom is suspect in their eyes, even if it is of first-rate craftsmanship. They may continue their delicious dance around the serial golden calf indefinitely; this is of little consequence to the general public, who will decide in the long run which kind of twentieth-century music it wants to hear."

Although Reizenstein accepted a piano professorship at the Royal Academy in 1958, and at the Royal Manchester College in 1964, with the exception of some modest evening classes at a music centre in Hendon, he never taught composition in England. Even acknowledging the primacy of the modernists, there is still something rather disturbing about this – knowing that both Hindemith and Vaughan Williams had held Reizenstein in the highest regard, and that in 1966 Boston University invited him to America as a visiting professor of composition.

The Quintet is assembled in traditional classical sonata-form: four movements, the outer two and the second, *Poco adagio*, being of equivalent length; the *Scherzo* a fleeting hell-for-leather romp that draws on preceding material. Reizenstein's use of polytonal technique, where two (or more) keys are simultaneously suggested, gives the work a terrific sense of tension, but whatever the distance we are taken harmonically, there is always a return to an unequivocal tonal centre, indeed the work is securely cast in D major. The opening violin melody and the more subdued chordal piano theme which follows dominate the content of the *Allegro non troppo*, albeit in fragmentary and derivative configurations. The piano part, while prominent and virtuosic, is seamlessly integrated with the string writing, and the fusion of this often problematic combination is as skilfully achieved, and as effective, as any of the pillars of the quintet repertoire.



Ralph Vaughan Williams

The six-note theme of the rhapsodic *Poco Adagio* is the basis of this entire arc-shaped movement: it is explored harmonically; elongated to form the subject of an extended fugato section; slowed down; re-explored contrapuntally and, after a false ending, fragmented and then reassembled for the final cadence. An even, metric tread supports the unfolding harmonic journey and gives the movement an unwavering sense of purpose. The Scherzo is a brilliant moto perpetuo wherein the opening theme is tossed around; explored in contrapuntal texture and breathlessly expanded in ever-more complex piano figurations and exchanges with the strings. It shares something of the relentless quality of the Allegro con brio of Shostakovich's second Piano Trio and the rhythmic excitement of the Presto of William Walton's A minor String Quartet, a work composed just two years earlier. Both composers were favourities of Reizenstein. The final movement is marked Andante sostenuto and is characterized by a wistful melody that grows in complexity and intensity. A second theme offered by the violin provides a foil to the first. The Andante serves as introduction to an Allegro which uses the same material (speeded-up) to initiate a series of rhythmic exchanges between piano and strings. These act as book-ends to an extended contrapuntal section, and the work concludes with a fiery recollection of the opening melody.

## PROGRAMME III POLES APART

This concert is dedicated to the memory of the distinguished Weinberg scholar Per Skans, Uppsala

#### MIECZYSŁAW WEINBERG (1919-1996)

SONATA FOR CLARINET AND PIANO, OP. 28

Allegro Allegretto Adagio

Joaquin Valdepeñas clarinet, Dianne Werner piano

#### ALEXANDER TANSMAN (1897-1986)

STRING SEXTET

Lento – allegro deciso – meno mosso – a tempo Lento Presto - lento

Stephanie Gonley violin I, Annabelle Meare violin II, Jonathan Barritt viola I, Clive Howard viola II, Caroline Dale cello I, Jesper Svedburg cello II

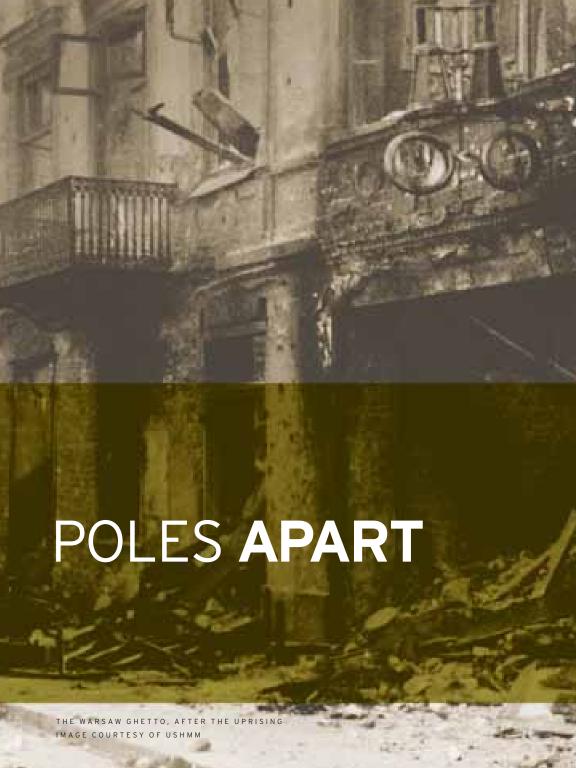
#### INTERVAL

#### MIECZYSŁAW WEINBERG

PIANO QUINTET, OP.18 (1944)

Moderato con moto Allegretto Presto Largo Allegro agitato

Erika Raum violin I, Benjamin Bowman violin II, Steven Dann viola, Bryan Epperson cello, David Louie piano



#### PROGRAMME III

#### POLES APART

Mieczysław (later Moisei) Weinberg – there have been a number of variant spellings, notably the Cyrillic-derived "Vainberg" – was born in Warsaw on December 8, 1919. His Moldavian father worked as a musician in the Jewish theatre and it was he who provided Mieczysław with his initial practical experience. Eight years at the Warsaw Conservatory provided a thorough musical grounding and excellent training as a pianist. His graduation in 1939, shortly before Hitler's Panzers swept through Poland, marked the beginning of a series of well-timed relocations. By 1940 Weinberg was in Minsk, Belarus, 300 miles east of Warsaw, studying composition with Vassily Zolotaryov. In the summer of 1941, just before the Wehrmacht rolled into Russia, he moved to Tashkent, 2000 miles away in eastern Uzbekistan, where he found work at the local opera house. Many intellectuals were evacuated here, among them the illustrious actor and theatre director Solomon Mikhoels, a Latvian Jew whose daughter Weinberg later married. At Mikhoels' behest Shostakovich examined the score of Weinberg's First Symphony. Immensely impressed, he urged his young colleague to settle in Moscow, where he lived from 1943 until his death in 1996. A lifelong friend, Shostakovich considered Weinberg one of the country's most eminent composers.

After 1917, the emerging Soviet Union had 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 institutions. During the Second World War – still known in Russia as the "Great Patriotic War" – this repression was temporarily relaxed in order to mobilise the resources of the entire country, and to solicit funds from American Jewry. It was during this time of relative tolerance that Weinberg found refuge.

The Clarinet Sonata op. 28 was written in 1945, and Weinberg himself was at the piano when the clarinettist V. Getman gave the premiere 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 (an *Adagio*). Only the first *Allegro* movement follows classical

"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

tradition while the second, an *Allegretto*, replaces the customary central slow movement. 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 would 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 an end in itself, but rather as an exuberant expression of music-making. The work is a major contribution to the clarinet repertoire.

#### ALEXANDER TANSMAN

Born in Łódź in 1897, Tansman's studies began at the city's Conservatory with Wojciech Gawronski, a student of Moritz Moszkowski and Brahms, and Naum Podkaminer, a protégé of Nikolai Rimsky-Korsakov. There followed classes with the influential Piotr Rytel in Warsaw, where Tansman also studied law and philosophy. From the beginning 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. 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 any Schoenbergian influence. Even as a teenager, Tansman wrote rapidly, with an enormous fluency and abundance of ideas. The judges of the 1919 Polish Composers' Competition, held shortly after Poland's rehabilitation as an independent state, witnessed these powers

"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.

at firsthand: Tansman entered several compositions under different names and won not only the first prize, but the second and third as well. However his work did not appeal to traditionalist Polish tastes – neither did Karol Szymanowski's during the 1920s.

Tansman knew that Paris would be more appreciative of his work. He arrived in 1919 and had soon met Ravel, Stravinsky and Martin. Milhaud and Honegger suggested he add his voice to Les Six, a group in the vanguard of French composition, which, had he accepted, might well have become Les Sept. But Tansman valued both his independence and his roots, and during his years in France established himself as Poland's pre-eminent émigré composer. He wrote prolifically and major conductors took up his works: Otto Klemperer, Pierre Monteux, Jascha Horenstein and Erich Kleiber in Europe, and in America, Willem Mengelberg, Leopold Stokowski and Arturo Toscanini. As a pianist Tansman toured widely with Serge Koussevitzky and the Boston Symphony, Cellists Pablo Casals and Gregory Piatigorsky were enthusiasts as were the violinists József Szigeti and Bronislaw Huberman, and the guitarist Andrés Segovia. His recital tour from 1932-1933 took him across America through Europe, where he had a private audience with Pope John xiii, to Japan, where he was received by Emperor Hirohito, and through the Far East and the Indian subcontinent, where he met Gandhi.

With the fall of Paris, Tansman, his wife and their two infant girls, escaped to Nice and, after an agonizing one-year wait, they were given passage to New York. His friend Charlie Chaplin, the dedicatee of the Second Piano Concerto, headed the august committee of Eugene Ormandy, Arturo Toscanini and Jascha Heifetz that had petitioned for his emigration. Tansman's arrival in America was auspicious. He received the Elizabeth Sprague Coolidge Foundation's annual \$5,000 "award for eminent services to chamber music" in recognition of his fourth Piano Sonata; which had been composed during his wait in Nice and premiered in October 1941 at the Founders' Day Concert in the Library of Congress. His String Sextet, also composed in Nice, was premiered the following year. On arriving in Los Angeles in 1942 Tansman consolidated his friendships

"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

with Darius Milhaud and Castelnuovo-Tedesco and was soon adopted by the film industry, scoring pictures for both RKO and Universal, one of which, *Paris Underground*, was nominated for an Academy Award. As an artist who was familiar with America, he adapted fairly smoothly to his new surroundings and there was no pause in his output or activity. He continued to perform and compose, completing two symphonies, the Sixth dedicated to those who had given their lives for France. But his feelings for the country were mixed. He took advantage of California's luxuries and freedoms. He was stimulated by the émigrés that made up Hollywood's "petite Weimar", as he so nicely characterized it, and he became particularly close to Stravinsky, whose biography he authored (publ. 1948). But like so many Europeans, he observed Los Angeles' glitz and brazenness, its obsessive concern with materialism and profit, with a mixture of amusement and contempt.

Tansman's continuing and flourishing career is atypical for an emigré. The precipitous decline in his popularity after the 1940s when he returned to Paris, is more in keeping with the fate of his contemporaries, whose music remained essentially neo-classical and strongly loyal to tonality. His marginalisation did not interfere with his output. Post war he was now exploring his Jewish identity in works like the opera Sabbatai Zevi, le faux Messie (1958) and his Polish origins with modern incarnations of Polonaises and Mazurkas. It was not until his return to Poland in 1967 that a modest reappraisal of his achievements began. He himself claimed "It is impossible to have been in the avant-garde 60 years ago and still be in it today". Tansman died in 1986, aged 89, and was made a Commander of the Order of Arts and Letters by the French government.

Although the Sextet was premiered in 1942, the work had to wait more than 50 years before it was finally published. Its dedication to Igor Stravinsky, who had followed a similar route to Tansman's – from eastern Europe to Paris and thence to America, where he arrived some months earlier – is much more than an inscription. The work is full of Stravinskyisms: the wry interpolations of Baroque harmony, the extended harmonic language, the rhythmic drive; all acknowledge his influence. And yet the String Sextet is by no account an

"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

imitative exercise. It is skilfully constructed and speaks in a voice that is both original and accessible. The three-movement work, opens 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 jazzy syncopation. But it is this rhythmic regularity, and its harmonic astringency, that produces the work's terrific momentum and infectiousness.

# WEINBERG'S PIANO QUINTET

Weinberg revered Shostakovich as both a man and a mentor; he spoke of Shostakovich having introduced him to "a new continent" in music. But their relationship evolved into something far more collegial. There are borrowings and similarities between Shostakovich's *Babi Yar* and Weinberg's Fifth Symphony; Weinberg's Seventh shares a similar formal design with Shostakovitch's Ninth String Quartet, while Shostakovich's Tenth Quartet, dedicated to Weinberg, draws on the latter's Seventh Symphony. The two composers regularly played through one another's compositions and their families were intimate friends.

When Stalin's antisemitic purges began again in 1948, Andrei Zhdanov – Stalin's deputy with responsibilities for "ideology, culture and science" – began a campaign aimed at extinguishing works by, and with creative connections to Western influences, in particular Jewish artists and thinkers: "cosmopolitanism and formalism" in Soviet-speak and the Russian variety of the RKK's repressive credo. In the same year, Solomon Mikhoels, Weinberg's father-in-law, was murdered by the Cheka (the state secret police), his corpse run over by a truck and his death described as an accident. In a bizarre but not unusual volte face, the murder was then blamed on the CIA. Zhdanov announced his initiative on the day of Mikhoels' death. Weinberg himself was arrested in January 1953 and charged with conspiring to establish a Jewish republic in the Crimea – a concoction that although absurd still came with a death sentence. Without regard for his own safety, Shostakovich wrote to Stalin, and to his equally unpre-



Andrei Zhdanov

dictable security chief, Lavrenti Beria, protesting Weinberg's innocence. But it was Stalin's propitious death two months later that ultimately led to Weinberg's release.

Weinberg lost many relatives in the war, including his parents and sister who died in the Trawniki concentration camp, and his own experience of hate and racism inform his music to a very considerable degree. He contemplates the horrors of repression, the suffering of the Jews, and in particular the loss of children, in many of his works. Both the Piano Quintet, op. 18, and the Piano Trio, op. 24, which dates from the same period, create a musical world where melody can slide from desolation to renewal; rhythmic insistence transform in a moment to a restrained gentleness, and where biting harmonies may just as quickly describe a perfect tranquility. While there is no clear programme or autobiographical sense to the Piano Quintet, its sarcastic, parodic passages (notably in the violin's high-lying circus music of the third movement) speak intangibly of Weinberg's recent experiences. The work was composed in 1944 and premiered by Emil Gilels and the Bolshoi Theatre Quartet in the Small Hall of the Moscow Conservatory on March 18, 1945. it has a traditional structure - notwithstanding the inclusion of two Scherzos. The first movement, which is in sonata form, begins rather introspectively. The contrasting second theme has a definite march quality and one hears fragments and derivatives of these principal themes, throughout the work. The first Scherzo, an Allegretto coloured by a folkloric theme in the minor, is followed by the second, a *Presto*, that integrates passages of grotesque café music. The meditative Largo, conceivably a threnody to the millions of war dead, is the work's longest movement. It opens with a broad main theme that develops in a majestic arc. After an extended solo, the piano initiates a dialogue with the strings which journeys to a tranquil conclusion. The Finale's opening is striking: a boisterous theme that propels the movement relentlessly forward until its course is unexpectedly interrupted by a wild, Scottish-sounding folk dance. After variations based on earlier material the music calms and the conclusion of one of the 20th century's most remarkable piano quintets is serene.

"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

Weinberg's response to the attacks on himself and those close to him remained stoical and optimistic and he was relentlessly prolific in almost every musical genre. There are 26 complete symphonies – the last, *Kaddish*, written in memory of the Jews of the Warsaw Ghetto (Weinberg donated the manuscript score to the Yad Vashem memorial in Israel). He and Shostakovich had a lighthearted but long-running rivalry as to who would compose the most string quartets: Weinberg ultimately composed 17 (two more than his friend). There are also 19 sonatas either for piano solo or with violin, viola, cello or clarinet; seven concertos; over 150 songs; a Requiem (using secular texts), seven operas, three operettas, two ballets, and incidental music for 65 films, plays, radio productions and circus performances. Although his language is sometimes uncannily close to Shostakovich's, Weinberg's humour and his ironic, mocking qualities rarely overwhelm an overall sense of contained acceptance and gratitude. He draws liberally on folkloric, Polish, Moldavian and Jewish sources.

Only recently has the West begun to assess Weinberg's accomplishments, despite the fact that for 50 years he enjoyed the attention of the most celebrated Soviet musicians: the violinists Kogan and Oistrakh, the cellist Rostropovich, his wife, soprano Galina Vishnevskaya, and the great conductor Kirill Kondrashin. Weinberg was a modest man, somewhat removed from the Soviet mainstream, and to some degree he remained the permanent émigré, his Russian heavily accented. He owed Shostakovich his life and was content to work in his shadow, and because the Iron Curtain restricted all but the most politically motivated cultural exchanges, it ensured that the West remained ignorant of Weinberg's genius and his music's astonishing and constant invention.





KARL WEIGL (1881-1949)

THREE SONGS FOR MEZZO SOPRANO AND STRING QUARTET

O Grille Sing (Max Dauthendey)

Fluch den Augen (Ricarda Huch)

O süßes Dunke himmelweit (Rudolf Himmel List)

Phillida Bannister contralto, Stephanie Gonley violin I, Annabelle Meare violin II, Jonathan Barritt viola, Caroline Dale cello

ERICH KORNGOLD (1897-1957)

Sonnett fur Wien op. 41 (Hans Kaltneker) Sterbelied op. 14, no. 1 (Christina Rosetti / Kerr)

MIKLÓS RÓZSA (1907-1995)

NOSTALGIA - TWO SONGS

My Little Town (Michel Gyarmathy)
The Land Where My Heart Lies (Michel Gyarmathy)

KURT WEILL (1900-1950)

Youkali (Roger Fernay)

HANNS EISLER (1898-1962)

An den kleinen Radioapparat (Bertolt Brecht)

Über den Selbstmord (Bertholt Brecht)

KURT WEILL

Wie lange noch? (Walter Mehring)

Phillida Bannister contralto, Raphael Terroni piano

INTERVAL

MARC NEIKRUG (B. 1946)

THROUGH ROSES

Saul Rubinek actor/director, Marc Neikrug conductor,

Lindah Balfour stage manager

ECO ENSEMBLE

Stephanie Gonley violin, Jonathan Barritt viola, Caroline Dale cello, Kate Hill flute, John Anderson oboe, Anthony Pike clarinet, John Thurgood horn, Glyn Matthews percussion, Catherine Edwards piano

# THROUGH ROSES IMAGE COURTESY OF USHMM

# **PROGRAMME IV**

# THROUGH ROSES

The songs in the first half of this programme were all composed by émigrés to America. Most deal with separation, nostalgia and the sense of loss that accompanied emigration. Karl Weigl's three songs for mezzo and string quartet date from the end of his life in Europe; written in 1937 and premiered on December 18 at Vienna's *Kleiner Musikvereinsaal*, where they were sung by Nanny Annibali with the Weiss Quartet. Less than one year later, on October 9, 1938, the SS Statendam docked in New York. Karl Weigl and his wife Vally disembarked with the renowned cellist Emmanuel Feuermann and the conductor Kurt Adler, who later became General Director of the San Francisco Opera.

Weigl wrote two sets of three songs with accompaniment for string quartet. The medium is particularly well-served in his hands, and the string writing provides a glowing, expressive support to the voice. In O Grille Sing ("O Cricket Sing"), the persistent cricket chirps played by the second violin are simultaneously evocative and ominous. While these songs are not explicitly concerned with exile, there are moments of dread: especially in the first song, when we discover that, with the cricket's silence, "Joy will die and grief increase, and bring no more than joy in grief", and as the chirps become almost inaudible with the words "The night is long". Weigl's choice of Ricarda Huch's fierce love poem Fluch den Augen for the second song, is significant. Huch was an eminent literary figure and an outspoken and uncompromising critic of the Reich - Thomas Mann described her as "The First Lady of Germany". After resigning her membership of the Prussian Academy of the Arts (the first female member in its history) she went into an internal exile in the town of Jena. The Nazis' "Germanness" she said, was not hers. With the third song we are returned to the theme of night but this darkness is "blessed and heavenwide".

Few musicians can have had a more supportive family or a more thorough training than the Viennese Karl Weigl. Like his teacher Zemlinsky, the trajectory of his European career traced an almost perfect arc, in stark contrast to the challenges and deprivations he faced on arriving in the United States. Weigl's father, a banker, had come to Vienna from Temesvár, then a town in the Austro-Hungarian Empire (now Romania) and Karl was born in 1881. The family was well-off, well-educated, and part of the sophisticated and



Karl Weigl

predominantly Jewish community that populated Vienna's Leopoldstadt, an area viciously damaged in the antisemitic purges of November 1938.

By his early twenties Weigl had co-founded the *Vereinigung schaffender Tonkünstler* with Schoenberg and Zemlinsky, a society dedicated to the performance of new music, and (from 1904–1906) was working as a répétiteur at the *Wiener Hofoper* under Gustav Mahler. The singers that appeared here were among Europe's best, the orchestra its most virtuosic and refined. Mahler's career was at his zenith and he and Weigl enjoyed a close personal and professional relationship. 1910 saw the premiere of Weigl's First Symphony in Zürich and a publishing contract with Universal Edition.

From 1916 - 1917 he served in Croatia as part of the Austrian Army, and the second movement of his Second Symphony, *Pro Defunctis*, is dedicated to the memory of the war's unknown soldiers. During the 1920s and 30s his works were performed by Furtwängler and the Vienna Philharmonic, by the Busch and Rosé Quartets, and by the pianists Ingnaz Friedman and Mieczysław Horszowski. In 1924 he received the Prize of the City of Vienna for his Symphonic Cantata *Weltfeier*. As an academic he moved swiftly to the top 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.

Weigl's emigration to America with his second wife Vally (Valerie) Pick was effected by Ira Hirschmann, whose acknowledgment as one of the unsung heroes of the war years, deserves a short detour. Hirschmann was a senior executive of Saks Fifth Avenue and Bloomingdales, a major arts patron, a pioneer in radio broadcasting, and during the war, President Roosevelt's special envoy to Ankara. Here he negotiated the transport of thousands of Jews through Turkey to Palestine, and the release of over 50,000 Jews from Romania. Hirschmann visited Vienna in 1938 on a diplomatic passport and was overwhelmed by the intensity of antisemitic feeling and the frantic pleas for his help. After a late lunch and half-a-dozen Pilseners, he personally signed affidavits for over 200

Erich Wolfgang Korngold

Viennese Jews, including the Weigl's, and assumed personal financial liability for all these families after their arrival in America – at \$25,000 per family.

Despite effusive letters of introduction from Bruno Walter, Arnold Schoenberg and Richard Strauss, Weigl spent his first American years in relative isolation, his comfort reduced to a one-room apartment; his responsibilities to occasional private teaching. Weigl's 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 cultural community, he was now just another transplanted and unrecognised émigré. There were occasional 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 – Weigl had been dead for more than 20 years.

Erich Korngold's last song, Sonnett für Wien, was written in 1948, the melody drawn from the ravishing score to *Escape Me Never*, starring Errol Flynn and Ida Lupino, which had been released the previous year. This homage to a mythic Vienna is grand and passionate in gesture and sets a reverential, rapturous text by the expressionist poet Hans Kaltneker - his play had provided the basis for Korngold's second opera *Das Wunder der Heliane* ("The Miracle of Heliane"). A year after its composition Korngold returned to Vienna after an 11-year absence, hoping that he might revive the career that the war had arrested. It was a disheartening experience. The occupation and the Holocaust had ruptured the city's social and cultural identity more grievously and irreparably than any physical damage to bricks and mortar. The Korngold's old circle of relatives and friends had either died in the camps or fled abroad, and the appropriation of the Korngolds' old house meant that they were obliged to start legal proceedings to recover it. Although his time in Vienna was beset with ill fortune, the revival of his opera Die Kathrin was waved away by the critics with the same dismissive epithets that had greeted his Violin Concerto ("More Korn than Gold") a few years earlier. Once the darling of Vienna and one of the

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

Pablo Casals, 1941

greatest natural talents since Mozart, Erich Korngold was now little more than a relic, his music a galaxy away from Elliott Carter's first String Quartet and Pierre Boulez' *Polyphonie X*, both of which were premiered in 1951.

Korngold had written *Sterbelied* ("Requiem") almost 30 years earlier, in response to the carnage of the Great War. It is one of the *4 Lieder des Abschieds* ("Songs of Farewell") op. 14 and sets a translation of Christina Rosetti's famous poem *Song* – "When I am dead, my dearest, Sing no sad songs for me..." The richly chromatic accompaniment and achingly romantic vocal line inhabit a Straussian sound-world that is remarkably close to that of Korngold's later compositions. The song's hovering; its blurring of death and its refusal to commemorate or mourn anticipates Korngold's later alienation in America.

Like Weigl, Korngold had been thoroughly trained and constantly encouraged (if not always in Erich's chosen direction). His father, the arch-conservative Julius Korngold, who had succeeded Eduard Hanslick at the *Neue Freie Presse*, was Europe's most powerful music critic. His friendship with Gustav Mahler led Erich to the celebrated Alexander von Zemlinsky who agreed to teach the 10-year-old. When Zemlinsky left Vienna to take up a post in Prague, Erich's lessons continued with Hermann Grädener. "Dear Erich", wrote Zemlinsky from Prague. "I hear you are studying with Grädener. Is he making progress?"

The sensation Erich created was enormous and to comprehend his early pieces as the work of a boy who had not yet reached puberty remains a challenge. His genius reverberated well beyond Vienna's musical and social circles, and he was praised by composers as diverse as Richard Strauss, Karl Goldmark, Camille Saint-Saëns, Anton Webern and Engelbert Humperdinck, as well as by conductors Artur Nikisch and Bruno Walter. Artur Schnabel toured the boy Korngold's second piano sonata and was partnered by Carl Flesch for performances of his Sonata for Violin. Some of these great men feared that Erich's modernism was already teetering too close to the edge of an atonal crevasse. Yet three decades later Korngold was considered a musical reactionary. Fifty years after his death, in a musical climate that is far more hospitable, Korngold's operas are finally returning to the repertoire – *Die Tote Stadt* 





Miklós Rózsa

("The Dead City"), *Das Wunder der Heliane* and *Die Kathrin* are being performed, while his scores – to *Captain Blood* (1935), *The Adventures of Robin Hood* (1938) and *The Sea Hawk* (1940) – are now appreciated as cinematic classics.

Miklós Rózsa, although a master of pastiche and one of the most facile composers to come to Hollywood, is not known for his vocal music. Of the 90 film scores he composed, three – *Spellbound, A Double Life* and *Ben-Hur* – won Academy Awards; 14 others were nominated. By contrast there are a total of five songs in his ouevre. The pair included under the title *Nostalgia* were composed later in Rózsa's life, after his return from Budapest in 1972 – his first trip to Hungary in 43 years. The visit has more than passing similarities to Korngold's return to Vienna. In his autobiography, which is almost as fascinating as it is self-congratulatory, Rózsa writes: "[...] as far as my fellow Hungarian composers were concerned I might as well not have existed". Like Korngold, Rózsa's language remained essentially romantic and unashamedly tonal. "[...] I find myself as out of sympathy with the so-called avant garde of today as I did with the avant garde of my youth – Schoenberg and the Second Viennese School." Like the *Sonnett für Wien*, both songs present a rosy, optimistic picture of place and time. Both were later orchestrated.

While still a teenager in Budapest, and president of his school's Franz Liszt Music Circle, Rósza had given a speech critical of the country's musical ethos, extolling Bartók and Kodály as its only two outstanding composers. North of Budapest, at the Rósza family estate in the Nógrád area, Miklós collected folk songs with the fervour of his two heroes, transcribing the melodies of the local Palóc Magyars.

"That was where my music began, and where it has ended. I have no choice in the matter and never have had. However much I may modify my style in order to write effectively for films, the music of Hungary is stamped indelibly one way or other on virtually every bar I have ever put on paper."

Double Life, Mikós Rózsa



Kurt Weill

Of all the *entartete* composers, perhaps none was more reviled by the Nazi establishment than Kurt Weill. He covered every requirement for musical unsuitability: he was Jewish (unmistakably so); 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 music represented all that National Socialists detested in the theatrical world of the Weimar Republic: sharp intelligence and satirical wit; a sensuality and sexual brazenness; the exploration of psychological themes; miscegenation (both racial and cultural) and the skewering of every sacred cow, both musical and other. By the time of the 1938 Entartete Musik exhibition in Düsseldorf, Weill was held up as the consummate delinquent. He had long since fled to the United States, and if most Germans visited the exhibition out of curiosity, or because they were coerced, many came knowing that the event's specially created recordings presented a rare opportunity to listen to 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 during World War 1 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 Höchschule 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.

Busoni: "What do you want to become? A Verdi of the Poor?" Weill: "Is that so bad?"

Originally an instrumental *Tango Habanera*, *Youkali* was written prior to 1935, when the text by Roger Fernay was added. Its first performance is unknown. Like the city of Mahagonny, Youkali is a destiny of the imagination. Unlike Mahagonny, which encourages excess, depravity and corruption, Youkali is both lodestar and sanctuary – an escape from the quotidian, and a paradise where dreams are nourished and fulfilled. It is a description of a life unimaginably different from 1930s Germany, a life, which like Youkali itself, does not and cannot exist.

In 1941 Lotte Lenya recorded *Wie lange noch?* ("How much longer?"), together with *Und was bekam des Soldaten Weib?* ("The Ballad of the Soldier's Wife"), for the US Office of War Information. The songs were to be broadcast behind enemy lines. The text to *Wie lange noch?* by Weill's fellow émigré, the expressionist poet Walter Mehring, was an inspired choice. *Wie lange noch?* works on two very different levels: as a torch song, and, aided by the smoky sensuality of Lenya's voice, as a piece of propaganda and an indictment of Adolf Hitler: a judgement on his broken promises, treachery and deceit. Its smoochy, ironic refrain is nothing less than a demand for Germany's surrender.

Hanns Eisler, Jewish (on his father's side), a communist, a Schoenbergian – the first in fact – and a close collaborator of Berthold Brecht's, was as repugnant to the regime as Weill, if not as famous. The Eisler family moved from Leipzig to Vienna in 1901 when Hanns was three, the first of a long series of peregrinations that would pattern the rest of his life. Eisler deserted the dodecaphonic camp, earning Schoenberg's scathing dismissal of him as a "coffeehouse radical". But Eisler had elaborated his own view of music. Rather than a self-enclosed realm referring to nothing but itself and its own procedures, he felt that music had to have a social and political, even revolutionary context and purpose; that it was a practical part of life rather than a rarefied experience for an educated, cultural elite, and that the walls erected between genres and social strata had to be not so much "broken down" as erased. In pursuit of this principle he drew on advertisements in the personal columns of Berlin dailies for the text of his early work *Zeitungsausschnitte* ("Newspaper-cuttings") –





Hanns Eisler

although musically the piece remains essentially serial. He wrote a series of *Kampflieder* ("songs of struggle") to protest and inspire workers, and his *Die Massnahme* ("The Measures Taken") with Brecht is an anti-capitalist diatribe. His involvement in this astonishing variety of creative projects, as well as his work in music theatre, and radio, demonstrate a very singular departure from the traditional practices of early twentieth-century music-making.

By 1932 Eisler had twice visited the Soviet Union. The following year, when Hitler assumed power, he fled to Vienna; then London, Paris, Copenhagen and New York, where he taught at the New School; Spain, where he composed communist songs; Mexico City, where he worked as a visiting professor, and finally Hollywood, where two of his scores for RKO Studios were nominated for Academy Awards. Here he also came to a rapprochement with Schoenberg and, most importantly, resumed his collaboration with Berthold Brecht. But Eisler's second exile arrived very soon after the war's end, when, following long and elaborate FBI scrutiny, Eisler's communist history and associations (as well as the activities of his two siblings) were brought before The House Un-American Activities Committee. Despite the protestations of friends like Charlie Chaplin. Leonard Bernstein, Aaron Copland and Roger Sessions, Eisler's request to remain in America was denied. So began Eisler's next and final period in Europe from 1950 in East Berlin, where his fierce independence soon led to friction with the GDR's authorities.

An den kleinen Radioapparat ("To the Little Radio") and Über den Selbstmord ("On Suicide") are part of Eisler's Hollywood Liederbuch, a collection of songs that draw on a compendium of musical styles: cabaret and music theatre, jazz and blues, serial music and the Romantic lieder tradition. Its literary sources range from Goethe and Shakespeare to Mörike and Hölderlin and, in the case of the present two songs, Berthold Brecht. It is only in the last decade that the true worth of this collection has begun to be recognised – the German baritone Matthias Goerne has gone so far as to describe the Hollywood Liederbuch as "the Winterreise of our times" – but it is yet to be embraced as an integral part of the lied and song repertoire. An den kleinen Radioapparat



Marc Neikrug

was composed sometime between 1938 and 1943 and speaks directly and viscerally of the dislocation that accompanied Eisler's exile, the enduring injustice of being cast out from a country and a culture that for generations had been considered a shared home. The objectification of the little radio is a powerful contemporary replacement of the bird, rose or linden tree of the 19th century. Über den Selbstmord is a dark, cynical distillation of the inevitable misery that fascism tows in its wake and an ironic and implicit challenge to its limits: "There should be no melancholy evenings nor high bridges over the rivers."

### INTERVAL

# MARC NEIKRUG - THROUGH ROSES

PROGRAMME NOTE BY THE COMPOSER

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.

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



Saul Rubinek

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, (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 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

"We know that a man can read Goethe or Rilke in the evening, that he can play Bach and Schubert, and go to his day's work at Auschwitz in the morning."

George Steiner

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."

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

Marc Neikrug's work is an unsparingly honest essay on the withdrawal of *all* freedom – when the power 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 Stern in *Through Roses* also embodies the idea of "inner migration" in its bleakest iteration and at its most distant ebb.

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Special thanks to Martin Anderson, Albrecht Dümling and Philipp Carl for their help in in the preparation of this programme booklet.



# THE ROYAL CONSERVATORY OF MUSIC AND ARC

Canada's Royal Conservatory of Music has a rich tradition of giving life to new musical ensembles and strengthening the country'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.

ARC's programmes 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.

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"; programmes of British chamber music from the early 20th century – "A Green and Pleasant Land", and chamber music by film composers – "Reel Music". 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, performed in Stockholm and London in November 2004, and toured China in the Spring of 2006. The ensemble's Grammy-nominated recording *On the Threshold of Hope* (RCA Red Seal), dedicated to the music of Mieczysław Weinberg, was enthusiastically reviewed in the world's press. Its second, of music by Julius Röntgen, *Right Through the Bone*, has just been released. ARC's "Music in Exile" series, originally presented in Toronto in autumn, 2006, will be repeated in Budapest and New York in 2008, and in Israel in 2009. The ensemble will also tour Poland this year.

# BIOGRAPHIES

# BENJAMIN BOWMAN, VIOLIN

Benjamin began his musical training at age 5. Benefiting from a musical family and the pedagogy of the late Francis Chaplin, he guickly became a highly accomplished violinist. He won his first national competition in Canada at age 11 and has since accumulated numerous accolades and awards: the grand prize at the Kiwanis National Music Festival, a Youth Achievement Award from YTV, and the Young Canadian Musicians Award. He has performed extensively as both a chamber musician and soloist throughout North America and Europe. including the Canadian orchestras of Quebec (OSQ), Winnipeg (WSO), and Toronto (TSO). An alumnus of The Royal Conservatory of Music's Glenn Gould School, Benjamin also attended the Curtis Institute of Music in Philadelphia, where he worked with many of the world's most acclaimed chamber musicians and conductors. Benjamin Bowman is the Associate Concertmaster of the Canadian Opera Company, and performs regularly as a quest artist with many ensembles in a variety of genres and venues. These groups include the Miami Symphony, Via Salzburg, Continuum, Art of Time, Amici Strings and Soundstreams Canada. He composes in both electronic and classical mediums and in his spare time is an aspiring visual artist.

# 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, Zürich's Tonhalle and the National Arts Centre Orchestra in Ottawa. In concerto appearances he has collaborated with Sir Andrew Davis, Jiří Bělohlávek, 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. Steven 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. Last season he recorded Luciano Berio's Sequenza No. 6 (Naxos). His teachers include Lorand Fenyves, Bruno Giuranna, Zoltán Székelv and William Primrose. He is faculty member of the Glenn Gould School of The Royal Conservatory of Music.

# 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. 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



Benjamin Bowman



Steven Dann



Bryan Epperson



David Louie



Erika Raum



Joaquin Valdepeñas

Mozarteum. Bryan is devoted to both a 1752 Paulo Antonio Testore cello and a 928S Porsche of almost equivalent vintage.

# 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): Mose 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 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 of The Royal Conservatory of Music. Away from the keyboard, he enjoys languages, literature, art, film and the great outdoors.

# 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 and the US: at the Parry Sound, Ottawa, Vancouver and Caramoor chamber festivals and regularly at the Banff Centre. In Europe she has appeared at festivals in 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). She teaches at The Royal Conservatory of Music's Glenn Gould school.

# 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 Amici, one of Canada's premiere chamber ensembles. 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. With recordings on 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 at The Royal Conservatory of Music, Joaquin has conducted the Toronto Symphony Orchestra on several occasions, and for ten years conducted the Toronto Symphony Youth Orchestra.







Simon Wynberg



Peter Barrett

# DIANNE WERNER, PIANO

After initial training at The Royal Conservatory with Margaret Parsons-Poole, Dianne Werner continued her studies with Peter Katin, György Sebök and Alicia de Larrocha. She went on to win a number of major prizes in the Young Keyboard Artists Association Competition in the United States and the Silver Medal at the prestigious Viotti- Valsesia International Piano Competition in Italy, 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 and concerto performances across Canada. She is a faculty member of The Royal Conservatory of Music.

# SIMON WYNBERG, ARTISTIC DIRECTOR - ARC

Simon Wynberg enjoys a diverse career as a guitarist, chamber musician and artistic director. He established the Scottish chamberfestival Music in Blair Atholl in 1991, which he still runs, and was artistic director of Music at Speedside and the Guelph Spring Festival in Canada from 1994 to 2002. He has also programmed and directed festival events in the United Kingdom and the Bahamas. His entry in *The New Grove Dictionary of Music and 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: the *Penguin CD Guide* Rosette; *Gramophone* Critics' Choice, and a *Diapason* Award. He is the curator of ARC's musical projects including the present "Music in Exile" series, and executive producer of all ARC recordings.

# PETER BARRETT, BARITONE

A graduate of The Royal Conservatory's Glenn Gould School Peter was awarded the lan Rosenblatt Bursary at the 2006 Wexford Festival in Ireland and was also in the winner's circle of the 2007 Montreal International Music Competition, His schedule for 2007-2008 includes debuts for Opera Lyra Ottawa as Figaro in *Il Barbiere di Siviglia*: at the Wexford Festival in Conrad Susa's *Transformations*: for Pacific Opera, Victoria in Daphne, and as featured soloist in the National Ballet's Footsteps On Air at both Toronto's Four Seasons Centre, and Ottawa's National Arts Centre. A native of Newfoundland Peter Barrett is fast emerging as a major young recitalist. with performances at Toronto's Luminato Festival. As an alumnus of the Canadian Opera Company Ensemble he stars as Papageno in Opera Hamilton's *Die Zauberflöte* with tours through Canada in programs that include Rossini's Petite Messe Solennelle and Orff's Carmina Burana.

# ENGLISH CHAMBER ORCHESTRA ENSEMBLE

The English Chamber Orchestra Ensemble is a highly versatile and flexible group of musicians, which has evolved naturally from the



Stephanie Gonley

membership of the English Chamber
Orchestra. Since its inception in 1960 the
ECO has incorporated a core of accomplished chamber musicians. For over forty
years the ECO Ensemble has performed
frequently in both London and abroad in a
variety of different formations, complementing
the work of the Orchestra. The Ensemble
has collaborated with artists such as Daniel
Barenboim, Christoph Eschenbach, Murray
Perahia, Mitsuko Uchida and Christian
Zacharias

In 1998 the ECO Ensemble made its debut in New York and also in London's Wigmore Hall; since then it has performed in Paris, Madrid, London (at many venues including the Barbican Hall and Kensington Palace) Scotland and Wales. In 2002 the Ensemble made its BBC Proms debut whilst during 2003 the Ensemble was resident on a Music Cruise on the River Elbe and (in its all-brass formation) participated in the first performances of Tavener's Veil of the Temple. Since then the ECO Ensemble has been invited to give two Wigmore Hall concerts each season, as well as regular performances across the UK. For the last two summers the Ensemble has been resident at Blair Atholl Summer Music Festival (www.musicinblairatholl.com).

The ECO Ensemble's discography includes the Mozart Serenade for 13 Winds conducted by Daniel Barenboim, the Dvořák Wind Serenade conducted by Sir Charles Mackerras, and the Mozart and Beethoven Quintets for Piano and Winds with both Murray Perahia and Mitsuko Uchida. For further details of the ECO's activities visit www.englishchamberorchestra.co.uk

# STEPHANIE GONLEY, LEADER

Stephanie Gonley made her first appearance with the ECO as a soloist in 1990, which led to her appointment in April 1991 as one of its leaders. She is the youngest person to hold this position and only the fourth leader in the Orchestra's history. Stephanie studied at the Guildhall School of Music and Drama with David Takeno, with Dorothy DeLay at the Juilliard School in New York, and with Ilan Gronich at the Berlin Hochschule Berlin. Amongst other awards, she was a winner of the prestigious Shell-LSO National Scholarship. She is currently a Professor of Violin at the Guildhall School of Music and Drama.

Stephanie is now firmly established as one of the leading British violinists of her generation, and appears as a soloist with leading orchestras both in the UK and abroad. Her Wigmore Hall debut was broadcast live on BBC Radio 3. Stephanie was leader of the Vellinger Quartet (winners of the 1994 London International String Quartet Competition) and made her BBC Proms debut in 1995.

With the ECO Stephanie appears regularly as both director and soloist and her solo recordings with the Orchestra include Dvofiák's Romance with Sir Charles Mackerras on EMI, hailed by Gramophone as "a winner ... the playing polished and beautifully balanced" and a recent recording of Bach's complete Brandenburg Concertos. Recent concerto appearances with the ECO include Bruch's Violin Concerto No.1, Mozart's Sinfonia Concertante (for which she will play either violin or viola), Vivaldi's Four Seasons and Mozart's Concertone for two violins (partnered by Maxim Vengerov). In April 2006 she performed the Sibelius Violin Concerto with the London Philharmonic Orchestra.

### PHILLIDA BANNISTER, CONTRALTO

An accomplished concert and oratorio soloist, Phillida has given many recitals in major festivals and venues throughout the country including Glasgow Mayfest, Norfolk and Norwich – as well as in London's main concert halls (Purcell Room, St John's Smith Square and the Wigmore Hall). She appears regularly with leading choral societies such as the Edinburgh Royal Choral Union and her vast and varied repertoire includes French, Spanish, English and Russian song, works composed especially for her by Ronald Stevenson and Stuart Ward, all the major oratorio rôles and less well-known works like Respighi's Lauda per la Nativitá del Signor and Berlioz's L'Enfance du Christ. Recent performances with orchestra include Arthur Bliss's The Enchantress. Mahler's Das Lied von der Erde and Falla's El Amor Brujo, as well as concerts of Baroque Arias at the Assembly Rooms. Bath, and St James's Piccadily. Her recordings include Handel's Messiah (for the U.S. Keynote label), 19th-century British Songs (BMS), two CDs of new works by Stuart Ward, including The Death of Cleopatra and A Celebration of Gods (Crestring Music) and the cycle, Life's Span by Alan Bush (Musaeus). She recently recorded an album of songs by Robin Milford for Toccata Classics

# 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 Decca's Entartete Musik series.

Following an Australian lecture tour he organised 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 and in 2007 the Kairos Prize.

### MICHAEL HAAS

Michael Haas has more than 20 years experience as an executive and recording producer for both Universal Music Group's Decca/



Phillida Bannister



Dr. Albrecht Dümling



Michael Haas



Marc Neikrug



Saul Ruhinek

London and the Sony Classical labels. Between the two, he has produced prize-winning recordings with almost all the major classical artists of the day: Christoph von Dohnányi, Bernard Haitink, Zubin Mehta, Riccardo Chailly, Mstislay Rostropovich, Hans Werner Henze, Valery Gergiev and Sir Simon Rattle. Instrumentalists and singers include Radu Lupu, Vladimir Ashkenazy, Alicia de Larrocha, Maxim Vengerov, Alfred Brendel, Luciano Pavarotti, Plácido Domingo, Kiri Te Kanawa, Cecilia Bartoli, Joan Sutherland and Renée Fleming. His most highly-regarded work has been in the rediscovery of music lost during the Nazi years in Europe. The recording series Entartete Musik is seen as a groundbreaking recovery of works thought lost, foraotten or destroyed. These include recordings of works composed in concentration camps as well as works by former major composers such as Berthold Goldschmidt who, once banned. never regained their earlier prominence. The series has won most major awards. Mr. Haas now spends his time developing his own recordings and projects in addition to lectures, writing, festivals and conferences. He is also the music curator of the Jewish Museum in Vienna.

# 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 Zürich, 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

# 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



Gottfried Wagner



Bret Werb



Raphael Terroni

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 U.S. 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 U.S., 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 1994 he co-starred 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.

# RAPHAEL TERRONI, PIANO

Raphael Terroni studied with John Vallier and Cyril Smith and has performed at all the South Bank venues and at the Wigmore Hall. He has given recitals both at home and abroad and has appeared at major Festivals as a soloist, accompanist and chamber musician. He is a founder member of the British Music Society, an examiner for the Associated Board of the Royal Schools of Music and an adjudicator member of the British & International Federation of Festivals. He was head of Piano at the London College of Music for fifteen years. This year he is Warden elect for the Performer's and Composer's Section of the ISM. He has worked for many years with Richard Baker, giving first performances of several works for narrator and piano, and the Terroni Piano Trio has performed widely in Eastern Europe and visited Athens to gave the opening concert in a series that marked Greece's presidency of the European Union.

Raphael's recordings include a CD of Piano Music by Lennox Berkeley, *The Green Hills* of Somerset – songs by Eric Coates sung by Brian Rayner Cook (ASV) and the Piano Quintets of Frank Bridge and Cyril Scott (BMS). His most recent recordings are devoted to the music of Arthur Butterworth (Dutton) and Arnold Cooke (BMS). In 2003 Raphael took part in a series of concerts to celebrate Lennox Berkeley's Centenary. This included a birthday celebration in association with the Barbican Music Library. In November 2003 he travelled to Japan to give recitals and masterclasses. Mr Terroni is a Steinway artist.

# GOTTFRIED WAGNER. MUSICOLOGIST, DIRECTOR

Gottfried H. Wagner was, born in 1947 in Bayreuth and studied musicology, philosophy and German philology in Germany and Austria, completing his PhD on Kurt Weill and Bertolt Brecht at the University of Vienna later published as book in Germany, Italy and Japan.

Central to his work is the connection of German and European culture and politics of the 19th and 20th centuries with Jewish culture and history. His studies have been published in 11 languages. He works internationally as a multimedia director, musicologist and writer and received numerous awards for his artistic and academic activities, as well as for his humanitarian involvement. He co-founded "The Post-Holocaust Dialogue Group" with Dr. Abraham Peck in 1992. His autobiography Twilight of the Wagners, first published in Germany in 1997, created world-wide interest and has since been translated into 6 languages (USA: Picador 1999). He has lived in Italy since 1993.

# 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 Holocaustrelated 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 and Musicians, Werb earned an MA in ethnomusicology at UCLA (with a thesis on the Yiddish theater composer Rumshinsky). 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.

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# JULIUS RÖNTGEN RIGHT THROUGH THE BONE: CHAMBER MUSIC ARC ENSEMBLE (SONY BMG)

THE OBSERVER, MARCH 9, 2008

Grieg said that Julius Röntgen may not be as famous as his cousin Conrad, who pioneered radiography, 'but his music is much more powerful than X-rays. It goes right through the bone'. I'm not sure that it penetrates that far, but it certainly gets under your skin. Röntgen was a man out of his own time, writing in the style of Brahms, Schumann and Mendelssohn in the era of Schoenberg and Bartók, producing unashamedly melodic music played with great style here by the Artists of The Royal Conservatory, Canada. Another good idea from that champion of neglected composers, British musicologist Martin Anderson.

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