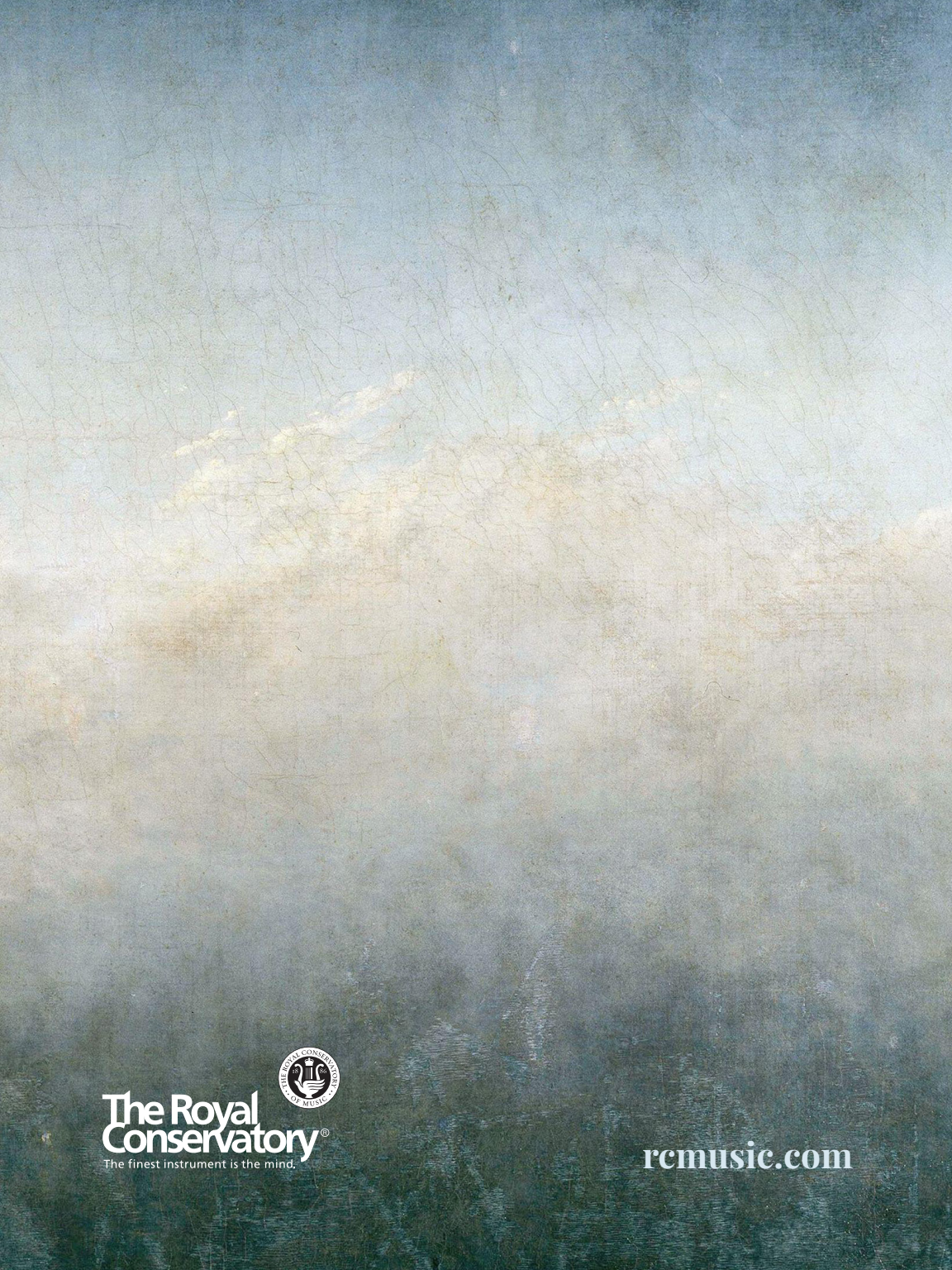


The background of the poster is a painting. It depicts a lone figure, possibly a man in a dark coat, standing on a sandy beach or dune. The figure is looking out towards a vast, dark sea. The sky is filled with large, billowing clouds in shades of blue, grey, and white, suggesting a dramatic or stormy atmosphere. The overall style is reminiscent of 19th-century landscape painting.

# U M A

**The Music of**  
**Robert Müller-Hartmann**  
November 13, 2022,  
2:00 pm, Mazzoleni Concert Hall





**The Royal  
Conservatory**<sup>®</sup>  
The finest instrument is the mind.



[rcmusic.com](http://rcmusic.com)

## A Message from Peter Simon



This afternoon's concert is devoted to the German-Jewish composer Robert Müller-Hartmann. Banished from his profession, his works suppressed and his life imperilled, he finally fled Hamburg for the safety of England in 1937.

Nazi ideology demanded the destruction of both the Jewish people and their cultural achievements. It is to the ARC Ensemble's credit that so many of the composers once targeted by the regime have now been reintroduced to the musical public through concerts, recordings, and broadcasts.

The ARC Ensemble continues its mission with the extraordinary music of Robert Müller-Hartmann, works that will be heard for the first time in over 80 years.

A handwritten signature in black ink, reading "Peter Simon". The signature is fluid and cursive, with the first name "Peter" and last name "Simon" clearly distinguishable.

**Dr. Peter Simon**

Michael and Sonja Koerner President & CEO  
The Royal Conservatory of Music

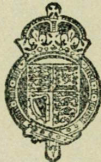


Telegrams : ALIDEP, LONDON.

Telephone : CENTral 5272

*All communications should be  
addressed to :—*

THE UNDER SECRETARY OF  
STATE.



Home Office,  
(Aliens Department),  
10, Old Bailey,  
London, E.C.4.

*Please quote the reference :—*

H.8338/2.

*Your reference :—*

3rd December, 1943.

Sir,

I am directed by the Secretary of State to say that after consultation with the Ministry of Labour and National Service, he does not desire to raise any objection to your proposal to engage in the free-lance teaching of music.

I am, Sir,  
Your obedient Servant,

*L. S. Burgel.*

Mr. R.M. Hartmann,  
68, Belsize Park Gardens,  
N.W.3.



*mus mus 109 C 46*



# ARC Ensemble

*presents*

## The Music of Robert Müller-Hartmann (1884 – 1950)

### Two Pieces for Cello and Piano

Meditation – *Largo*

Elegy – *Andante*

### Sonata for Two Violins, op. 32

I *Schnell*

II *Kanon*

III *Scherzo*

IV *Schnell mit Anmut*

### Sonata for Violin and Piano, op. 5

dedicated to Artur Schnabel with sincere admiration

I *Mässig Schnell*

II *Ruhevol (aber nicht schleppen)*

III *Sehr Schnell*

INTERMISSION

### Three Intermezzi and Scherzo for Piano, op. 22

I *Etwas bewegt*

II *Zart, fließend*

III *Etwas bewegt, wiegend*

IV *Sehr lebhaft*

### String Quartet No. 2, op. 38

I *Andante tranquillo*

II *Vivace e scherzando*

III *Adagio*

IV *Allegro molto*

### ARC Ensemble

Erika Raum & Marie Bérard, violins

Steven Dann, viola

Thomas Wiebe, cello

Kevin Ahfat, piano

Season sponsor



This concert is being recorded by  
CBC Radio 2 for future broadcast.



With generous support from  
The Michael and Sonja Koerner  
Fund for Classical Programming



POST CARD

THE ADDRESS TO BE WRITTEN ON THE SIDE

28 JUNE  
1942  
SURREY



Dr. Müller-Hartmann  
68 B. Belsize Park Gar  
London N. W. 3.



# Robert Müller-Hartmann

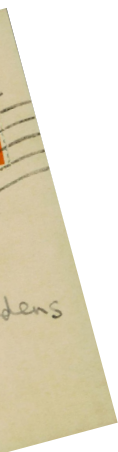
Simon Wynberg, Artistic Director of the ARC Ensemble

Of this afternoon's program, only the Violin Sonata, op. 5 and the Sonata for Two Violins, op. 32 found their way into print. The String Quartet, Intermezzi and Scherzo for piano, and cello pieces only survive in manuscript. While none of the scores are dated, a range between the early 1920s and mid-1930s seems most likely. Müller-Hartmann's music is rooted in the language of the late 19th century and the works of Richard Strauss and, in the case of op. 5, César Franck. There are also hints of his contemporaries Walter Braunfels and Paul Hindemith.

If Robert Müller-Hartmann is ever mentioned today, it is as a friend and colleague of Ralph Vaughan-Williams – a footnote to the 20th century's great English symphonist. Müller-Hartmann arrived in London from Hamburg in 1937 and died in 1950. Half of this period was consumed by the most devastating war in England's history, and Müller-Hartmann had neither the time nor opportunity to secure a place or a future in his adoptive country's musical life.

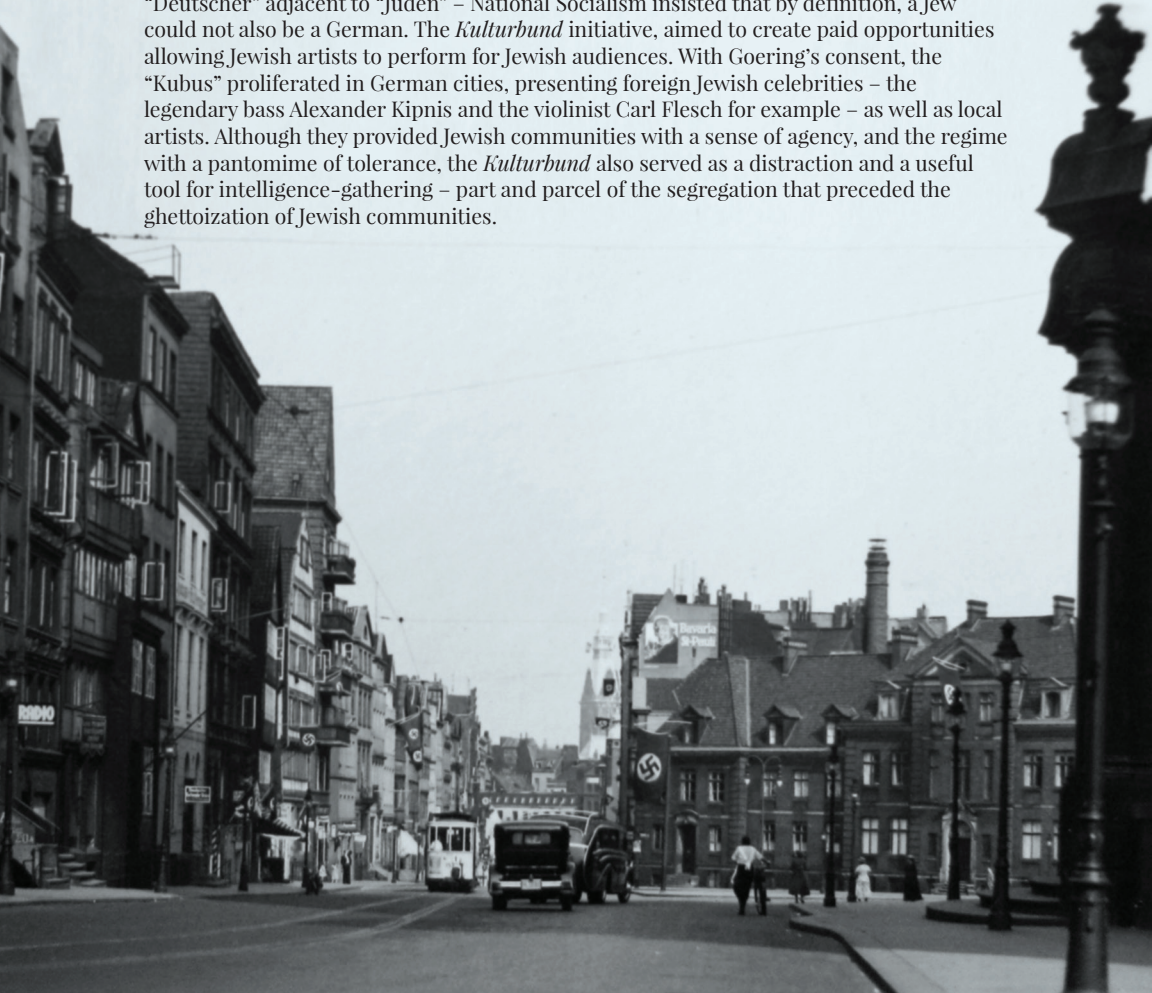
Like many musicians of his day, Müller-Hartmann had a broad range of interests and talents. In addition to his professional work as a composer, pedagogue, administrator, and musicologist, he was a cultural omnivore, dedicated to self-improvement, the connecting and unravelling of cultural and dialectical threads, and the encouragement of musical engagement, especially among the young. Although he had enjoyed considerable success in Germany during the 1920s and 30s, his reputation never managed to cross the English Channel, and after his death in 1950, his works, most of which remain unpublished, slipped into obscurity. The pieces on this evening's program were probably last heard in the 1930s.

Robert Müller-Hartmann was born Robert Gerson Müller on October 11, 1884, the son of the piano teacher and clarinetist Josef Müller, and his wife Jenny (née Hartmann). His formal training included four years at Berlin's prestigious Stern Conservatory. In 1912, he married Rebecca Elisabeth Asch (Lisbeth) the daughter of a prominent Hamburg family – the city remained the centre of Müller-Hartmann's professional and family life until he left for England. He taught theory at the Krüss-Färber and Bernuth Conservatories; harmony and composition at Hamburg University. He contributed essays and reviews to various music journals, served on the music advisory board of the Nordic Broadcasting Corporation (NORAG), and received several awards and commissions. Richard Strauss, Fritz Busch, Otto Klemperer, and Karl Muck all conducted his works.



On May 2, 1933, shortly after the introduction of the Nazi race-laws, Müller-Hartmann wrote to Hamburg University's authorities to clarify his employment. He was well aware that as a "Volljuden" (full Jew) it would almost certainly be terminated, but he decided to seize the initiative and resign, rather than receive the inevitable letter. "I would like to draw your attention to the fact that I am a Jew," he wrote, "So I would like to be notified immediately as to whether my appointment is still valid." A handwritten note on his letter relates that "Mr. Müller-Hartmann announced in a telephone conversation that he sought to release himself from his teaching appointment. It was agreed that no further correspondence would be required." In 1933 he could not have predicted that his resignation would prejudice his wife's reparation claim 17 years later.

From 1933, until he left for England, Müller-Hartmann taught music at the *Israelitische Töcherschule* (Jewish Girls School) and contributed to Hamburg's *Kulturbund*. Originally *Kulturbund Deutscher Juden*, the organization was forced to rename itself *Jüdischer Kulturbund* (Jewish Cultural Federation) when the authorities objected to the use of "Deutscher" adjacent to "Juden" – National Socialism insisted that by definition, a Jew could not also be a German. The *Kulturbund* initiative, aimed to create paid opportunities allowing Jewish artists to perform for Jewish audiences. With Goering's consent, the "Kubus" proliferated in German cities, presenting foreign Jewish celebrities – the legendary bass Alexander Kipnis and the violinist Carl Flesch for example – as well as local artists. Although they provided Jewish communities with a sense of agency, and the regime with a pantomime of tolerance, the *Kulturbund* also served as a distraction and a useful tool for intelligence-gathering – part and parcel of the segregation that preceded the ghettoization of Jewish communities.





Eugenia and Jacob (Yanya) Hornstein, Hamburg friends of the Müller-Hartmanns, had settled in Dorking, a quiet town some 25 miles south of London. The Hornsteins had two young daughters, and in 1936, the Müller-Hartmann's eldest child, Susanne, assumed duties as their nanny. A year later, Robert and Lisbeth arrived in England on visitors' visas. By then, their two sons had already emigrated to mandated Palestine and settled into kibbutz life. Unlike most émigrés, Müller-Hartmann's English was fluent, if heavily accented, and he was intimately familiar with English poetry and literature, Dickens being a particular favourite. Shortly after their arrival, the Müller-Hartmanns were invited to move into Craiggelly, the Hornstein's house on Dorking's Ladygate Road.

In London, Müller-Hartmann met Imogen Holst, daughter of the celebrated composer Gustav Holst, who had died in 1934. Robert could not have hoped for a better conduit to the country's musical establishment. Imogen immediately introduced him to Ralph Vaughan-Williams, arguably England's most prominent composer, and Sir Adrian Boult, conductor of the BBC Symphony, the country's finest orchestra. Coincidentally, Vaughan-Williams had recently moved with his wife to Dorking.

One of Müller-Hartmann's first English jobs was as "contributing composer" to an early film of the Boulting brothers, *Consider Your Verdict*. But any hopes of further employment were dashed with the declaration of war on September 3, 1939.

The following summer, Müller-Hartmann was interned on the Isle of Man. Internment camps offered a range of discomfiture. At their worst, internees were poorly fed and housed in overcrowded and unsanitary conditions. But cohabiting with Nazi sympathizers, the very people from whom Jewish refugees had fled, would have been infinitely more humiliating and unsettling. With Vaughan-Williams' appointment as chairman of the Home Office Advisory Committee for the Release of Interned Alien Musicians, Müller-Hartmann's prospects improved considerably. Vaughan-Williams wrote to him on August 6, 1940:

*"I feel that now there is great hope & I cannot but believe for what I think a great wrong will be put right. ... May you soon be free to work for the country of your adoption and for the cause we all have at heart."*

Although Müller-Hartmann was released in late September, it was another three years before a letter from the Home Office granted him permission "to engage in the freelance teaching of music." He had already managed to assemble a hodgepodge of part-time and temporary jobs, and for the remainder of the war, he taught music at the Sydenham Girls School, which had been evacuated to Dorking from London. He also assisted Vaughan-Williams in a number of projects, playing a significant role in the transformation of Vaughan-Williams's Double Trio into the Partita for Double String Orchestra. When, in

**On May 2, 1933, shortly after the introduction of the Nazi race-laws, Müller-Hartmann wrote to Hamburg University's authorities to clarify his employment. He was well aware that as a "Volljuden" (full Jew) it would almost certainly be terminated, but he decided to seize the initiative and resign, rather than receive the inevitable letter.**

March 1948, the BBC informed Müller-Hartmann that he was the work's dedicatee, he commented modestly: "I made a few suggestions on it, and apparently V.W., who has been kind to me ever since I came here before the war, has acknowledged them in this way."

Robert Müller-Hartmann valued Vaughan-Williams' friendship enormously and deeply admired his works. In December 1947 he was invited to the BBC's Maida Vale Studio to hear the BBC Symphony and Sir Adrian Boult rehearse Vaughan-Williams' Sixth Symphony. It was the work's first outing and Müller-Hartmann found the experience overwhelming. He later wrote to Vaughan-Williams to apologize for his rushed exit. Together with the Hornsteins, the Müller-Hartmanns were regular guests at The White Gates, Vaughan-Williams' house, where they would preview the composer's most recent work. In May 1948, Müller-Hartmann became a British subject. "I feel it a great honour to be able to claim you as a fellow citizen," wrote Vaughan-Williams. The surviving correspondence suggests that the Müller-Hartmanns had managed to integrate into English musical life. Two years later, on December 15, 1950, Müller-Hartmann died of a cerebral hemorrhage. The obituary in the Dorking Advertiser included the following warm encomium from Vaughan-Williams:

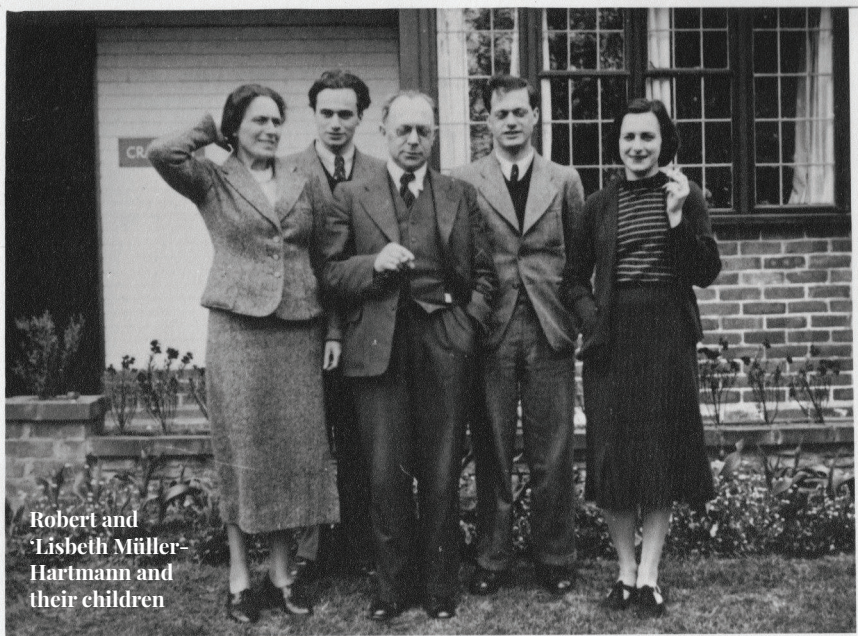
*In Robert Müller-Hartmann, Dorking has lost a distinguished citizen. He came over to England at the beginning of the Hitler menace, and made this country his home. Müller-Hartmann obtained an eminent reputation as a composer in Germany. This he was gradually regaining in England, but the process was slow as he neither desired nor tried for public success. He was content to compose for his own artistic satisfaction.*

*Müller-Hartmann had thought deeply about aesthetic problems, and his knowledge and appreciation of music, both old and new, was outstanding. He was a fine teacher, as his pupils (among whom I venture informally, to count myself) will gladly admit.*

It had been a steep descent from the recognition, responsibility and comfort of Müller-Hartmann's Hamburg life, to the anonymity and sporadic work offered in England. Nevertheless, he remained a consummate professional; his work swift, accurate, meticulous, and uncompromising. Dorking's community helped and encouraged the Müller-Hartmanns, and Craigelly offered a comfortable base from which Robert could build a busy if precarious professional life. After his death, his archive found its way to the Jerusalem Academy in Israel, where his sons had emigrated in the 1930s. Staff at the Academy put me in touch with Yishai Müller-Hartmann, Robert's grandson, and I met him and his cousin Osnat when I visited Jerusalem in March, 2022. They were thrilled to hear that their grandfather's music was about to be performed and recorded – neither of them have heard a note of it.

Some of the most riveting details of Müller-Hartmann's 12 years in England are found in the various romantic entanglements that began in and around Craigelly, the Hornstein's Dorking house. Susanna Müller-Hartmann's involvement with Yanya Hornstein probably began when she was working as the family's nanny. Hornstein, a businessman and something of a Lothario, later employed Susanne as his secretary and their travels together included extended trips abroad. Yanya Hornstein's wife Eugenia (née Luntz) hailed from St. Petersburg. Her rich Russian accent, and a flamboyant, generous personality must have cast her as a rather exotic member of Dorking's quiet and rather conservative community. She devoted much of her energy to organizing support for European refugees and fell in love with Robert Müller-Hartmann, who was 24 years her senior. Their liaison produced a child, Eva.





Robert and  
Lisbeth Müller-  
Hartmann and  
their children

Bizarrely, Eugenia and Ursula Wood agreed that it would be simpler for Eva to grow up with an “incomplete” knowledge of her parentage. But in her mid-thirties, Eva discovered that it was Müller-Hartmann, rather than Yanya Hornstein, who was her actual father. Eva, who has spent her professional life in music, was delighted to discover this. She told me that growing up, Müller-Hartmann, “Harpo” as she had called him as a child, had been a benign and generous presence. She also recounted

Hornstein’s bewilderment when Eugenia, on hearing of his latest infidelity, failed to reward his frankness with forgiveness. Concurrent with these entanglements was a far more famous affair, that of Vaughan-Williams and the poet Ursula Wood, who was 38 years his junior. They were married in 1953. Eva had known Ursula from childhood, and they remained close friends until Ursula’s death in 2007.

While some of Müller-Hartmann’s fellow-émigrés have enjoyed bursts of intense interest – notably Berthold Goldschmidt during the 1990s – others, like Franz Reizenstein, Egon Wellesz, and the Budapest-born Mátyás Seiber, have enjoyed only very occasional performance. Since his death in 1950, Robert Müller-Hartmann, who spent the last dozen years of his life among the most influential figures in English music, has received little more than a backward glance.

**It had been a steep descent from the recognition, responsibility, and comfort of Müller-Hartmann’s Hamburg life, to the anonymity and sporadic work offered in England. Nevertheless, he remained a consummate professional.**

# ARC Ensemble

The ARC Ensemble (Artists of The Royal Conservatory) was established in 2002 as the Conservatory's ensemble-in-residence and is now among Canada's most distinguished cultural ambassadors, with multiple JUNO, OPUS Klassik, and Grammy nominations as well as glowing international reviews.

ARC's repertoire is largely dedicated to music suppressed and marginalized under the 20th century's repressive regimes. ARC believes there is a moral obligation to recover works that have been forgotten because of political or racial discrimination, and that their omission sustains the aims of perpetrators, and leaves us with a distorted appreciation of cultural history. A growing number of extraordinary works are joining the repertoire as a result of ARC's work.

The ARC Ensemble has appeared at major festivals and series, including the Budapest Spring Festival, the George Enescu Festival (Bucharest), New York's Lincoln Center Festival, Canada's Stratford Festival, Amsterdam's Concertgebouw, London's Wigmore and Cadogan Halls, and Washington's Kennedy Center. The ARC Ensemble's "Music in Exile" series has been presented in Tel Aviv, Warsaw, Toronto, New York, and London, and its performances and recordings (on Sony's RCA Red Seal and Chandos labels) continue to earn critical acclaim and frequent broadcasts on stations around the world.

Comprised of senior faculty of The Royal Conservatory's Glenn Gould School, with special guests drawn from the organization's most accomplished students and alumni, the ARC Ensemble's core group consists of piano, string quartet, and clarinet with additional disciplines as repertoire demands. The ARC Ensemble has collaborated with a range of artists, including the late pianist Leon Fleisher, the novelist Yann Martel, actors Saul Rubinek and R.H. Thompson, and composers R. Murray Schafer, Omar Daniel, and Vincent Ho.

James Conlon, Music Director of the Los Angeles Opera and a pioneer in the recovery of lost 20th-century repertoire, is the ARC Ensemble's Honorary Chairman. ARC's core members are Erika Raum and Marie Bérard, violins; Steven Dann, viola; Tom Wiebe, cello; Joaquin Valdepeñas, clarinet; and Kevin Ahfat, piano.

ARC's Artistic Director is Simon Wynberg and its General Manager is Jessica Wright.

[arcensemble.com](http://arcensemble.com)





# Praise for ARC Ensemble

“A compelling Canadian documentary [EXIT: MUSIC] offers generous segments of music, beautifully played by musicians from the Royal Conservatory in Toronto.”

*Musical Quarterly*

Leon Botstein

“As a point of departure, I would recommend a superb disc of Weinberg’s Clarinet Sonata, “Jewish Songs,” and Piano Quintet, with members of ARC Ensemble.”

*The New Yorker*

Alex Ross

“ARC Ensemble combines teachers and students of the prestigious Canadian Music School and has worked for many years on the commendable task of saving the music of ostracized and banned composers from oblivion. The international reputation of the ensemble has spread through its artistic skill as well as the quality of the repertoire and its work with renowned musicians. But above all there is the joy of discovery ...”

*Der Spiegel*

Werner Theurich

“It is ARC Ensemble’s hope that these sublime works, works that transcend their own time and place, find their way into the concert hall, and that they join ‘the canon of 20th century masterworks’. The ensemble achieved this goal on Saturday night. And through this, Dachau became a musical place of learning.”

*Süddeutsche Zeitung*

Karl Adolf Gottwald

“From the very first notes I found that I was listening more attentively than usual. [ARC Ensemble’s] impassioned playing suggest that they are set on rehabilitating this unknown Polish composer. And they certainly succeed! This is a recording both for the classical music enthusiast and the explorer of unknown and / or twentieth century repertoire.”

HVT (HiFi Video Test)

“Thanks to ARC Ensemble for retrieving another forgotten modern voice. In these premiere recordings, one discovers the piquant and surprisingly distinctive sound world of Fitelberg, showing once more how many worthy scores remain to be excavated from the rubble of a century.”

*The Boston Globe*

Jeremy Eichler: The Best Albums of 2015:  
Classical Music

“The ARC players gave a reading of febrile intensity to Walter Braunfels’s extraordinary F-sharp-minor String Quintet ... an enthralling mix of Straussian tumult, Shostakovich-like bleakness and extreme, Mahlerian mood swings that riveted the audience’s attention.”

*The Washington Post*

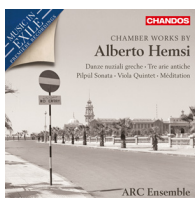
Joe Banno



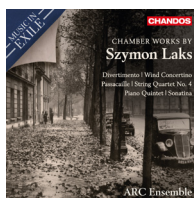
# Music in Exile Series

As part of its mission to research and recover 20th-century music suppressed or marginalized by repressive regimes, war, and exile, the ARC Ensemble has released six albums under the Chandos label in its acclaimed “Music in Exile” series.

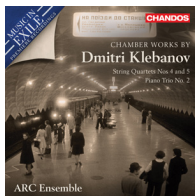
All are available for purchase at [shop.rcmusic.com](http://shop.rcmusic.com)



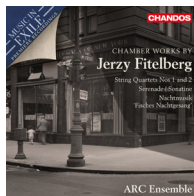
**Vol. 6:**  
**Chamber Works**  
**by Alberto Hemsí**  
Released: October 2022



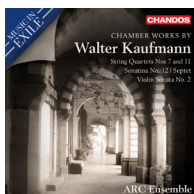
**Vol. 3:**  
**Chamber Works**  
**by Szymon Laks**  
Released: June 2017



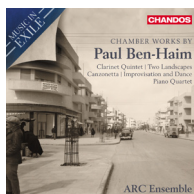
**Vol. 5:**  
**Chamber Works**  
**by Dmitri Klebanov**  
Released: October 2021  
*All proceeds from CD sales will be donated to the humanitarian relief efforts for the people of Ukraine.*



**Vol. 2:**  
**Chamber Works**  
**by Jerzy Fitelberg**  
*2016 GRAMMY Awards Nominee*  
Released: October 2015



**Vol. 4:**  
**Chamber Works**  
**by Walter Kaufmann**  
Released: September 2020



**Vol. 1:**  
**Chamber Works**  
**by Paul Ben-Haim**  
Released: June 2013

**CHANDOS**

Gramophone's 2022 Classical Label of the Year

# Upcoming Concerts

## **Taylor Academy Showcase Concert**

Saturday, November 19, 2022 at 4:30pm, Mazzoleni Concert Hall

## **Tigran Hamasyan Trio and Majd Sekkar Quartet**

Saturday, November 19, 2022 at 8pm, Koerner Hall

## **Tania Miller conducts the Royal Conservatory Orchestra**

Friday, November 25, 2022 at 8pm, Koerner Hall

## **Rebanks Family Fellowship Concert**

Wednesday, November 30, 2022 at 7:30pm, Mazzoleni Concert Hall

## **Joaquin Valdepeñas Conducts**

Thursday, December 1, 2022 at 7:30pm, Mazzoleni Concert Hall

## **Lisa Fischer with Ranky Tanky**

Thursday, December 1, 2022 at 8pm, Koerner Hall

## **Laila Biali and Friends**

Saturday, December 3, 2022 at 8pm, Koerner Hall

## **21C Music Festival: Kronos Quartet and Sam Green: *A Thousand Thoughts***

Tuesday, December 6, 2022 at 8pm, Koerner Hall

## **21C Music Festival: Kronos Quartet with students from The Glenn Gould School: *Fifty Forward***

Thursday, December 8, 2022 at 8pm, Mazzoleni Concert Hall

## **21C Music Festival: Kronos Quartet with very special guest Tanya Tagaq: *Music for Change***

Friday, December 9, 2022 at 8pm, Koerner Hall

## **La Bottine Souriante Celebrates Christmas**

Saturday, December 10, 2022 at 8pm, Koerner Hall

## **Academy Chamber Orchestra**

Saturday, December 17, 2022 at 7:30pm, Mazzoleni Concert Hall

# Acknowledgements

The ARC Ensemble is indebted to Yosef Goldenberg of the Jerusalem Academy of Music and Dance, and Gila Flam, Director of the Music Library of the National Library of Israel, for their help in acquiring scans of Müller-Hartmann's scores and correspondence. Special thanks to David Lyons for his support in funding Artistic Director Simon Wynberg's research visit to Israel. Thanks also to Rakefet Bar Sadeh in Jerusalem, and Yishai Müller-Hartmann, Tel Aviv.

# Support for ARC Ensemble

ARC Ensemble relies on generous financial contributions from donors to fulfill its mission to restore lost music to its rightful place amongst other 20th century works. This support ensures that we continue to unearth, perform, and record previously suppressed music.

**Learn more about supporting the ARC Ensemble:**



## Next ARC Concert

The Music of Alberto Hemsí

Sunday, April 2, 2023 at 2pm  
Mazzoleni Concert Hall



# House Policies

## **Late Arrivals**

In the interest of safety and for the comfort of all patrons, latecomers will be seated at RCM's sole discretion.

Once a performance has begun, an usher will seat you at a suitable break as determined by the house manager and/or artist.

## **Cameras & Video Recorders**

Cameras and video recording devices, including smart phones and iPads, are not permitted during performances.

## **Cell Phones & Electronic Devices**

As a courtesy to the artists and your fellow patrons please turn off your cell phone and all other audible electronic devices before the concert begins.

Please refrain from using any and all social media during the performance.

We encourage the use of social media before, during intermission, and following the performance.

## **Children**

Children under 5 years of age will not be admitted into Koerner Hall concerts.

## **Dress & Grooming**

There is no dress code. As a courtesy to others, we ask that you please refrain from wearing perfume, cologne, and other scented personal products to performances.

## **Food & Beverage**

No food or beverages are permitted in the auditorium.

## **Conditions of Ticket Sales**

All ticket sales are final. Royal Subscribers are entitled to ticket exchange benefits. Every person attending a performance must have a ticket.

## **Conduct**

Ticket holder must comply with RCM House Policies. Failure to comply with these rules may result in expulsion or non-admittance at RCM's discretion.

## Images

**Cover:** The Monk by the Sea (Der Mönch am Meer) by Caspar David Friedrich (1774–1840), oil on canvas, c.1808–10, Alamy Stock Photo; **Page 4:** Letter from the London Home Office addressed to Robert Müller-Hartmann, December 3rd 1943, from the National Library of Israel; **Page 6:** Robert Müller-Hartmann, from the National Library of Israel; **Page 8:** Hamburg Germany in the 1930s, The Keasbury-Gordon Photograph Archive, Alamy Stock Photo; **Page 11:** Robert and Lisbeth Müller-Hartmann and their children, from the National Library of Israel; **Page 13:** The ARC Ensemble, photo by Sam Gaetz



