

The Impact of Nazism on Musical Development in the 20th Century
Senate House, U of London 8-11 April 2008 ~ A Report

Report on the International Conference: Music, Oppression and Exile: The Impact of Nazism on Musical Development in the 20th Century

Senate House, University of London
Tuesday 8–Friday 11 April 2008
presented by JMI SOAS International Centre for Suppressed Music
and the Institute of Musical Research, School of Advanced Studies, University of London
Academic Convenors:
Erik Levi, Royal Holloway University of London,
Michael Haas Executive Director of the Decca 'Entartete Musik' series

Conference Report by Peter Tregear and Malcolm Miller

(The biographies of speakers and titles of their papers are listed in alphabetical order at the end of this report.)

Welcome from Leopold de Rothschild CBE
Joint President, **Jewish Music Institute**

Welcome to the second JMI conference on the subject of music and musical life affected by National Socialism. We are delighted to have as our partner the Institute of Musical Research at the School of Advanced Study, University of London, directed by Professor Katharine Ellis and administered by Valerie James.

Distinguished scholars have come together from as far as Australia, Austria, Canada, Germany, Holland, Hong Kong, Ireland, Israel, Norway, Poland, Spain, around the UK, and the USA. This goes to show how interest in the music of this particular period is growing across the world. And it only uncovers how much work there is still to do.

The Conference encompasses 43 papers plus two award-winning films broadcast by the BBC to be introduced by their directors, Christopher Nupen and Simon Broughton, and also a preview of a website on music in the Holocaust to which many of our delegates have contributed. We open with panels of the families of composers affected, chaired by the writer Daniel Snowman, followed by a panel of archivists from institutes that care for the estates of these composers. All these are documented in this conference book.

We are especially pleased to be associated with Simon Wynberg, the Director and the Artists of the Royal Conservatory of Canada and we look forward to attending the fine concerts and public lectures at the Cadogan Hall on Saturday and Sunday – when the music of this period will be heard by many Londoners. We gratefully acknowledge the

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support and presence of the German Embassy and the Austrian Cultural Forum as well as individual supporters. My family too are pleased to be supporting a projects in this field.

This is a wonderful gathering of scholars, music-makers, family members and archivists, and I hope you will have opportunities to connect with one another and forge new working relationships and friendships across boundaries. We all look forward to a very packed and exciting four days.

Introduction: Modern Music & Memory

To those academics and performers who work outside the field of music, it must seem surprising that disciplinary attention might need to be drawn to what otherwise must seem a self-evident historical observation, that the Nazi regime profoundly affected the course of music history. The relationship between historical events and musical developments has, however, always been a difficult one for scholars to negotiate, and perhaps no more so in the case of the rise of fascism in Germany. Not only did the Third Reich engage explicitly in erasing the history and culture of peoples who did not fit with their racial or cultural policies, but, in the years that followed, Western high modernism reacted to the barbarity of the war years in part through promoting the desirability of a musical ‘year zero’ from 1946. Thus the explicit aim of the recent conference on ‘**The Impact of Nazism on Musical Development in the 20th Century**’ as described by the chief convenors, [Eric Levi](#) and [Michael Haas](#), was to promote knowledge about a neglected category of repertoire to both academics and performers; to help the many organisations with interests in this field to coordinate their activities, and, ultimately; to help the music, and the music history, return to both the performing repertoire and our historical consciousness. This Conference, presented by the [JMI International Centre for Suppressed Music](#) with the Institute of Musical Research, University of London in April 2008, was thus an especially important and often moving, event, praiseworthy not just for the significance and urgency of its subject matter, but also for the manner of its presentation. Attendees were provided with an all-too-rare opportunity to experience high quality academic enterprise, personal testimony, and—at its conclusion—live music performances, together in the one forum.

Session 1: Archives

As if to underline the reality that here was field of study still in its formative stages of development, the first full session concerned itself explicitly with reports from leaders of the main archival centres that hold materials relating to the repertoire and personalities concerned with music and musicians suppressed during the Third Reich. Apart from giving all present a chance to get a sense of the materials that yet remain underused, the session also underlined the benefits of collaborative ventures between related archives and scholars in the field.

Session 2: Families

This was followed with a special session of oral history. Here we were presented with a comparative examination of personal circumstances in three significant musician families. The session was expertly and charismatically chaired by Daniel Snowman, who

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posed questions to the panel of three daughters, Eva Fox-Gal, Andrea Rauter, and Julia Seiber Boyd (right below), and Tanya Tintner, widow of Georg Tintner ([click here to read the biographies of these](#))



Snowman began by asking each to speak briefly about their father or husband in general terms. Eva Fox Gal began by describing her father Hans Gal, and his difficulties in breaking into the musical establishment in the UK. She recalled that he had written a Puppet Play performed hundreds of times in Vienna, but which was to be rejected by the BBC. Gal did not accept his fate lightly, writing a letter to Adrian Boult (who was on the panel) telling him he should have known better. There were some people who promoted him, such as Rudolf Schwartz but there was no real champion amongst British conductors. He did have some performances and broadcasts courtesy of the BBC, it is true, but certainly nothing to the extent that had been the case in Germany and Austria.

Matyas Seiber's daughter told how after the War her father was considered an English composer by the Hungarians, and a Hungarian composer by the British. His music was performed, to be sure, by British artists, William Pleeth, Julian Bream, but he used a pseudonym for his jazz works (George Mathis), under which name he wrote for Johnny Dankworth. He also wrote a lot of film music, including the score for 'A Town like Alice'. Tintner's String Quartet was rejected by the BBC because, his wife believed, he was thought too conservative; yet Tintner himself had wondered whether the rejection was not so much because of his older style of composing but rather because he was

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foreign. Rauter's folksong settings were performed by Janet Baker and were introduced by John Amis (a new CD of the cycle with young performers had just been released), but ultimately he was more of a pianist and teacher of music.

The interviewees also related something of their own experiences. Eva Fox-Gal described how she felt an 'otherness', neither really British nor German, though this did not lead to an outwardly troubled youth. Instead she reflected that she was probably aware unconsciously of the suffering her parents experienced and felt a responsibility also to ensure her parents were happy. The discussion that followed was lively and full of spontaneous and considered responses which explored related issues further than any currently published material – transcripts of this session would well reward careful study to enhance our appreciation of the composers and the field in general.

Wednesday

Session 3: Before Hitler

The impact upon music history of the rise of Nazi Germany does not just confine itself to 1933-1945, but also affects our reception of both the period before, and to the present day, as we lost not just composers and their music but also a whole world view, and thus a properly rounded historical perspective. To this day, as a direct result, we still have a distorted idea of musical progress in the 1920s and 1950s in particular.

Session 3 concerned itself with some figures prominent in the musical life in the years leading up to the war, and opened with an examination of the life of Arthur Schnabel. Today Schnabel is best known as a pianist, particularly as a formidable interpreter of Beethoven, but not as a composer, an incomplete view that **Gerold Gruber** (University of Vienna), with an intimate knowledge of the primary sources, was well placed to help correct. Schnabel was the son of a poor Jewish family from a rural part of the Austro-Hungarian Empire. At the age of 7 he moved to Vienna to be taught by some of the most distinguished teachers of the day, including Brahms. He was also introduced to the best music salons in the city, where music was both performed and discussed. Indeed Vienna was at this time an extraordinary 'melting point' of artistic and cultural figures—precisely the milieu that was to be destroyed by the Third Reich.

Schnabel's early works were largely for solo piano; a piano concerto in D Minor is his first mature work. Schnabel met Schoenberg in 1899, and thereafter shifted to an atonal style, aiming for 'free musical prose' (Dümling). He did not promote his own music himself, as he did not want to confuse his career as a pianist with his compositional life. The paper was illustrated with extracts from Schnabel's String Quartet no. 5 (1940), Piano Trio (1945) and 7 Piano Pieces (1947).

Jón Leifs, the topic of a paper by **James Deaville** (Carleton University, Ottawa), presents us with a more historically problematic case of a composer whose career straddled the rise and fall of the Third Reich. Deaville presented a range of documentary evidence, from letters and diaries and the works themselves. Leifs was a Nordic

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composer who studied in Germany, fell for the Aryan ideology and survived the War, thereafter having a problematic reception history. An Icelandic film, *Tears of Stone* (1995), has examined the subject of his life, which was of particular interest because of his marriage to a Jewish pianist. His wife's origins help to account for the decline of interest in his music after 1933, but it is also true that he was an irascible personality and a perfectionist when it came to performance. Certainly, by the time of the outbreak of the war, his more astringent atonal music was out of temper with the times. His claim that he was 'blacklisted', however, does not hold foundation. A work such as the 'Icelandic Overture' (1926) was particularly well received by Nazi critics. However, the 'Variazioni pastorale' on a theme of Beethoven, Op. 8 (1920-30), which was of a (modestly!) more 'modernist' character—was considered a desecration of Beethoven by Nazi critics, and the Organ Concerto (1917) has a dissonant and percussive opening, the cause of the audience walking out on a performance in March 1941. Nevertheless, his music continued to be performed, and in some cases positively received in Nazi Germany. We can conclude that his situation will remain problematic; Deaville suggested that, at worst, we should consider him a tool of Nazi propaganda. At best he was not so much a Nazi sympathiser himself as a career opportunist.

The reception of atonal music under Fascism (here Italy) was also the topic of **Francesco Parrino's** (Royal Holloway, University of London) paper, entitled 'D'Annunzio, Casella and the Italian premiere of *Pierrot lunaire*'. *Pierrot* was in fact the first work of the Schoenberg School to be publically performed in fascist Italy, and was premiered in Rome, Naples, Florence, Venice and elsewhere in 1924. The performances attracted great interest—even Puccini attended one. D'Annunzio, however, was opposed both to Schoenberg and the work. He was a strong Italian nationalist, hostile to the dominance of German music, and developed an aesthetic which anticipated tenants of neo-classicism, which he saw as allied to the 'pure, virile, sunny "Latin" spirit.' Schoenberg, in contrast, was a product of German romanticism—a 'petit bourgeois German', and 'concealed an exhausted musical spirit' (Malipiero). The development of an Italian modernist style was a self-conscious project.

Casella initially had a more cosmopolitan outlook, but that shifted when the *Corporazione della Nuove Musiche* was established—when he became a national chauvinist, albeit still acknowledging the historical significance of Schoenberg's achievement. Schoenberg's music was not just incompatible with the emerging new Latin spirit; it was also *Bolshevik* music—i.e. it was a political and moral (degenerate, neurasthenic, threat to the new Italy. A very lively discussion ensued, one important point was that we often forget that for the generation born around the turn of the twentieth century, there was a sense of 'generational shift'—many of the generation born after 1900 found Schoenberg 'old fashioned'.

Session 4 – Internal Exile

This was followed by a keynote speech on the fraught concept of 'internal exile' by the noted authority on German music under the Nazis, **Albrecht Dümling** (Berlin). Karl Amadeus Hartmann is the classic example of a composer retreating into internal exile, but he was also a unique case, because almost all of his music was not published, and

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therefore he had almost complete control over his performances. Other examples include Walter Braunfels, Eduard Erdmann, Heinz Tiessen, and Philip Jarnach. Braunfels was the son of a Jewish father and Christian mother and grew up in Munich, converting to Catholicism after WWI. He was appointed Professor of the Hochschule der Music at Köln, along with Eduard Erdmann (piano) and Heinz Tiessen, and Philip Jarnach (composition). Dümling noted the most popular composers of the 1918-1923 period, going by the most often performed works, were, in order of popularity, Busoni, Bartok, Schoenberg, Hindemih, and Jarnach.

With the rise to power of the Nazi Party in 1933, Tiessen and Braunfels went into internal political exile; Braunfels was labelled a 'half-Jew'. Erdmann was not dismissed, but as a Modernist felt deeply isolated by the onset of the new regime. When two of his colleagues were beaten by Nazi thugs, he resigned his position, and resumed a career as a concert pianist. Braunfels stayed in Germany because he felt he would otherwise lose contact with the roots of his creativity, but also because the family did not feel it could resettle easily. They moved eventually to Überlingen, near Lake Constance, a relatively Nazi-free region of Germany close to the Swiss border. Tiessen remained professor at the Berlin Hochschule, but his works were no longer performed and he behaved in public as a recluse. He did not reveal his modernist past to his students. Jarnach also stayed in his post for similar reasons, and also became largely invisible as a pianist and composer. There has been a suspicion ever since that he collaborated in some form or other, but this is unfounded. Surprisingly, Hermann Abendroth joined the Nazi party but did not support anti-Semitic policies—so did Eduard Erdmann, also 1 May 1937. It is not clear why they both joined on this day.

Braunfels, like Hartmann, had a private income, and internal exile did not mean a collapse of creativity, indeed the 1930s was a particularly fertile creative time—one work from this period, *Scenes from the Life of St Joan*, has received its world premiere this year (2008) in Berlin. For Erdmann and Tiessen, on the contrary, the *Nazizeit* brought on an artistic crisis, and they composed very little at all. Leo Kestenberg remained close to Tiessen after the war, Kestenberg having emigrated to Israel.

Dümling concluded by noting that there is no clear-cut catalogue of characteristics of internal exile—perhaps the most important common factor is for the composer the collapse in public performances. Arguably not even party membership is enough to condemn someone outright. Music history, like history more generally, is not painted in black and white. There is no doubt that all the composers mentioned above suffered for staying in Germany, and it was therefore apt that the concerts following this conference included some of their music. In the discussion that followed, Eric Levi reminded the audience that it was important to consider that there was not one common or clear Nazi artistic policy against which a composer could respond.

Exile, whether internal or not, was of course a recurring theme of this conference, and one point that was brought home in several papers was the need for scholars to use the term with care. For many of the musical 'exiles' for whom staying in Nazi-occupied territory was not an option, exile represented a one way displacement. Yet the term

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implies the possibility of 'return' either realised or imagined as a longing to return to the home country. Used politically, as with the Polish army or government in exile, this connotation is correct. Only few émigré musicians 'returned', either immediately or much later. Even then, it is questionable whether this is a return or, as one excellent paper put it, a remigration, to a country with new conditions. Some of those sent to camps returned from this horrific experience, to meet a new environment in their 'home'. Others went to find refuge abroad and settled there temporarily, then decided to return, though the vast majority did not. Most of those who left settled abroad. Even if these harboured affectionate feelings for their home country – the country of their youth (and most did), this was part of the positive aspect of their European heritage they brought with them to their new country: it did not go so far as to constitute a real longing to return: rather as Norbert Brainin, violinist and founder of the Amadeus Quartet, who emigrated to Britain in 1938, once said in interview (in the film 'Continental Britons' (2002) directed by Dr. Bea Lewkowitz) "I am Viennese. I don't live in Vienna and I don't need to live in Vienna because the Vienna that I need I have right here, inside me".

Session 5 - 'Judische Kulturbund'

The Chairman of this fascinating session was **Lord (Claus) Moser**, a direct link with the period under discussion as he himself had experienced the Kulturbund first hand. He recalled going to concerts of the Kulturbund, and said if it had not have existed there would have been no culture for Jews in Germany: for him the Kulturbund '...was definitely a haven – without it there was no concert life for Jews after 1934'. This touched an important issue which was debated, whether the existence of the organization led people to feel safer than they were. A personal reminiscence was of his being taken by his parents as a child to the first half of concerts, a practice he recommended – this avoided boring him and gave him a good musical education!

That the League was at once 'a place of salvation and damnation' emerged from the first paper, was **Lily E Hirsch** (Cleveland State U.) on 'The Jewish Culture League and 'Jewish Music' in Nazi Germany, a thoroughly researched paper, admirably delivered and with copious handouts. Dr. Hirsch considered the repertory of oratorios performed, based on data of performances, and focused on the debates surrounding the choice of repertoire as enacted in the 1936 Berlin conference on Jewish Music. Was this conference a "collaboration between Jews and Nazis" and what of the League itself? These were pertinent issues. The Kulturbund started after 7 April 1933 which was when state officials banned Jews. The head was Kurt Singer, a doctor and musician, while on the Nazi side was Karl Hinkel; Nazis saw it was good propaganda, idea, to show how the state was being good to the Jews, and as well it gave a certain control, and enabled censorship, so that German music could be expunged from Kulturbund programmes to avoid 'degradation of music'. The Conference addressed the perennial issue 'What is Jewish Music?', to suggest criteria for what qualifies as Jewish music, and thus what could be performed: since Jews were ousted from general musical life, and could here only perform Jewish music, it was necessary to define what that was. She demonstrated that the main criteria for Jewish music was primarily music for the synagogue. A. Nadel also spoke about Jewish folk song. Kurt Singer agreed that authentic Jewish music was not for the concert hall but the synagogue. K Adler made a plea for the Hebrew language and

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spoke from a Zionist position, while also Joachim Prinz, a rabbi who was a spokesman for the Jewish theatre division, spoke of need for the Land, and thus wanted to encourage emigration to Palestine (he became a well known Jewish leader in the USA). Another speaker was Anneline Landau, who spoke about Engel, Bloch and others, about Jewish music composed for Jews by Jews. Hans Nathan, a Zionist, spoke about art music, Jewish orchestral and chamber music, citing Bloch and Heinrich Schalit, while composers like Mendelssohn and Offenbach, though Jewish or by ancestry, didn't write 'Jewish music'... During the conference all these views were aired, though there was no definite conclusion, a similar result, one might suspect, to such debates in our own time. .

Dr Hirsch's handouts showed the different composers banned from different years in run up to 1941 when the League was closed. Bach was excluded from an early stage, as also Beethoven and of course Wagner – the Germans considered them too German, and should not be 'stained' by Jewish performance. But Handel was very popular, and this might have seemed contradictory, as he was also a German composer. But his association with Old Testament oratoria and also with England gave him a different symbolism.

The discussion raised the point that even during 'Kristallnacht' (9 November 1938), the hall used for Kulturbund meetings in Berlin was deliberately left unscathed, so that performances could continue the following day, so important was it for the Nazi propaganda effort. More than this, as discussion with Clive Marks brought out, Kurt Singer managed to negotiate the 'return' of 200 Jews (who had been on a deportation list or prison) to perform in the ongoing musical comedy. There was also a discussion about performers – who performed in the League, presumably Jews? The speaker answered by noting that Furtwängler agreed to ban Jewish musicians from the Berlin Phil from 1933-4, and Goebbels wrote in his diary that 'it was easy to persuade the Arts people' to do what one wanted. In response to a question about 'new music' Hirsch said there was in fact a 'competition for new works and the Kulturbund had a 'duty to perform new works', but the audiences were resistant.

The second paper of the session was by **Judith Cohen** (Tel Aviv University), on 'Kurt Singer and Bach into the Synagogue' which examined Singer's dream of bringing Bach's music into the synagogue liturgy: Cohen talked about Singer's life, how his ideas evolved, and his unrealised prophetic vision.

She began by painting a portrait of Singer as a choral director. On the 25th anniversary of the choir he had founded Kurt Singer gave a lengthy speech in which he expounded his ideas, and the speech was quoted at length, almost in full – a central text which made a strong impact, which Dr Cohen termed more a 'sermon' than a speech. In the speech he paid tribute to his teacher Siegfried Ochs for showing him the 'world of cantatas'. Singer was not a Zionist and considered them as 'mice first to desert the sinking boat', and this discouraged those from the choir who wanted to leave (and saw those that did as deserters.) At the end of the speech he spoke about how 'music is a remedy' and this highlighted that he was aware about the fate knocking. Judith Cohen showed how he had a 'blind optimism' in the social function of choral singing – as a means of survival. In the end he went to Amsterdam from 1938-41 and wrote his book on Bach Cantatas in

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English, also a smaller book, on Psalm Texts in Bach Cantatas, which he suggested should be used in synagogue services – ie those parts of the Christian service which could be used were the Psalms, and Bach's music was the best. For Singer Beethoven was the epitomy of the democratic hero, while Bach was the 'seeker of God' : the 'whole of Bach cantatas is the work of a every believing creature' – he saw it as universal as well as Christian. One of the works was the Cantata for 2nd day of Easter which he suggested for Shabbat Evening was not a Psalm text but he thought it apt. It was interesting to note that, since Singer's time, in the Kibbutz movement in Israel Bach had been performed 'a capella' and accompanied lots of public occasions, stripped of original meanings; for instance, No 4 'Christ Lag in Todesbanden', was used as a Passover Cantata in the 1940s, avoiding the mention of Christ. Yet for Kurt Singer, who eventually perished in Terezin from illness, the idea of Bach in the synagogue remained a dream unrealised. The paper was a fascinating vignette into a piece of the jigsaw of music in the Holocaust: it gave a balanced view of the German-Jewish synthesis and of Singer – whose vision, while not explicitly Zionist, nonetheless transcended politics and found some realisation in modern Israel.

Session 6 Exile

Walter Braunfels was also the subject of a paper by **Philip Graydon** (Dublin) entitled 'The Exile's Tale: Walter Braunfel's *Verkündigung*.' In essence, *Verkündigung*, which was premiered on 4 April 1948, exhibits a change to a more acerbic, modal harmonic style. The opera's subject matter, the stigma of lepers in Medieval Europe, parallels the fate of the Jews in Nazi Europe. The work was very well received by the public, but not by the musicologist Braunfels suddenly found himself not modernist enough in the face of a desire to 'cleanse' contemporary music of any associations with the music of the previous two decades.

Frank Harders-Wuthenow (Berlin) gave a personal account of the background to a major festival in Berlin entitled 'Poland Abroad'. The fate of Polish musical exiles has been particularly harsh given the lack of expertise (particularly linguistic) and familiarity with Polish music in the countries to which they emigrated. It is also worth remembering that Poland did not even exist when the clichés of Nineteenth-Century European musical nationalism were established; their history is heavily connected to Belgium, Sweden, Russia, Germany and so on, and thus defies easy categorization. Furthermore, the condition of exile often means that neither the country of origin nor the country of refuge feels ultimately responsible for a particular composer's legacy.

In recent years there has been a great upsurge of interest, helped by the Polish entry into the European Union, though still (especially from Germany) a great neglect of composer's works. For instance, despite the interest in him as a pianist, there is still little interest in Szpilman as a composer. Harders went on to describe an impressive list of performances and recordings scheduled as part of the 'Poland Abroad' festival. It had been inspired initially by the success of the remarkable series of operas mounted by Bielefeld Opera in the 1990s, including works like Brand's *Maschinist Hopkins*, Rathaus's *Fremde Erde*, Ulmann's *The Fall of the Antichrist*, and Krenek's *Der Sprung über dem Schatten*.

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Session 7 Exile in Britain

Malcolm Miller (Open University) in his paper ‘Music as Memory’ spoke about works which have overt programmatic connections to the wartime experiences of the composers, either of displacement, persecution, and the experiences of internment or the émigré experience in general. It emerged that small chamber media were especially apt for such expression, particularly string quartets. His case studies included Joseph Horowitz no.5, Berthold Goldschmidt nos.2 and 3, Vilem Tausky’s *Coventry*, as well as Hans Gal’s ‘Huyton’ Suite for flute and strings. The paper posited two different categories of memorialisation, those produced during the experience of war and those produced long after following a period of reflection. There was some overlap with the next paper in which Suzanne Snizek (U. of British Columbia) gave a very deeply researched overview of musical life in Huyton and Douglas internment camps, referring to the diaries of Hans Gal. With some field work oral history recordings, with a Canadian émigré, she described how music was used and presented a valuable list of musicians interned and locations in the internment camp. One of her anecdotes described how shows were put on in the presence of the British army.

Session 8 Representations of Jewish Music

Joshua Walden (Wolfson College, Oxford) presented a paper Chaired by Peter Tregear, which dealt with another aspect of the politics of exile, in this case the use of Jewish folk music by Israeli composers. The Jewish interest in the musical findings of ethnographers of Jewish culture parallels similar ‘folksong’ revival movements in England and their reception by art music. Walden argued that it was in part response to a fear in urban Jewry that



a

‘essential’ Jewish culture was disappearing—imperiled by poverty and war, and above all, exile. He used as a case study the ‘Hebrew Melody’ transcribed by Joseph Achron for violin and orchestra, which, by the 1930s had become radically alienated from its point of origin and had instead become allied to Zionist movements in Palestine. Instead of the ‘realism’ of ethnographic scholarship, we have folk music transcription as an expression of nostalgia and longing.

Session 9 We want the Light

This was a moving film viewing, replete with oral history interviews with famous musicians and survivors, with the director **Christopher Nupen** present to introduce and answer questions.

Thursday 10 April

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Session 10 Terezin

A paper by **Christiane Heine** (U. of Granada) on the string quartets of Gideon Klein and Emil Frantisek compared the works of two composers who were, remarkably, able to pen their works while prisoners of concentration camps. Emil Burian survived four different camps during the war. Klein was fifteen years younger and was interred in Terezin, but did not survive. Burian's Fourth String Quartet, displayed a large opening movement with an intense motivic elaboration of triadic and chromatic material, with alternating tonal and atonal structures. Klein's style is more rhapsodic and atonal and his melodic material often incorporates all 12 tones in one phrase. Both quartets share thematic allusions to Schoenberg's Second String Quartet, and also allude to the possibility of a possible secret programme of resistance (eg. Quotations of the Czech nationalist 'St Wenceslas' hymn).

Aside from recognizing each work's inherent value, Heine's paper showed that it is difficult to make general conclusions, however, beyond noting the melancholic fact that the kind of compositional style that both quartets exhibit was, like Klein himself, not to survive the catastrophe of the Second World War.

Similarly, 'Die Metamorphosen der Individualität in verschiedenen Erdenleben' (The Transformation of Viktor Ullmann's compositional Language') by **Kristof Boucquet** (U. of Leuven) was largely biographical and descriptive in content.

Unlike many of his other compositions, Ullmann's 7 piano sonatas have been preserved in their entirety—and thus give the best guide to his compositional development. Through his student years in Vienna, Ullmann became acquainted with Schoenberg's music. He joined Schoenberg's circle after the War, before departing for Prague in 1919. Ullmann first came to international attention after the performance of his Schoenberg Variations in Geneva in 1929.

Ullmann was heavily influenced by Schoenberg and his school. But he determined thereafter to explore the 'endless' resources of functional tonality, perhaps inspired by his growing interest in Berg and Mahler. The first Piano Sonata, op.10 (1936) demonstrates this change. The selection of chords shows a resemblance with Skryabin's 'mystic chord' style, exploring the harmonic relationships of the upper partials of the harmonic scale. The last three piano sonatas date from his time in Terezin, but there is no overt change in his compositional style to mark this change of circumstances. However, it is enough to note that the will to create was, for a composer, the same as the will to live. It is enough that these works were composed, and survived—no further program is necessary.

Michael Beckerman (New York U.), on the other hand, was prepared to undertake specific analytical enquiry into works composed in Terezin and suggest a relationship between musical content and external circumstance. In his paper, intriguingly entitled 'BAB and the Hidden World of Terezin', he suggested that in works with a tri-partite structure (ABA) the 'concealment' of the 'B' section can be used to great poetic (and potentially political) effect—it can contain the 'hidden truth' of the work. He used

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examples such as Paval Haas's references to the St Wenceslas Hymn, or the finale of Victor Ullmann's Piano Sonata no. 7 (which quotes the Hussite hymn). Gideon Klein's String Trio makes reference to the 'Libera me' from the Verdi *Requiem*. In essence, Beckerman argued that the Terezin composers knew they were tools of propaganda; and that composing was also a dangerous work, and thus sublimated coded messages of protest in their 'B' sections. The Germans were meant to hear ABA, the rest BAB...

Session 11 – Hungary-Poland

The session, chaired by [Martin Anderson](#), showed how valuable is the extension of the field to include Eastern Europe, since even the names of composers were not known well known, as in the opening paper by [Agnes Kory](#) (London), on 'Hungarian Jewish Composers Who Perished in the Holocaust'. Unperturbed by being interrupted by 3 fire bells, Kory discussed seven little known composers who died in the WWII. Her main secondary source was a book by Anton Molnar but it was based on her own research. She made a strong case for the music and memories of these composers to be revived. All their careers were cut off at an early stage. What emerged was how much Kodaly helped these composers by writing letters to have them released from work camps; however some still perished.

Kory's own research stemmed from 40 years ago when as young student in her native Hungary, in Budapest, she researched one of the composers, Kuti - and was then led to study the rest. All composers she discussed produced works of value but only one was mentioned in the *New Grove II*, Sandor Vandor (who had 12 lines). The composers were: Paul Buday, Jeneu Deutsch, Gyulai, Gyorgy Justus, Sandor Kuti, Sandor Vandor, Laslo Weiner (not Leo Weiner). Paul Buday was a composer of good comic operas and ballets, whose widow Kory had interviewed many years ago. Jeneu Deutsch was a gifted pupil of Bartok and Kodaly, who wrote on 8.10.44 "my ex student Jeneu Deutsch is most outstanding...if his loss is showed to be permanent it would be a great loss"... but he was unsuccessful. Gyulai was a student at the Budapest Academy from 1922-8 alongside Buday, and wrote two books on 'visible music' in 1944 published posthumously in 1965. He was a prolific composer, Molnar praised his piano works, including the 24 Bagatelles for piano, string quartets and orchestral works. Gyorgy Justus, composer, musicologist and choir master, lived in Berlin till 1927 and wrote a paper in 1930 on Music theatre and dance; imprisoned in a forced labour camp in Austria till 1943, he escaped in 44 and hid in Budapest but then was caught and then 'disappeared'. Sandor Kuti 1944 wrote an autobiography shortly before he perished in a Concentration Camp. His first compositions date from the age of nine; his serious works were composed from the age of 18 when he studied at the Budapest Academy under Dohnanyi (he was a contemporary of Solti). He then had private students and worked as a co-repetiteur. His piano works were performed across Europe; his chamber and choral works were performed in Budapest. His wish was to save 'truth freedom and human dignity' and Molnar says that one can find this credo expressed in his works. Laszlo Weiner, during 1934-40 a Kodaly pupil, was the youngest of this group to die, even though Kodaly wrote in order to try to save him.

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The pressing issue was access to the music, as many in the audience expressed desire to get hold of the music and to find out how and where. Kory, who has her own library of scores, emphasized that it was still difficult.

The session continued with a curtailed paper by Dr **Christian Heindl** (Vienna) on the Hungarian composer based in Austria, Ivan Eroed, which was largely biographical with some discussion about his musical style and how it changed when he emigrated to Austria in 1956.

The session closed with a paper by **Katarzyna Naliwajek** (U. of Warsaw) 'Nazi Censorship in Music, Warsaw 1941' based on fascinating archival research. Starting from the observation that in Poland the Nazis attempted to quash the culture and thus all media stopped, the paper discussed what entertainment was in fact allowed from 1940. . In October 1940 the city was divided, the ghetto separating Germans, Polish and Jews. Nov 1941 there was a death penalty for anyone leaving the ghettos. Newspapers showed reports on concerts for Germans, with the Symphony Orchestra (Polish performers were known to have had no choice but to play, so were not considered collaborators). Music was performed in Cafes (like those Lutoslawski and Panufnik were involved in). Some band leaders like Akotoek, were seen as collaborators, their concerts were attended by all Germans. From 1939 there was no radio, but there was a Warsaw and Krakow paper published in Krakow which gives 'listings'. The main discovery on which this research was based was of documents surrounding one concert, the programme book with texts of songs, and with lists of repertoire with crossings out. It showed how Hans Frank, the Nazi Governor, banned all Polish music, obviously including Chopin – since it was nationalistic. Liszt's Rhapsodies for instance were very popular at the time, and danced, and there was a lot of Russian music until 1941. The censorship affected first and foremost Jewish music. But from February 1941 no Russian composers were allowed including Tchaikovsky (primary evidence was shown such as lists of repertoire submitted to Frank with names scribbled out) and no Wagner (since this was German music and would be – according to the Germans - sullied by Polish performances). However, many popular composers and writers were amongst main fare and some had slipped through the censors' net, such as the song 'Francois' – featured in the concert under discussion – which had a text by the Jewish song writer Andre Wlast. Wlast was shot while running away from guards in 1943. Clearly this paper highlighted a field with much valuable research still to be done.

Session 12 Terezin and Czechoslovakia

Deborah Netanel (Miami University, Ohio) offered a broad biographical introduction to Erwin Schulhoff in her paper. She explained how his early works were written under the spell of late-Romantic influences (especially Reger and Strauss), but that Schulhoff was to be deeply affected by the First World World and subsequently considered msical romanticism to be dead. After the war he became instead interested in Dada (eg. *Funf Pittoresken* op 31 (1919) *In Futurum*.—the third movement is a piece of pure silence!), and promoted the works of Schoenberg and Berg, as well as the art of George Grosz. Pieces with titles such as 'Grotteske', 'Burleske', 'Humoreske' are now typical Schulhoff

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also became interested in Jazz as a radical aesthetic and political art form, producing works such as 5 Etudes de Jazz, dedicated to a famous Jazz musician of the 1920s and a 'Hot Sonata' for Alto Saxophone and Piano (1930). Schulhoff came to believe that music should not so much be philosophy as pleasure—conveyed especially through rhythm.

Lenka Lichtenberg (Toronto) presented a paper based on her memories of her mother's recollection of Terezin's musical personalities. Her mother, Jana Renee Friesova, was born in 1927 and was deported to Terezin in 1942; her family perished in Aushwitz. Music had been very important social activity in her childhood—playing piano and listening was an important family activity—and it was because of her interest that she got to know Rafael Schachter in Terezin, who was directing much of the musical activity there. Schachter had in fact been able to bring with him a lot of scores. In an essay she wrote as a 16 year old in the Camp, she recalled: 'We girls... are lucky. The musicians chose our barracks to rehearse. I could go down into the cellars and find myself in a fairytale. I do not know how a harmonium got down there, but I do know that Rafael could make it sound like a full orchestra.' The singers in the opera were given passes so they could stay out after curfew... Rafael asked me to join his choir...' Although she was not, by her own admission a singer, she was nevertheless able to join the choir and 'sing' such repertoire as tunes from Smetana's Bartered Bride, and Verdi's Requiem. It is clear that such musical activity offered great relief and hope to those held captive at Terezin. Such hope made life manageable, even as it also perhaps, as Lenka Lichtenberg acknowledged, helped make the inmates less likely to rebel.

Session 13 Poland

Poland was again the focus of a paper by **Bogumila Mika** (U. of Silesia, Poland) entitled 'Polish Refugees – Some Stories of Polish Musicians Living Under Nazism during the Second World War'. After briefly mentioning several musicians including 1) Roman Padlewski (1915-1944) - involved in the Warsaw Uprising having escaped in 1939 from German captivity; composer of a violin sonata 1941, a string quartet 1942 and 2) Ju'zef Koffler (1896-1944) who studied in Vienna and whose Trio was warmly received in Oxford in 1931 and his 3rd symphony played in London, the main discussion was about Gregory Fitelberg, born in Dynasburg in 1879 – Katowice 1953. Fitelberg studied with Moskowski in 1896 in Warsaw and was part of the Young Poland movement with Szymanowski, and Pavel Kachawski. He wrote his most famous piece *Song of the Falcon* in 1905. The story was about a falcon and snake, the text about Independence (while Poland was still not an independent country). On 28 Sep 1939 his wife, a prima ballerina, died, having been hit by shrapnel. It was a terrible crisis for him. He attempted to leave Poland, and in fact sent a letter from Vienna about his experiences there: he was held for 8 days by the Gestapo, then got out and went to Italy, and the Italians almost did not let him in. Then after Milan he went to Paris and was engaged to conduct for 'Polish Relief' concerts (he had been one of the best conductors in Poland). He married, in Biarritz, Zofia Reicher who then came to Poland. He went to S America, in Buenos Aires, then in 1941 he went to New York. There he did not conduct many concerts as it did not suit him, as he wrote, it was 'hard to be a Jew and not good to be a Pole'. His sister and family had been in the Warsaw ghetto.

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In 1945 Fitelberg was invited by musical institutions to return to Warsaw which he did in 1946. Thus his experience corresponds with an 'exile' and return - or remigration – and he always observed, in letters, that he would not have left if he did not have to. He died from overwork in 1953 unexpectedly. A letter from Budapest 5/5/49 "I wish to come to your place (Israel) - my sister and husband also lived in the ghetto' (written to someone in the IPO). His son was Jerzy Fitelberg, 1903-1951 (not mentioned in New Grove) from 1922-26 studied in Berlin with Schreker; then suffered from an illness. Tamara – daughter in law, wrote to the father about it. He is almost unknown. We heard an example of his works.

The final paper by **Barbara Milewski** (Swarthmore College, USA) dealt with another Polish composer, Jozef Kropinski, and his music from Buchenwald, for a Kinohalle concert in 1943, and 27 concerts in Spring 1945, for which 8 programmes survive.

Session 14 - After Hitler I: Survivors

One of the most inspiring themes of the conference dealt with the survivors, introduced in a paper by Dr. **Shirli Gilbert** (University of Southampton) whose 'S'vet geshen' Zionist Songs amongst Jewish Holocaust Survivors', was well argued, subtle and critical and informative. Dr Gilbert, in a later session, presented the new website 'Music during the Holocaust' which she is involved in with Clive Marks.

Dr. Gilbert challenged the views of some cynics such as Tom Segev, that Zionists manipulated DPs, which, she thought, was too extreme. There was a middle way; the Zionist songs could be seen to show a concern for security of the Yishuv. There were both Yiddish songs and Hebrew songs in the DP camps. The Hebrew Zionist songs were new music designed to distance them from the 'weak' Yiddish songs. The Motti Regev/Seroussi approach (Popular Music in Israel, Chicago UP, 2006) defines Hebrew culture as a transformation of the Diaspora, for instance in the communal singing of the Eretz – Land of Israel songs. For DPs, Yiddish songs existed which were about going on ships to the land of the Prophets. One is about a ship intercepted by the British. The words speak of 'we' remaining homeless but together again. The 'we' is – as Hagit Lavsky has said 'a therapeutic Zionist identity' (the necessity of 'we'). In that song, s'vet geshen (it will happen), the refrain is not yet fully Zionist, but is about Jewish endurance. (We heard an early recording of Ark Alino). The song represents the values of an 'internal perception on survivor's responses' in which a 'return to history' is not as 'passive victims' but rather – the DPs saw themselves (in the song) as active. The paper formed a portion of the wider topic of her book *Music in the Holocaust* (OUP 2005), and her sources included the Meir Noy collection (recordings of Jewish DPs – Yiddish songs) and 1946 Boder field recordings.

Gila Flam (Hebrew University of Jerusalem), in her paper 'The Fate of Yiddish Song Post-Nazism', showed how Yiddish cultural identity evolved with the Holocaust as its endpoint; the finality, pace Bohlman, made living culture become a historical culture. Folk song reflected that. She illustrated it with arrangements of nigunim by the ensemble 'Brave New World'. For Flam Yiddish song had become a living memorial, a universal

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document of a culture – yet not 'Jewish' anymore. Discussion covered issues such as performance style (how Klezmer is not 'authentic' but is adapted to communicate in a style); although we did not discuss the revival movement.

Session 15 – Franco's Spain

Session 15 offered us a chance to consider what is an especially under-researched area of study in mainstream musicology; musical life and culture under Franco's Spain. The paper by **Francisco Parralejo Masa** (U. of Salamanca) on 'Nazism, anti-Semitism and music in Spain during the II Republic (1931-1936)' provided a good introduction.

Franco's regime on the surface shared with the Third Reich a propagandistic interest in characterizing their military struggle as a war against the enemies of 'authentic' (here 'Catholic') indigenous culture, not least from Jews and communists, although like the case in Nazi Germany, the relationship between ideology and policy is never simple or straightforward, and often contingent on the impact of local personalities and circumstances. His paper went on to compare and contrast the music criticism of two noted figures in the musical press of the time: Victor R Albéniz (1885-1954) and Adolfo Salazar (1890-1958). Albeniz was the music critic for the *Informaciones*, a far-right newspaper which between 1931-36 had a circulation of about 40-50000. His criticisms established and promoted an antagonistic relationship between nationalism and musical modernism. However, there was a complete absence of anti-Semitism, and he was to write glowing reviews of Jewish performers like Menuhin and Heifitz. Parralejo noted, however, that Jews did not form an identifiable group in Spain in the same way as they did in Germany. In the Spanish possessions in Africa, however, the position was quite different. For Spanish conservative groups, Catholicism represented the 'essence' of Spain, and anti-conservative groups were usually anti-Catholic and by extension anti-Semitic (because the was considered a connection between Jesuits and Jews).

Salazar was music critic of *El Sol* from 1918 to 1936. He was a member of the renowned group of intellectuals and artist that included Lorca. In Salazar's writings Jews are always portrayed as foreigners, as a fanatic race impossible to assimilate, as well as an arrogant and selfish people. For him, however, National Socialism presented the taking of power by brainless and visceral masses, which would try to eliminate in the process all the creators of high European culture. He was in fact utterly opposed to oppression. Overall, the counterintuitive positions of Salazar and Albéniz offers a good lesson about the dangers of making sweeping generalizations about the relationship between political ideals and anti-Semitism.

As **Gemma Perez Zalduondo** (U. of Granada) demonstrated, however, in his paper entitled 'Third Reich Music Policy as a Model for the First Part of Franco's Regime (1939-1943)', the high level military and diplomatic cooperation between Franco's Spain and Hitler's Germany did have a significant impact upon arts policy in Spain. Between 1938 and 1943 there was an active promotion of similes between Spanish and German culture, particularly the importance given to music as an agent of propaganda, of promoting the idea of an authentic Spanish race. There was also an attempt at censorship of music and musicians that were considered to be antithetical to these policies, to ban

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music that ‘damaged the musical prestige of Spain’; music such as Jazz—which was allied to Jewish culture. Once again, however, we were reminded that, like Germany, the implementation of such policies on the ground was often quite loose and inconsistent, and after 1943, with the change of fortunes of the War, were subject to significant change..

Eva Moreda-Rodriguez (Royal Holloway, U of London) gave us a case study of one particular form of cultural partnership between Spain and Germany during the war; the ‘Hispanic-German Music Festivals’ There were three such music festivals: July-August 1941 (Bad Elster), January 1942 (Madrid), and July-August 1942 (Bad Ester). While, in Spain itself, there was a sense that the German Canon represented a tradition that had already become ‘historical’, (whereas Spanish composers were attempted to compose new world-class contemporary works), nevertheless these musical exchanges were liked in the Spanish press to a shared political destiny. One question left for future consideration, however, was whether Bad Elster chosen because it was in fact a provincial town—and perhaps therefore a response to some kind of diplomatic snub, or intra-party politics in Germany.

Session 16 After Hitler II: Where shall I go?

An inspiring and virtuoso paper by **Bret Werb** (United States Holocaust Museum, Washington DC) took a case study of a particular well known Yiddish song and showed it transformed into various guises according to the uses of survivors in DP camps and the Warsaw ghettos. The paper was a masterly display of sources and resources.

Session 16a - London

Brian Thompson (Chinese U. of Hong Kong) gave a fascinating paper on Artur Schnabel in London (1925-33) (a complement to Gruber’s Schnabel paper earlier on) tracing his career and how he was banned after 1933 from a Brahms centenary festival and went into exile, playing in London and then the USA, settling there in 1939, returning to UK in 1946 for triumphant RAH Beethoven concerts. It was interesting that his BBCSO Emperor with Boult which was recorded with the LPO had a huge audience (15.2.33). The talk centered very much on Beethoven and Schnabel’s reception by critics some hostile (seeing him ironically in the Germanic tradition) and others warmly welcoming.

Florian Scheduling (Royal Holloway, University of London) spoke about the ‘Silence of the Avant Garde’, making a case for the émigré generation as being marginalized on account of their belonging to an avant-garde in a conservative climate; due to their outsider status some were thus encouraged to abandon their avant-garde stance. Matyas Seiber in particular he argued could have been far more successful in Britain than he was.

Session 17 Exile in the USA

Session 17 considered the particularly significant case of musical Exile in the United States. **Ben Winters** (City University, London) considered perhaps one of the best-known examples, Eric Wolfgang Korngold, and in particular the possibilities for hearing Korngold’s film scores as a ‘sound of resistance’. This raised the thorny issue of musical

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nostalgia, whether we should hear it as a conservative form of resistance or in fact a form of complicity with the anti-modern aesthetic stance of the Nazis. Winter considered in particular Korngold's score for *Kings Row* (1942), and *The Adventures of Robin Hood*, the latter of which, although set in medieval England, allowed him an excuse for explicit references to nineteenth-century Viennese music. The opening line, for instance, is that 'News has come from Vienna', and the score's response is something akin to 'Robin Hood in the Vienna Woods'! The score alludes to works of Mahler but also extensive self quotations, especially from his opera *Die Katherin*. The banquet scene from *Robin Hood* used a tune from Leo Fall's *Rosen aus Florida*, which is clearly associated with a nostalgic view of Vienna. Arguably, allying Hollywood 'happy ends' with Viennese musical nostalgia is 'disingenuous', given the political culture of Vienna in the later 1930s.

A paper by **Juliane Brand** (California) on 'Karl Weigl's Final Years, 1938-1949: A Story of Perseverance' considered a composer who was to remain much more obscure in the USA. Karl Weigl got his first public exposure in 1910, the premiere of his first Symphony. UE offered him a general contract, and he had a great rise in popularity. From 1936 onwards, however, life becomes very difficult, and he had to teach rather than compose. While it is probably fair to say that Nazi policies were not the only reason for the decline in his career, they were certainly the most significant reason. Weigl went into exile in September 1938, and Brand detailed the Austrian emigration process as both deeply humiliating, but also designed to strip emigrants of their financial assets. Indeed Brand provided extraordinary visual documentation of the process of leaving Austria legally, supplemented by quotations from Weigl's diaries, which reek of anxiety. The hardest aspects of exile was the 'echolessness' (Ernst Krenek). But Weigl responded to Exile with renewed inner creative strength.

So too did the musicologist Alfred Einstein, as documented by **Melina Gehring** (U. of Hamburg) in her paper 'Indebted to Hitler? – Alfred Einstein's American Exile.' The Alfred Einstein collection is in Berkeley, but there are also letters in Paul Hirsch collection in the British Library and it was this source in particular that was the main source for Gehring's paper. Born in 1880 in Munich, Einstein fled Germany in 1933 first to the UK, but ended in the US in 1939 where his career flourished. Einstein turned his back on British Musicology after a critic's remark that about 'the typically German inability to discern true greatness'... Sensitive to racially-inspired criticism, or being tarred with the same brush that included Friedrich Blume and Wilhelm Fürtwängler, he tried to withdraw from the fifth edition of the *Grove Dictionary*. Overall, however, he is a rare example of someone whose career was perhaps more significant because of exile, rather than despite it.

Session 18: Exile in the USA II

Michael Haas was in the chair for **James Parsons** (Missouri State U) on Hans Eisler's *Hollywooder Liederbuch* and 'the new stuff of life' and **Anna Strutz** (University of Vienna) on The Impact of Cultural Transfer, Black Mountain College, North Carolina.

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Parsons brilliantly analysed the structure of Eisler's *Liederbuch*, composed between May 1942 and June 1943, showing it was not just a random or hotchpotch collection but a coherent set, reflecting his identity and feelings at being a refugee. The sequence and content had strong allusions both personal and more widely ironic, to the tradition of Lieder, especially Schubert (comparing Schubert's 'Der Leierman' and Eisler's No. 11 'Epitaph to one who has fallen in Flanders') and some poignant encrypted references to Schoenberg in the form of 12 note rows and his initials (which he discovered as in Song no 1, 'Der Sohn'. In his stylish rhetoric Parsons traced how the cycle served Eisler, who was a refugee in Hollywood, as a means of relating to his past and express his foreboding about the Holocaust. As well as feeling the 'disruption' of the refugee experience (as defined by the philosopher Bloch in 1939) he experienced double rather than divided loyalties Parsons posited, as shown by his use of German lied form, German language and relating to the German tradition from which he had come. Parsons also showed how Eisler subtly altered Brecht's original titles for his poems and listed all the German poets he used. He discussed how songs 1-16 were to do with mundane aspects of every day life yet transformed, like the wittily titled 'To a Radio set', The use of the same texture as might have been used in a Romantic song to the twilight, was here transferred to a modern appliance, using a level of irony, and ends open ended... (The song was programmed in the final of the Cadogan Hall concerts 'Through Roses').

Anna Strutz's paper on Black Mountain College focused on the impact of émigré musicians as teachers and the notion of cultural transfer. Strutz noted that this was part of a wider study of the impact of émigré theorists on America, complementary to the focus on composers. One strand included the Schenkerian theorists, such as Oswald Jonas and F Salzer, who all had exerted a strong influence. But so had Schoenberg pupils, like L Stein, many of whom came to teach at Black Mountain College on North Carolina. We then learned about several of these, the most famous composer being Krenek, whom she described as ambassador of European music. We also heard about Edward Steuermann (taught piano and theory) and his career. Born in 1892 in Galicia, and studied piano with Busoni in 1910 Berlin, as well as composition with Humperdinck and Schoenberg. As a pianist he gave premieres of works by Schoenberg Berg and Webern, but his compositions were unknown. Adorno was his pupil. Steuermann was fond of Webern but it was interesting that he was also critical of his stance and he emigrated in 36 – or 38? to New York. Steuermann's lectureship gave him a certain security (he taught at Juilliard, where he wrote chamber and orchestral works. From 1953 onwards he taught at the Summer Schools in Salzburg and Darmstadt. To some extent he was isolated from the younger generation. There is a correspondence with his nephew (Gielen) about question of composing. Another figure was Rudolph Kolisch (1896-1978), a Schoenberg pupil in 1919 and considered one of the 2nd Viennese school. His quartet was formed in 1921 and famously played new music by heart. In 1944 Kolisch came to Black Mountain , taught 53-8 at Darmstadt, 74-77. 1978 died in Mass. aged 88. Finally Heinrich Jalowetz was born in Brno in 1882; 1904 pupil of Schoenberg till 1908, wrote a thesis on roots of Motif in Beethoven, Mozart and CPE Bach, and died in 1946 in Nashville N Carolina; he spent significant years at Black Mountain college. She concluded that after the Anschluss, music theory in the USA developed completely differently than it might have done. The

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paper seemed a good preliminary study to lay the groundwork for an investigation into a central question, namely the extent to which cultural transfer took place, and how.

Session 19 - Exile in the USA III

The two papers from Session 19 and the first from Session 22, while admirable enterprises in themselves, brought home the difficulty faced by music analysts in making direct casual links between detailed musical content and external events. The paper by **Barbara Barry** (Lynn U., Florida) on a 'A Survivor from Warsaw', though, had the singular advantage of dealing with a piece whose subject matter is in no doubt, and she compared Schoenberg's 'reclaiming' of the Sh'ma Yisroel to the description of the 'Lamentations of Dr Faustus' from Thomas Mann's post-War novel 'Doktor Faustus'.

Magnar Breivik (U. of Trondheim) delivered a paper on 'From Surabaya to Ellis Island: On Two Versions of Kurt Weill's 'Surabaya-Jonny' that discussed the stylistic fusion between art music and contemporary popular music in Weill's so-called 'Broadway' years, and argued that Weill indeed made significant compositional accommodations to suit the Broadway market. In comparing the two versions of 'Surabaya-Jonny' that straddle his Berlin and New York years, he noted that the use of the 'added sixth' now becomes more like a popular music convention, the ostinato becomes lighter, and he regularises the rhythm.

Session 20: Exile in Palestine

In the final keynote address, Professor **Jehoash Hirshberg** (Hebrew University of Jerusalem), the leading authority on this topic, discussed 'Nazism as the Principal Catalyst for the Creation of Musical Life in the Jewish community of Palestine 1933-1945. The paper dealt with an area of exile studies that has a wide remit, given the extent of the emigration to Palestine in the 1930s. Masterly in conception, he presented a radical thesis, a systematic methodology and critical musical analysis. The paper analysed the works of three representatives of the émigré composers to Palestine, mapping a model for their works in three aspects: the domination of German elements, the dualism of Eastern vision and Western heritage and the synthesis of those aspects. His radical thesis was to counter conventional formulaic descriptions of the domination of the Eastern Mediterranean School (which Hirshberg himself has promoted in earlier books), replacing it with a more complex model to reflect the pluralistic situation.

Hirshberg set the scene by surveying the context of the Yishuv into which émigré composers came. The population in 1928 of 156k rose to 445k by 1939 due especially to the German immigration. From 1929-98 30 composers came in 8 years, with perceptive audiences: this meant there were more musicians than before. One of them was Hanoah Jacobi (1909-90), who immigrated in 1934 (we heard no 1 of his Seven Miniatures). Here was an example of European orientalism with two part counterpoint, which as Hirshberg said, was 'resolving the dichotomy of the two styles'.. "immigrant composers tended to adapt the work of art to the new situation'. Rather than adopting a main style, Hirshberg highlighted that the composers did not know one another and no one school came to dominate. Rather - what was known as the 'Mediterranean Style' was a simplistic expansion of Boskovich's idiom in the 40s.

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Hirshberg then focused on three case studies, all contrasting types of émigrés, the first was an example of the ‘anticipatory refugee’, a person who leaves his country before conditions become terrible. Such was Stefan Wolpe. Austin Clarkson had written that ‘exile’ was a persistent fact of Wolpe’s heritage. Wolpe was a Webern pupil in 1934, went to Vienna, then was taken to Bucharest (where he was saved), then 1934 settled in Palestine (thanks to his friend, a ‘responsible communist’). He arrived as a ‘stateless refugee’ rather than a Zionist. (In 1935 he took a conducting course with Scherchen). In 1937 Wolpe first worked in a Kibbutz, Eyn Harod, taught, toured, was choral conductor and made many choral arrangements including some folk songs. His pupils included many – such as Mordecai Zeira (a pioneer folk song composer).

Wolpe continued his communist socialism leanings that had made him an enemy of the Nazis, evident in a modal, choral ‘Sim Shalom’ in 1937; this work showed, according to Hirshberg, the influence of the Lutheran chorale. Its significance was that the text could be translated to mean peace (Labour) to the ‘small man’ (the proletariat) to stand against the strong man and warmongers (the Nazis)... Wolpe always stressed the need for closeness between the people and composer, and he had an interest in Arabic music, for which he consulted Jewish academic ethnomusicologists at the time such as Ezra Harom Lachman, and Gershon Kiwi. Wolpe taught at the Palestine Conservatory, in the Fall of 1935-7, with between 13 and 28 students including such as Herbert Brun. He gave lessons in German. 1938 he left and the group dispersed. His musical style showed an uncompromising commitment to the avant-garde. His Op 23 includes 4 studies on basic rows; and was followed by a Webernian Passacaglia 1936 (illustrated). In the Fall of 1938 Emil Hauser did not renew his contract. In an unsent letter to his colleagues, Wolpe expressed his sense of being rejected, so went to the USA 4 months later. Hirshberg observed that it was a heavy blow to musical life in Palestine. Wolpe did not understand Huberman’s idea of staying with main tradition. He could have joined other Modernists, like Tal and Pelleg, but chose not to.

The second case study was Eric Walter Sternberg (1891-1974; immigrated 1931). His *12 Tribes of Israel* (1938) was influenced by Brahms’ 4th Symphony. Sternberg’s was an ‘individual nationalism’. He composed ‘Main Volk’ (Ami) in 1945 to words by Else Lasker-Shule (d 1945 - Sternberg never met her). His earlier version of 1920s was atonal/dissonant, a continuation from Hindemith, but later music became more tonal. Even after Kristallnacht, when German language was boycotted in Palestine between 1938-1963, Sternberg nevertheless wrote in German, although performances were in Hebrew.

The final case study was Paul Ben-Haim (1897-84, immigrated in 1933). We reviewed some facts of Ben-Haim’s life: in 1924 was Kapellmeister of Augsburg with frequent performances and good reviews. 1931 Nazis took over Augsburg opera and ended his contract. Frankenburger had success with Psalm 126 played which was reviewed as ‘racially inferior art of course but sincere’. Based on a Jewish-Christian style Job, his oratorio *Joram* was his final work in 1933 in Germany. Hirshberg announced that it

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would receive its world premiere (which it did) on 8 Nov 2008 in Munich, for the 70th Anniversary of Kristallnacht.

Frankenburger (Ben-Haim) was urged by his friend Heinrich Shalit to immigrate to Palestine. He was not a Zionist; he did have the idea before. In May 1933 he made an exploratory trip, but was encouraged by the friendly response of musicians. He decided in June 1933 and wrote 'it is clear that separation to transplant oneself is difficult'. Frankenburger became Ben-Haim during 1933, when his music was still being performed. Though not allowed, Jews came nevertheless to concerts of his work. Once in Palestine he had Hebrew lessons. He made a major contribution with the 'creation of the Hebrew Lied'. Aged 12 he wrote German lieder, in a post-Romantic, R Straus tradition. 'Es ist Nacht' Munich 1920 (C Morgenstern) which Hirshberg illustrated, was a very expressionistic example. In April 1938, he wrote 3 songs to verses from *Shir Hashirim*, 'Ani Havatzelet Hasharon', in a pentatonic idiom, with changes of metre, all of which 'pervert German regular phrasing'. Hirshberg points to this work signaling a change of style. In 1940 his 1st Symphony was the 1st symphony composed in Palestine. It is full of meaningful quotes and paraphrases': the opening bass motif is like Mahler's 2nd Symphony.' The quotation in the Finale was from *Joram*, quoted by brass with an 'interesting counterpoint' which leads to a lively Israeli 'Hora' Dance.

These three composers were similar to three Prophets: Wolpe – restless, stateless, idealist refugee; Sternberg – preserving the German Tradition (not Modernism), with Ben-Haim coming half way, combining an imaginary of vision of East and heritage of the West.

One of the stimulating questions was that raised by **Eric Levi**, in the chair, who asked whether, in regard to technical competence, the musical community in Palestine was 'fearful' of Germans with skill. His question related to the situation in Britain, where musicians' unions 'feared' German Jewish refugees. Hirshberg emphasised that as there were 'no really professional composers before Sternberg (ie Jacob Weinberg was disenchanted and Joel Engel died in 20s), there was thus no 'receiving community': rather, the German immigration created a community that 'absorbed itself'.

Session 21 – After Hitler III

Two very stimulating if polemical papers dealing with more general points about the Holocaust and music were chaired eloquently by **Philippe Olivier** – whose stimulating introductions often contained leading questions about the topic. **Lauren Freede** (U of Edinburgh) spoke about autobiography and Musical Life after the WWII, noting how music became both a 'reconstruction' of history of Germany and a musical 'curtain' for the atrocities. Autobiographies were an important part of 'Holocaust reception' and in some cases covered over the truth, as in Carl Bohm's. Henze wrote 'If someone like me, a 15 year old boy, knew about the concentration camps in the 40s, adults definitely knew'. Others – said Freede, did not share his view. Furtwängler and Walter acknowledged the existential contradictions and Pfitzner wrote 'I have to believe that the horror of the Concentration Camps is no fairy tale'. In the immediate postwar of Berlin Phil some said 'Colleagues were forced to leave the orchestra – wonderful colleagues and musicians' but the writer does not say whether/that they were Jews. Antisemitism is not

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the motivation of the autobiography necessarily – in Bohm’s case he had nine colleagues in WWI he kept in touch with. The distinction between published, and unpublished autobiography was also important: sometimes unpublished works could be more truthful – and ‘could not be published’.

Barry Salmon (The New School, New York) spoke about representations of the Holocaust in Music and the Moving Image. His paper was contentious and showed ignorance of Jewish musical sources for films. His Adornoesque stance on some interesting examples was too biased. He constructed an argument to place film as ‘the most important way of telling the story of the Holocaust; he explained that ‘the way the stories are told’ is thus as important as the stories themselves. He began by pointing to Lanzmann’s ‘Shoah’ as producing shock, while a 1955 French film (which not many knew) by Alan Renee, ‘Nuit et Brouillard, about a French internment camp, presented a very objective representation, and was a stark contrast. However he did not clarify that the period in which it was made was highly important to the style. Then he ridiculed the romantic style of an Ann Frank film of 1959 (made soon after the 1947 publication of the diary), while missing the contextual point that it was working within a genre of powerful expressive films of the time. Salmon made light of the ‘Jewish violin solo’, a leitmotif for Anna played in the final shot of the sky, where her ‘heavenly voice’ spoke ‘I still believe people are really good at heart’. Yet what was wrong with the critique is that it misses the fact that the film is known to be an imaginative fantasy so such touches are there to underline deeper themes that emerge from the diary – not to be ‘truthful’ in the dull sense.

‘Schindler’s List’ also came under attack – very questionably, considering that it served to communicate to a large public. The ‘Trauma drama classic’ simplified the ‘good German bad German’ and ‘long suffering Jew’ stereotypes – Salmon argued. Music provided a type of glue to underpin the horror, identity, emotion and cathartic effect. The Fiddler on the Roof violin idea again is used for suffering and survival. Perlman’s playing forms the counterpoint to the images. Salmon objected to it, saying it was to childlike. But he did not know the source – ‘Oyfn Pripitochik’, and the way it has become a symbol of nostalgia, destruction of the old world, hope for survival. Salmon merely felt the music flattened the character of the scene; he thought the film was banal and that the ‘evil of its banality’ was to be avoided. But there is no evidence that Schindler’s List as a film was banal – jus because it is commercial; as a result there was a lot of fierce and highly charged discussion.

Session 22 - After Hitler IV

In his paper ‘Tonality is not the Past but the Future’: Idealism or Ideology in Wilhelm Furtwängler’s Second Symphony’, **Roger Allen** (Oxford) considered one of German’s more fraught figures from the Second World War, noting that a balanced appraisal of Furtwängler is very difficult to make given the veil of hagiography. Furtwängler’s Second Symphony (1944-45) is one of the last representations of the so-called ‘romantic symphony’. If it is conservative in style, was not the conservative liberal culture precisely what the NS-Staat was destroying? he asked. On the other hand, it appears Furtwängler may also have agreed with those who saw in the decline of tonality precisely the decline

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of liberal culture. In the end critical distance almost impossible—Furtwängler is too closely associated with the Nazis.

One of the most fascinating and nuanced of papers which dealt with ‘remigration’ was that by **Emile Wennekes** (Utrecht U.) ‘Some of the Jewish musicians are back at their desks’: A Case Study in the Re-migration of European Musicians after World War II’. It was received with acclaim from the conference floor in dealing with a topic that has had to-date next to no historical interest. He considered the case of a number of performing musicians who remigrated back to the Netherlands after the war: Samuel Swaap (violin orchestra of Den Haag); Rosa Spier (harp Concertgebouw); and Samuel Tromp (violin Concertgebouw). It seems that the opportunities to return were quite good. But the flip-side was that such survivors were often ill and bankrupt, and faced the further ignominy of being asked to return the pension payouts they received when they had been dismissed.

In tracing this story, Wennekes also came across some fascinating tales that are not well known, for example the story of the Jewish Symphony Orchestra (JSO), which ran from 1941-2 and included 20 plus musicians who had been barred from the official orchestras. He traced records from some 25 concerts, given by the orchestra, featuring only Jewish composers and mainly given to Jewish audiences (much like the Kulturbund concerts, yet instigated by the musicians themselves). In 1941, 57 musicians had lost jobs; of them, 29 survived. He then zoomed in on individual stories in a brilliant narrative. Rosa Spier (1891-01967) was a harpist in the Concertgebouw. Sacked in 1941 she joined the JSO, went into hiding and was betrayed, then was sent to Terezin, liberated in May 1945 and sent to Switzerland. Having wanted to return to the Concertgebouw she resigned in 1945 (adverse conditions) and joined a new Radio Orchestra. All is related in her ‘memoirs’, including her feelings of ‘deep disappointment’. Samuel Tromp (1902-1987) a violinist in the Concertgebouw from 1928/9 till June 41, also joined the JSO, and was deported to Terezin. 9.11.45 he returned to the Concertgebouw, but only as a tutti 1st violin. He apparently did not have hard feelings. He received a salary bonus to compensate (ie for the years lost...) and was welcomed into a friendly atmosphere. In 1946 he became Secretary of the Society of the Concertgebouw and its President.

Wennekes’ paper analysed aspects not often discussed or considered, such as how professional musicians reacted to the return of their colleagues, and vice versa? Fascinating psychological situation under focus: the issues of remigration including compensation for missed wages, housing, where instruments were returned (Spier had her own harp returned) and pension claims on prepaid pensions; also the exact date for rehiring was set as 8 May 1945. Wennekes also noted that no one accepted financial responsibility for financial losses (it was not clear then till when this went on). Samuel Swaap (1888-1971) had compensation. But some orchestras did not pay; some negotiations lasted till the 1970s. 24 July 1950 was a deal to give musicians half of their missed wages over a 5 year period.

Amsterdam musicians were better off than in the rest of Holland. The settlements were symbolic of course. As Wennekes remarked they ‘could not compensate physical and mental suffering, the feelings of being expelled remained for the rest of bitterly impaired

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lives'. This was a brilliant paper in which scholarly research could shed light on the fate of surviving musicians and acts as a model for similar projects to do with different regions and professions.

One of the more practical topics considered by this conference was the availability of research materials and information. **Sophie Fetthauer** (U. of Hamburg) introduced us to one helpful source, 'The *Lexicon verfolgter Musiker und Musikerinnen der NS-Zeit*, which was established in 2005 at the University of Hamburg and which has been on-line since April 2006 at www.lexm.uni-hamburg.de. The catalogue's definition of 'Musicians' is treated very broadly, and includes performers, music critics, music therapists, music publishers, administrators, academics, and the like across all genres: opera, operetta, choirs, community musicians, Kantors, and so on. It only include professionals, however—that is, people who considered music to be their principle occupation, and it is currently focused on Germany and Austria (though this in itself prompted some lively discussion as to what the geographical extent of Germany and Austria should be taken to be—the extreme extent of military occupation, for instance? In the end the policy is clearly to be pragmatic and inclusive wherever possible). It was requested that all who might have information to submit should get in touch as the project relies significantly upon contributions from the world-wide community of scholars as well as interested relatives.

Final Discussion 'Recovering the Repertory'

The Conference ended with a Final Discussion 'Recovering the Repertory' where the organisers and keynote speakers offered some parting words to the assembled gathering. Most took the form of appeals to continue expanding the scope of this field. Michael Hass stressed there is lots of work to be done on the post WWII period. Erik Levi thought the geographical coverage should be broadened – it was good to have dealt with Spain and Poland, but one should also look at countries such as Croatia and Bulgaria if they could 'confront uneasy alliance with Nazi Germany'. Levi also argued that it would be desirable, if not necessary, for scholarship in the area to shift somewhat from biographical to theoretical investigations, which could consider 'Exile' not just as a narrative but also as a universal concept. Jehoash Hirshberg commended the organization of the conference and commented on the vast amount of knowledge and research on different aspects of an enormous field. He underlined the importance of theoretical concepts and of 'restoring' the repertoire, as in the revival of Ben-Haim's lost oratorio *Joram* to the concert hall which he had organized for November 2008 (and which subsequently took place to great success). There was a discussion about whether repertoire was being brought back for 'memorialisation' or as part of normal programming.

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Last session: Left to right: Peter Tregear, Malcolm Miller, Erik Levi, Jehoash Hirsberg, Albrecht Dümmling and Michael Haas.

Bret Werb stressed the ‘common mission’ of the Suppressed Music list. Albrecht Dümmling viewed the field as ‘inclusive and broad’. There was also a need to look at those who stayed in Germany, also to specify exactly who was persecuted, which works were composed. There was a need to locate them, present them, and to teach people. Thus music history would become an example of history, of ‘what happened’. The next stage would be to incorporate these works into the repertoire, so that they are considered good music’. Much credit is due to the organizers of the conference, particularly to Erik Levi and Michael Haas, and Catherine Ellis and Valerie James of the IMR, as also to the JMI Director Geraldine Auerbach and the IFSM committee and JMI team for the smooth running and impressive scope of the event. The final discussion offered a positive, albeit also idealistic, note on which to conclude the conference – the idea that the music researched would become absorbed and assimilated into the twentieth-century repertoire, and thus be reclaimed, and its history finally restored.

Peter Tregear and Malcolm Miller © 2009

Biographies of Composers' Families

Hans Gál (Eva Fox-Gál) Born in 1890 in Vienna, the son of a Jewish doctor, Hans Gál won early recognition as a composer, culminating in the Austrian State prize in 1915. In spite of the cataclysmic aftermath of the First World War, Gál was able to build a rapidly rising career during the 1920s, particularly in Weimar Germany. His opera *Die Heilige Ente*, premiered in 1923 in Düsseldorf under Georg Szell, was immediately taken up by a further six opera houses for the subsequent season, and was still in the repertoire in 1933. These and other successes led to his appointment in 1929 as director of the Music Conservatoire in Mainz. The Nazi occupation of Mainz in 1933, however, led to instant dismissal and a complete ban on performance or publication of his work. He returned to Vienna, but was again forced to flee in 1938, this time to Britain. Tovey brought him to Edinburgh, where he became a lecturer at the University in 1945, remaining active as a composer, pianist, teacher and scholar until his death in 1987. He was a founding member of the Edinburgh Festival, and the author of books on Brahms, Schubert, Schumann, Wagner and Verdi.

My entry into the Gál family began in 1944. Following 30 years as a lecturer in German literature at the University of York, I now practise as a homeopath, following in the footsteps of my paternal grandfather and great-grandfather.

Ferdinand Rauter (Andrea Rauter) was born in Klagenfurt, capital of the southern Austrian province of Carinthia, on 4 June 1902. In 1913 the family moved to Aussig, on the Elbe, where his father became director of a school for the blind, and in 1920 Rauter began his studies of music and chemistry at Dresden. His musical interests ranged from a deep appreciation of the music of Bach, of which he was a distinguished performer on both piano and organ, to the study and collection of folksongs. In 1929 he met the Icelandic singer Engel Lund, and together they toured Europe, the United States and Canada, performing and interpreting folksongs of many nations. Some of their finest performances were given in the National Gallery's lunchtime concert series during the Second World War. These songs have now been recorded by Lieder Theatre London sung by 14 young singers in their native tongue. Nimbus has now released these on a double CD and are also reprinting the music. Early in the War, Rauter was interned. While in internment camp, he met Norbert Brainin and Peter Schidlof and encouraged them to form what was to become the Amadeus Quartet. He also laid the foundations of the Anglo-Austrian Music Society, of which he was a leading member until his death in 1987. After the war, he was active with Karl Koenig, in Scotland, in developing music therapy for disabled children, inspired by the work of Rudolf Steiner. 'Rau', as he was affectionately known to his friends,

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continued to perform until shortly before his final illness, but it is, perhaps, as a great teacher that he will be most remembered. His gentle enthusiasm for music stimulated interest in many who had always thought themselves totally unmusical. Ferdinand Rauter was a long-standing member of the Mycological Society, and he was a recognised authority on fungi. He also was an expert cook and photographer. Rau's daughter Andrea has been Music Project Manager at the Austrian Cultural Forum London since 1996 where amongst other things she curates the New Artist Series and the ACF's platform for contemporary music 'Soundings'. Before this she taught children in mainstream school and those with special needs.

Mátyás Seiber (Julia Seiber Boyd) studied with Kodály at the Budapest Academy, and as part of the 'class of 25' helped collate the national folksong archive. Student compositions included his *Missa Brevis*, but his musical interests were wide. His initial appointment was to Frankfurt in 1927 – becoming the first Professor of Jazz. After 1933 life in Germany was too perilous, so he played cello entertaining first-class passengers on the America- Hamburg Line, travelling widely. He did not, as has been claimed, live in Russia in 1933–35. He settled in London in 1935. His growing reputation as composition tutor led to appointment to Morley College by Tippett in 1942. His wife, a principal dancer with the Ballet Joos, had also emigrated to England. They married in London in 1947. Moving to Caterham, he taught from home: Hugh Wood, Alan Gibbs, Tony Gilbert came from the UK: other pupils came from abroad, among them Don Banks NS Ingvær Lidholm. His involvement with Morley College also continued part time. He also had his own choir, the Dorian Singers. With Chagrin and others he founded the Society for the Promotion of New Music (SPNM). Chamber music was his favourite medium, and he wrote for many leading performers of the day: Julien Bream, Max Rostal, Tibor Varga, William Pleeth, Bert Lloyd, Peter Pears, the Amadeus Quartet. As George S. Mathis (once collaborating with Johnny Dankworth), he also continued to compose jazz. He was also interested in twelve-tone music. He also wrote music for commercial cinema, and for many Halas & Bachelor animated films, including *The Owl and the Pussycat* and the full-length *Animal Farm*. His premature death was mourned by many – including Kodály, who composed a moving memorial lament.

Georg Tintner (Tanya Tintner) was born in Vienna in 1917. He studied piano with his grandmother and joined the Wiener Sängerknaben at the age of nine. He began composing at that time, writing works for his colleagues to sing and himself to conduct. At 13 he entered the Akademie für Musik und darstellende Kunst as a composition prodigy, studying composition with Josef Marx and later conducting with Felix Weingartner. He joined the Wiener Volksooper at 19 but fled after the Anschluss in 1938, finally arriving in New

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Zealand in 1940. There he began his conducting career, moving to Australia in 1954. He lived there until 1987, with brief stints in Cape Town and London (Sadler's Wells). In 1987 he moved to Canada as conductor of Symphony Nova Scotia, and in the later 1990s recorded a highly regarded set of Bruckner's eleven symphonies for the Naxos label. He died in Halifax in 1999. Although he regarded himself as a composer who conducted, his composing life was effectively over by 1962 – a combination of the loss of his culture, personal tragedies, and difficulty finding a post-serialist musical language. His most important works include *Sehnsucht* (1936) and *Trauermusik* (1939–41) for piano, several songs (1935-40), Violin Sonata (1942–44) and *The Ellipse* for string quartet and soprano (1954–59).

Biographies of Conference presenters and chairs

Volker Ahmels

Director, Music Conservatory Schwerin, and Zentrum Verfemte Musik at the Academy for Music and Theatre in Rostock and instigator of the international youth competition for 'Ostracised music'

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Volker Ahmels concluded his piano studies at the Music Academy of Lübeck under Hartmut Leistritz. The remembrance of the musicians and artists of Terezín and other ostracised composers represents a special focus of his artistic and pedagogical efforts. In collaboration with Israeli and Czech colleagues he developed the international master courses 'History, Music and Remembrance' which have been conducted in Israel, Schwerin and Prague. He is the organiser of the international youth competition 'Ostracised Music', which is a biannual event in Schwerin. Mr Ahmels is director of the music conservatory of the city of Schwerin and since 2008 one of the directors of the Zentrum Verfemte Musik at the Academy for Music and Theatre in Rostock. As a soloist, chamber musician and in piano duo he has regularly performed concerts in Germany, Europe, Israel and the United States. Together with the pianist Friederike Haufe he also performs in his piano duo especially music by ostracised composers. In 2006 he produced a CD *Klavier zu 4 Händen* issued on the Medien Kontor label.

Roger Allen

**(University of Oxford), 'Tonality is not the Past but the Future':
Wilhelm Furtwängler's Second Symphony**

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Roger Allen is Fellow and Tutor in Music at St Peter's College and Lecturer at St Edmund Hall in the University of Oxford. His research includes a study of the writings and music of Wilhelm Furtwängler and he has published on Wagner and Wagnerism in the UK, Germany and the USA. He has recently completed a new translation and critical edition of Wagner's essay *Beethoven* (1870) and his current research projects include issues in late nineteenth-century performance practice and analytical approaches to the later works of Wagner and Bruckner, English music of the late nineteenth and early twentieth centuries and the use of historic recordings as a musicological resource. He is a member of the Editorial Board and a regular contributor to *The Wagner Journal*.

Martin Anderson - Session Chair

Writer, JMI International Centre for Suppressed Music committee member, proprietor Toccata Press and Toccata Classics
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Martin Anderson writes on music for a variety of publications, including *The Independent*, *International Record Review*, *Fanfare* in the USA, *Klassisk* in Norway and *Finnish Music Quarterly*, and is regularly commissioned to write booklet essays for CDs and programme notes for concerts. He has a particular interest in exploring the less-well-known areas of the repertoire, and has written a good deal on Nordic and Baltic music; the majority of his contributions to *The New Grove Dictionary of Music and Musicians* were on Norwegian composer. He also publishes books on music as Toccata Press and CDs as Toccata Classics, the aim being to fill gaps in scholarship and performance. Before plunging into the choppy waters of freelance writing, he worked in economics for twenty years, at the Institute of Economic Affairs (during which time, in his mid-twenties, he was a member of the BBC's Central Music Advisory Committee) and the Organisation for Economic Co-operation and Development, on the improbable basis of a degree in medieval French and German, from St Andrews University.

Geraldine Auerbach MBE - Session Chair

Director, Jewish Music Institute SOAS, University of London
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Geraldine Auerbach is the Director of the Jewish Music Institute, which facilitates the study and performance of music of Jewish connection for the benefit of all. She was the founder director of the London International Jewish Music Festival, a biennial month-long Festival in London's prime concert halls that took place from 1984 to 2000. Highlights were Ernest Bloch's *Sacred Service* in York Minster and St Paul's Cathedral, a Day of Jewish Culture in the Millennium Dome and 'Simcha

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on the Square', a Jewish culture celebration in Trafalgar Square in association with the Mayor of London. She initiated Jewish Music Distribution that provides Jewish music to the trade and by mail order. With Professor Malcolm Troup, she established the first full-time Jewish music lectureship at City University in 1991. This moved to SOAS in 1999 where she has developed practical training programmes and summer schools in cantorial and Klezmer music and Jewish song. She has established Britain's first library of Jewish music, with an online catalogue www.jmi.org.uk. Born in Kimberley, South Africa, she came to the UK in 1962 and was appointed MBE in the year 2000 for her services to music.

Barbara Barry

'A Survivor from Warsaw': The Broken Reflection in Adorno's Mirror
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Barbara Barry is Professor of Musicology at the Conservatory of Music at Lynn University. She has five degrees in music – two in piano performance from Trinity College of Music, London, and three in music history and theory from the University of London, including PhD awarded 'magna cum laude'. Before coming to the United States, she was on the faculty of the Music Department at University of London Goldsmiths' College and Chair of Music History at the Guildhall School of Music and Drama. In the United States she was Chair of Music History at the Longy School of Music, and taught at Clark University, New England Conservatory of Music, the Radcliffe Seminars and at Harvard University. Author of two books and many articles on music history, she is the recipient of two Fellowships from the National Endowment for the Humanities and the Fran Steinberg Memorial Prize for outstanding non-fiction. She was the scholar in residence in 2006 at Boston University's summer Chamber Music Institute at Deer Valley in Utah and at the Heifetz Chamber Music Institute in 2007.

Michael Beckerman

'BAB and the Hidden World of Terezin'
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Michael Beckerman is a performer, scholar and writer. His scholarly work comprises six books, including most recently *Janáček and His World* (Princeton, 2003); *New Worlds of Dvořák* (W. W. Norton, 2003) and *Martinů's Mysterious Accident* (Pendragon Press, 2007), and articles on subjects ranging from Czech music to Mozart, Brahms, Schubert, film music, Roma (gypsies) and Arthur Sullivan, and, most recently, music under totalitarian oppression. He is currently working on a book and film about Gideon Klein, who was an active composer in

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the Terezín concentration camp and writing a monograph on the subject of music and the idyllic.

He is the recipient of the Janáček Medal from the Czech Ministry of Culture and received an honorary citation from the Czech Parliament. A laureate of the Czech Music Council he has twice been awarded the ASCAP Deems Taylor Award. He is currently Professor and Chair of the Department of Music at New York University.

Kristof Boucquet

**‘Die Metamorphosen der Individualität in verschiedenen Erdenleben’ –
The Transformation of Viktor Ullmann’s Compositional Language**

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Kristof Boucquet studied history and musicology at the University of Leuven (Belgium) and obtained a doctoral degree in musicology (Schoenberg’s tonal songs for voice and piano 1898–1908: a historical and analytical study, 2007). Currently working as a Postdoctoral Research Fellow at the Department of Musicology, University of Leuven, he has published several articles in *The Dutch Journal of Music Theory* (‘Klee and Schoenberg: motion in time and space’, May 2005) and in *Revue Belge de Musicologie* (‘Schenker and Schoenberg Revisited’, 2005). He is a member of the Dutch-Flemish Society for Music Theory and was a fellow of the 2007 Mannes Institute. His main topics of interest are Arnold Schoenberg, the music and history of the Second Viennese School, Theodor W. Adorno and Walter Benjamin.

Juliane Brand

Karl Weigl’s Final Years, 1938–49: A Story of Perseverance

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Juliane Brand trained in musicology (1991 PhD, Yale University, ‘The Music of Rudi Stephan’), worked in publishing (Arnold Schoenberg Institute, Los Angeles; University of California Press, Berkeley; etc.), and is now an independent scholar and editor. Her main publications include: *Briefwechsel Arnold Schönberg–Alban Berg*, ed. with Christopher Hailey and Andreas Meyer, *Briefwechsel der Wiener Schule 3* (Schott, Mainz, 2006), Theodor W. Adorno, *Alban Berg: Master of the Smallest Link* tr. and ed. with Christopher Hailey (Cambridge University Press, 1991), *The Berg-Schoenberg Correspondence*, tr. and ed. with Christopher Hailey and Donald Harris (W. W. Norton, New York, 1987) and *Rudi Stephan. Komponisten in Bayern–Dokumente musikalischen Schaffens im zwanzigsten Jahrhundert 2* (Hans Schneider, Tutzing, 1983).

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Magnar Breivik

**From Surabaya to Ellis Island: On two Versions of Kurt Weill's
'Surabaya-Johnny'**

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Magnar Breivik is associate professor and currently head of the Department of Music at NTNU/Norwegian University of Science and Technology, Trondheim. Breivik was awarded degrees in piano and musicology from the Norwegian State Academy of Music and the universities of Oslo and Trondheim. The title of his doctoral dissertation was *Musical Functionalism: A study on the Musical Thoughts of Arnold Schoenberg and Paul Hindemith* and in addition to articles on Schoenberg and Hindemith, he has published on composers such as Mahler, Berg, Krenek, and Weill. Breivik is co-editor of the series *Music in Interdisciplinary Dialogue* (Pendragon Press, New York). He is also a board member of the International Centre for the Study of the Cultural Heritage of Medieval Rituals, Copenhagen. He has taught courses on Kurt Weill and his music at NTNU, Friedrich-Alexander-Universität Erlangen-Nürnberg and at the Universidad Complutense de Madrid.

Simon Broughton – Film maker *The Music of Terezín*

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Simon Broughton is a writer and film-maker who has been involved in world music for many years. Since its launch in 1999, he has been editor of the world-music magazine **Songlines**, the leader in its field. He is also co-editor of the **Rough Guide to World Music, which was first published by Penguin in 1994 and is now being published in its three-volume third edition. He is currently chief world-music critic for the London Evening Standard.**

Broughton studied Russian and Music at Durham University and then worked for BBC radio and television from 1981 to 1997. Although not Jewish himself, he has had a long interest in various aspects of Jewish music. He made *Klezmer: Fiddler on the Hoof* (1992) for the BBC's *Rhythms of the World* series and the award-winning *Music of Terezín* (1993) about musical life in the ghetto. He also directed a TV version of the children's opera *Brundibár* (1995) by Hans Krása. He is author of the klezmer chapter in the *Rough Guide to World Music* (Penguin) and regularly reviews klezmer discs for *Songlines*.

Amaury du Closel

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Amaury du Closel studied composition with Max Deutsch, himself a pupil of Schoenberg, and conducting with Alexandre Myrat, Karl Oesterreicher and Sir Charles Mackerras. He also attended master-classes with Pierre Boulez and Vladimir Delman. Amaury du Closel has worked with numerous orchestras in London, Warsaw (Polish Radio and Television of Warsaw), Szczecin, Bialystok, Festival de Menton (Sinfonia Varsovia), Suwon (Korea) and is guest conductor of several orchestras in Italy, Germany, Romania – including the George Enescu Philharmonic, the Romanian Radio orchestras and the Tîrgu-Mureş and the Iaşi State Philharmonic Orchestras – and in Greece (La Kamerata). In 2002, he was appointed permanent foreign guest conductor of the Romanian Radio National and Chamber Orchestras and permanent conductor of the Tîrgu-Mureş State Philharmonic Orchestra in Romania. He is currently Musical Director of Opéra Nomade, a nationwide opera touring company subsidised by the French Ministry of Culture. Since 2006 he has been Artistic Director of an international opera course, L'Académie Lyrique. He has composed about thirty works including orchestral music, a chamber opera, chamber music and film music. His works are performed by the Romanian Radio Contemporary Music Festival and recorded by Radio-France, in Greece and Germany. Mr du Closel published in 2005 a book about European composer victims of the Nazi regime which was awarded the Critics' Prize for the best musical essay the very same year. Since 2003, he has performed numerous works of these composers in the concert series Forum Voix Etouffées in France, Austria, Romania and Germany.

Judith Cohen 'Bach into the Synagogue': Kurt Singer's Ideas on a Reform of Synagogue Music
judcohen@post.tau.ac.il

Judith Cohen was born in Berlin, grew up in Israel and studied in Jerusalem (English Literature and Philosophy) and Zurich (Musicology, Dr Phil.). From 1967 to 2004 teaching and research activities at the Department of Musicology, Tel Aviv University. Main research areas: Music of the Renaissance and Early Baroque, intertextuality in music, reception history, and the history and bibliography of Jewish music.

Betty Sagon Collick Session Chair

Singer, performer teacher and administrator, Committee member of JMI International Centre for Suppressed Music colbes@becoll68.plus.com

Betty Sagon Collick is now an Executive, Advisor and Trustee of the Jewish Music Institute. She was born in London and gained a scholarship to the Royal Academy of Music where she received her LRAM. During World War II she joined ENSA

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and sang to the Eighth Army in Italy. She has sung in recitals, concerts, musicals and on TV, in the UK and abroad. She sang in the Carl Rosa Opera Co in operas conducted by émigré conductors Peter Gellhorn and Vilém Tauský. After marrying Cyril Collick, a well-known sound engineer in the film and TV industry, she had two children and decided to go into music administration, working for the Decca Record Co and for an American publisher. In addition to her work at JMI she sings at concerts and teaches, broadcasts at the radio station at Northwick Park Hospital and is Assistant Group Developer for a Senior Citizens' Group 'Good Companions'.

James Deaville

Jón Leifs and the Third Reich: The Making and Unmaking of an 'Aryan' Composer?

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James Deaville is an Associate Professor in the School for Studies in Art and Culture: Music, at Carleton University in Ottawa, Canada. Among other administrative responsibilities, he is a member of the Advisory Board for *The Grove Dictionary of American Music*, second edition, and is President of the Canadian University Music Society. He has publications in *Journal of the American Musicological Society*, *Journal of the Society for American Music*, *19th Century Music Review*, *Journal of Musicological Research*, *Liszt and His World*, *The Cambridge Companion to Liszt* and *The Cambridge Companion to the Lied*, *Music in the Post 9/11 World*, etc. He has contributions that will appear this year in essay collections published by Oxford, Routledge and the University of Rochester Press. He has published an article about Yrjö Kilpinen and Nazi musical ideology in the *Canadian University Music Review*.

Albrecht Dümling

What is Internal Exile in Music? The Cases of Walter Braunfels, Heinz Tiessen, Eduard Erdmann and Philipp Jarnach

albrecht@duemling.de

Albrecht Dümling is a musicologist and music critic working in Berlin. After finishing his doctoral dissertation, an interdisciplinary study on Arnold Schoenberg and Stefan George, he wrote the first comprehensive book on Bertold Brecht's collaboration with composers. In 1987 he created the exhibition

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'Entartete Musik. A critical reconstruction Düsseldorf 1938', which travelled to more than 50 places worldwide (including the Royal Festival Hall in London). In 1992–99 he served as Project Consultant for the DECCA CD series 'Entartete Musik'. Since 1990 he has been chairman of 'musica reanimata'. For his activities for the rediscovery of persecuted musicians he has been rewarded the European Cultural Prize 'Kairos', of the Alfred Toepfer Foundation, Hamburg. He is also an Honorary Research Associate at Royal Holloway, University of London, a Research Fellow at the Victorian College of the Arts Melbourne and a member of the Advisory Board of the International Centre for Suppressed Music in London.

Sophie Fetthauer

The Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit (Biographical Dictionary of Persecuted Musicians 1933–45)

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Sophie Fetthauer studied Musicology and German Literature at the University of Hamburg, and since 1996 has pursued research within the study group 'Exilmusik' through a number of publications (*Das 'Reichs-Brahmsfest' 1933 in Hamburg. Rekonstruktion und Dokumentation*, 1997; *Lebenswege von Musikerinnen im 'Dritten Reich' und im Exil*, 2000; *Music in the DP-Camp Bergen-Belsen 1945–1951*), and **Marc Neikrug: 'Through Roses'. Musiktheater im Kontext der Holocaustrezeption**). In 1998 she secured a research assignment from Deutsche Grammophon to publish the book *Deutsche Grammophon. Geschichte eines Schallplattenunternehmens im 'Dritten Reich'* (2000). From 2000 to 2002 she was awarded a doctoral scholarship by the Friedrich Ebert Stiftung, to work on her publication *Musikverlage im 'Dritten Reich' und im Exil* (2004). She was editorial assistant at the Hochschule für Musik und Theater Hamburg (*Musik und Gender im Internet*) and since 2005 has been editorial assistant at the Institute of Musicology of the University of Hamburg (*Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit*, <http://www.lexm.uni-hamburg.de>).

Gila Flam

The Fate of Yiddish Song Post-Nazism

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Gila Flam was born in Haifa, Israel, studied at the Hebrew University of Jerusalem and received her BA and MA in Musicology, and substitute studies in Hebrew Literature, Jewish Folklore, Jewish Modern History and Theatre. Her MA thesis, in 1982, was on the musical work of Beracha Zefira, the first singer-musician to introduce Jewish-Eastern music in Erez Yisrael of the 1930s and '40s to Israeli

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popular song and art music. Dr Flam continued her studies at UCLA Music Department at the Ethnomusicology Program. Her dissertation on the Songs of the Łódź Ghetto (1988) was later published under the title *Singing for Survival: Songs of the Łódź Ghetto 1940–1945* by the University of Illinois Press (1992). Dr Flam worked at the USHMM in Washington, DC (1989–92), where she founded the Ethnomusicology Archives and implemented the music in the Learning Center. In 1992, she returned to Israel and taught at several colleges and universities. Since 1994 she has been the director of the Music Department and the National Sound Archives of the Jewish National and University Library of the Hebrew University of Jerusalem, Israel (JNUL). In 2000 she completed her studies at the Library and Archival School at the Hebrew University of Jerusalem and received a degree as a certified archivist. As the director of the Music Library she focuses on expanding the depository of Israeli composers' collections as well as the number of commercial and field recordings. In addition to her position as the Director of the Music Library, she lectures, writes and consults, in Israel and abroad, on the subjects of Holocaust music, Yiddish and Israeli music, and the preservation and archiving of music in general.

Lauren Freede

Personal Recollections and Professional Tensions: Autobiographical Responses to the Redevelopment of Musical Life in Germany and Austria after Hitler. Lauren.freede@gmail.com

Lauren Freede is currently completing a PhD in German at the University of Edinburgh after previously studying in Sydney. Her research looks at autobiographical impressions of musical life in post-War West Germany and Austria, as well as the link between music and national identity since the 19th century. She is also interested in broader questions of autobiography, memory and representation. She has presented papers at several venues, including the Conference of University Teachers of German, and her case study of the Berlin Philharmonic Orchestra was published in the MHRA Working Papers series.

Melina Gehring

Indebted to Hitler? – Alfred Einstein's American exile
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Melina Gehring studied Musicology, American Literary Studies and Journalism at the University of Hamburg, Germany. For her master's thesis on Alfred Einstein, she spent three months consulting the Einstein Collection at the University of California, Berkeley. Her research led to the monograph *Alfred Einstein. Ein Musikwissenschaftler im Exil* (2007) and to contributions to the *Österreichische Musikzeitschrift*, *Neue Zeitschrift für Musik*, the *Lexikon verfolgter Musiker und*

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Musikerinnen der NS-Zeit and the *neue musikzeitung*. During and after her studies she worked as a freelance journalist for newspapers such as *Die Zeit* as well as for the record company Deutsche Grammophon and was a music critic for the *Hamburger Abendblatt*. Melina Gehring is currently writing her PhD thesis in American Studies at the University of Hamburg, where she also teaches seminars. In her thesis she explores the representation of labyrinths in the contemporary American novel.

Shirli Gilbert

'S'vet geshen' (It will happen): Zionist Songs amongst Jewish Holocaust Survivors, sgilbert@heitler.com

Shirli Gilbert is Karten Lecturer in Jewish/non-Jewish relations at the University of Southampton. She obtained her Masters in Musicology and PhD in Modern History from the University of Oxford. Her research is currently focused in two principal areas: music and memory in the aftermath of the Holocaust, and popular song in the struggle against apartheid in South Africa. She has published widely on the subject of music, oppression, and resistance, and her book *Music in the Holocaust: Confronting Life in the Nazi Ghettos and Camps* (Oxford University Press, 2005) was a finalist for the 2005 National Jewish Book Award.

Philip Graydon

The Exile's Tale: Walter Braunfels's Verkündigung (1935)
philipgraydon@yahoo.co.uk

Philip Graydon is a graduate of National University of Ireland, Maynooth, and The Queen's University of Belfast, where he completed his PhD on Richard Strauss's 1927 opera *Die ägyptische Helena* in 2004. In 2005–6, he was Contract Lecturer in Music at National University of Ireland, Maynooth, before joining the academic staff at the Dublin Institute of Technology Conservatory of Music and Drama in September 2006. He is currently Honorary Membership Secretary of The Society for Musicology in Ireland. His publications include essays on early 20th-century Irish art music and a recent article in *The Musical Quarterly* on Hugo von Hofmannsthal's and Richard Strauss's 1924 reworking of Beethoven's *Die Ruinen von Athen*. He is also contributing an essay on Strauss' operas to the forthcoming *Cambridge Companion to Richard Strauss*.

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Gerold Gruber

The Pianist as Composer – Artur Schnabel’s Compositions

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Gerold Gruber studied musicology and art history at the University of Vienna, as well as singing at the University for Music and Performing Arts Vienna. Since 1984 he has been a member of the Institute for Analysis, Theory and History of Music at the University of Music and Performing Arts Vienna, teaching music theory and music analysis in Vienna and Graz, member of the Austrian Society for Musicology, of the advisory board of the International Association for Word and Music Studies. Gruber initiated and is co-editor of the Critical Edition of the Complete Writings by Arnold Schoenberg (about 25 vol.). He is also founder and head of the charity organisation [exil.arte](http://exilarte.at).

Michael Haas – Conference Convenor

michaelhaas@coralfox.com

Michael Haas has produced prize-winning recordings for Decca and Sony Classical with almost all the major classical artists of the day, among them conductors: Solti, Abbado and Rattle, instrumentalists: Ashkenazy, Vengerov and Brendel; singers: Pavarotti, Domingo and Sutherland. His most highly regarded work has been in the rediscovery of music during the Nazi years in Europe. The award-winning Decca series ‘Entartete Musik’ is seen as a groundbreaking recovery of works thought lost, forgotten or destroyed. With JMI he established the International Centre for Suppressed Music (ICSM) in 1999 and in 2000 initiated and chaired a conference at London University on Franz Schreker and his pupils. In 2002 with ICSM he was the Artistic Director of ‘Continental Britons – The Émigré Composers’, a performance, seminar and recording project on Composers who came to Britain to escape Nazi Persecution. He has directed festivals of suppressed music in Barcelona and Amsterdam. He is now curator of a series of seminal exhibitions at the Jewish Museum Vienna, on composers who were banned during the Third Reich. He is the co-Chairman of the Viennese organisation [Exilarte](http://exilarte.at) and on the Honorary Committee of Forum Voix Etouffées, Paris and also a member of the European Platform for Music Suppressed by National Socialism.

Frank Harders-Wuthenow

‘Poland Abroad’

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Frank Harders-Wuthenow studied musicology, philosophy and Romance languages in Mainz and Hamburg, and composition and music theory at the

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Hamburg College of Music. From 1990 to 1996 he was music-dramatic advisor at the Bielefeld Theatre. In 1993 he became an associate of the Société internationale Franz Schreker in Paris resulting in dramaturgical supervision of the Kiel Opera's Schreker cycle (*Flammen, Das Spielwerk, Christophorus*). Since 1997 he has been an employee of the music publisher Boosey & Hawkes/Bote & Bock Berlin and from 2002 was head of the promotion department where he was responsible for the publication of the works of Władysław Szpilman and Szymon Laks, among others. Since 1996 he has been producer of the Berlin CD label EDA Edition Abseits, but has also made numerous CD productions for other labels (Capriccio, CPO, Koch/Schwann, Audite). Radio broadcasts and publications on the musical history of the 19th and 20th centuries with main emphasis on the area of 'suppressed music'. Initiator, together with Primavera Gruber, Amaury du Closel, Volker Ahmels and Michel Pastore, of the European Platform of Suppressed Music Institutes. Since 2006 chairman of the association 'Room 28 e.V.' in Berlin.

Christian Heindl

Iván Eröd – Emigration from Communist Hungary in 1956

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Christian Heindl studied Musicology, Theaterwissenschaft, and Scandinavian Studies at the University of Vienna. Since 1987 he has been a freelance journalist for newspapers, magazines and the music programmes of ÖRF (Austrian Radio) and Radio St Stephen's. As a musicologist his publications include books, encyclopaedia articles (Grove, MGG, KDG, Web project on exiled composers of the University of Hamburg) and contributions to conferences in Austria and abroad. He also organises concert series, and from 1996–2003 was co-director of the annual international composers' forum Mittersill. From 1999–2007 he was head of the information and promotion department of Doblinger Music Publishers. He is Vice-Chairman of the Paul Kont Society Vienna, and member of the board of the Jenő Takács Foundation. He specialises in music of the 20th century (award of the Theodor Koerner Foundation for his portrait series on contemporary Austrian composers), music in exile, national schools, and music for children. He also works as librettist.

Christiane Heine

The String Quartets from 1940–41 of Gideon Klein and Emil František Burian in the Context of the Evolution of the Genre in the Czechoslovak Republic

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Christiane Heine studied Musicology, Medieval History and Art History at the Friedrich-Alexander-University of Erlangen-Nürnberg (Germany) where she obtained a doctorate in 1992 with a thesis on the Spanish composer Salvador Bacarisse. Since 1993 she has held a professorship in musicology at the University of Granada (Spain), and was country adviser for the German dictionary *Die Musik in Geschichte und Gegenwart (MGG-Personenteil)*. A specialist in 19th- and 20th-century music and interested in questions of musical analysis (particularly related to chamber music and piano sonatas), she has contributed to numerous book projects. Invited by universities in Spain, Germany, United Kingdom, France and Italy, she has given lectures on Spanish instrumental music and has also realised several research projects at Madrid, Paris, Basel und Prague.

Lily E. Hirsch

The Jewish Culture League and 'Jewish Music' in Nazi Germany

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Lily E. Hirsch is Visiting Assistant Professor of Music at Cleveland State University. She attended the Conservatory of Music at the University of Pacific in Stockton, California, where she earned a Bachelor of Music *magna cum laude* with a major in music history in 2001. At Duke University, she received her master's degree in 2003 and her PhD in musicology at the end of 2006. She has published articles in *Philomusica*, the *Journal of Popular Music Studies*, and has a forthcoming article in *Musical Quarterly* based on her dissertation research on the *Jüdischer Kulturbund* (Jewish Culture League). She has also presented at the national conferences of both the American Musicological Society and the Society for Ethnomusicology, and received research support from the German Historical Institute and German Academic Exchange Program (DAAD).

Jehoash Hirshberg

Nazism as the Principal Catalyst for the Creation of Musical Life in the Jewish Community of Palestine 1933-1945

[mmsus@huji.ac.il](mailto:musmus@huji.ac.il)

Jehoash Hirshberg was born in Tel Aviv and received the degree of PhD in musicology, University of Pennsylvania (1971) with a dissertation on 14th-century music. Since 1971–72 he has been a Professor at the Department of Musicology, Hebrew University, Jerusalem, retiring in 2006. His research fields are varied and include the history and sociology of music in the *Yishuv* and in Israel (a book published by Oxford University Press, 1995, 2002, monographs on Ben Haim and on Boskovich), the Italian solo concerto 1700–60 (a book with Prof. Simon

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McVeigh, The Boydell Press, 2004), music of the Karaite Jews in Israel, and, recently, a research project on the Italian opera during the decade of national unification, 1860–70.

Agnes Kory

Hungarian Jewish Composers who Perished in the Holocaust

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Agnes Kory is the founder and director of the Béla Bartók Centre for Musicianship (BBCM). She is a graduate of the Béla Bartók Conservatoire Budapest, the Royal Academy of Music London (DipRAM) and the University of London (BMus, MMus, MPhil). She was principal cellist with the Royal Ballet (1970–72) and cellist with the English National Opera (1974–87). She has given solo and chamber-music recitals (cello, Baroque cello, viola da gamba, tenor violin) and has also led study trips to Budapest, Bayreuth and St Petersburg. Her publications include articles for the *Galpin Society Journal*, *Studia Musicologica*, *Early Music*, *Consort* and *Ethnomusicology Forum*.

Erik Levi – Conference Convenor

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Erik Levi was born in Manchester and studied music in Berlin and at the Universities of Cambridge and York. Currently Reader in Music and Director of Performance at Royal Holloway, University of London, he has pursued a versatile career as an academic, as author of the book **Music in the Third Reich** (1996) and numerous chapters and articles on German music of the 1920s and '30s, as a broadcaster and critic for **BBC Music Magazine** and **International Piano**, and as an experienced accompanist. A pupil of Paul Hamburger, he has recorded for the BBC and for Nimbus and has appeared at the Aldeburgh, Leeds, Norwich and Harrogate Festivals, London's South Bank and has also given concerts in Vienna. He is currently working on a book on Mozart reception during the Third Reich for Yale University Press.

Lenka Lichtenberg

Through my Mother's Eyes: Personal Stories about Terezín's Major Musical Personalities

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Lenka Lichtenberg was born in Prague, Czech Republic. Her mother, Jana Renee Friesova, was a child survivor from Terezín. Lenka performed and recorded in a musical theatre from an early age. She studied music at the Prague Music Conservatory, University of British Columbia and received a Master of Arts degree in Ethnomusicology at the York University. She taught music at Ryerson University until recently. As a Yiddish singer, she performs at concert series and festivals around the world. Lenka has recorded three CDs to date: *Deep Inside* (1999), *Open The Gate* (2003), and *pashtes* ('Simplicity') (2006), for which she has set to music a cycle of new Yiddish poems. Lenka is also the bandleader and arranger for Sisters of Sheynville, popular Canadian swing-klezmer sextet. She is also seriously involved in cantorial work, and in children's Yiddish musical education. *Lomir zingen*, a collection of children's Yiddish songs, is her first effort as a producer.

Clive M Marks OBE Hon D.Phil - Session Chair
clive@clivemarks.co.uk

Clive Marks has been lecturing on music for over fifty years. He was, perhaps, one of the first to lecture on music in Nazi Germany to a Jewish audience way back in 1965, when the subject was little known. Subsequently, he lectured in Israel and the USA on the period between 1933 and 1945. He chaired the London College of Music for fifteen years, overseeing its survival and eventual move into what is now Thames Valley University, where he was a long-serving governor and was awarded an Honorary Doctorate and Fellowship for services to music. For many years he was a director of Britain's oldest music publishing firm, Novello and Co., when he specialised in contemporary music. Up until now he has been a trustee of Trinity College of Music and the London Philharmonic Orchestra. In central China, he was awarded an honorary professorship and has lectured in Israel and the UK on Music in 20th-century China and the part played by the Jews. He is currently devoting his time, together with Dr Shirli Gilbert, to World ORT's educational internet project for collecting and presenting all the music within the death camps, ghettos, displaced and internment camps, as well as the songs of the partisans, during World War II. In his non-musical capacity, he is an active Vice Chairman of the Council of Christians and Jews, a founder of the Jewish Association for Business Ethics, President of the London Jewish Cultural Centre (and formerly a chairman of Jew's College). He has recently retired after fifty years from practice as a chartered accountant.

Francesco Parralejo Masa
Anti-Semitism, Nazism and Music during the Spanish Second Republic
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Francesco Parralejo Masa studied at the University of Salamanca where he obtained a PhD on the topic 'Music Criticism and Politics during the Spanish Second Republic (1931–1936)'. Amongst his publications is 'Music criticism and ideology in ABC (1931–1936)', Proceedings of the International Congress 'O Artista como Intelectual' CEIS, (Coímbra, 2007) and he has also worked as secretary to the project 'Open Opera' (Salamanca, 2003–8).

Bogumila Mika

'Polish refugees' – Some Stories of Polish Musicians Living under Nazism during the Second World War'

mikabog@poczta.onet.pl

Bogumila Mika was born in Chorzow, Poland. She is a sociologist (PhD) and musicologist (M.M.). She published two books: *Critical connoisseur or naive consumer* (2000) and *Music as a sign in the context of paradigmatic analysis* (2007) She is also an author of more than 40 articles about contemporary music and social aspects of musical phenomenon. She presented papers in many seminars and conferences, in USA (Yale), France (Paris-Sorbonne), Italy (Roma-Tor Vergata), Finland (Helsinki, Imatra), German (Schwerte) as well as in major Polish cities. Since 2005 she has been working on the research project 'Quotations in Polish Art Music of XX Century' for the Polish Ministry of Culture. Currently she works in the University of Silesia at Cieszyn (at the Faculty of Fine Arts and Music). She is a lecturer and vice-director of the Institute of Music.

Barbara Milewski

More Music for the Kinohalle! Jozef Kropinski's Compositions from Buchenwald Bmilewski@swarthmore.edu

Barbara Milewski, Assistant Professor of Music at Swarthmore College, earned a PhD in Musicology from Princeton University in 2002. Her research, which focuses on 19th- and 20th-century Polish musical nationalism, and music of the Nazi camps, has been generously supported by fellowships and prizes awarded by the American Musicological Society, the USHMM Center for Advanced Holocaust Study, the U.S. Department of Defense, and the Polish Institute of Arts and Sciences of America. With a colleague, she has recently produced a CD of concentration camp songs created by the former prisoner and survivor, Aleksander Kulisiewicz. Currently a Fulbright research fellow in Poland, she is writing a book on the songs composed in Sachsenhausen, Birkenau and Buchenwald.

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Malcolm Miller

Music as Memory: Émigré Composers in Britain and their Wartime Experiences m.miller@jmi.org.uk

Malcolm Miller is a musicologist and pianist, currently Associate Lecturer at the Open University and Director of Research of the Forum for Israeli Music of the Jewish Music Institute, SOAS. He received his doctorate from King's College, London, with a study of Wagner's *Wesendonck Lieder*, Malcolm is Editor of *Arietta*, Journal of the Beethoven Piano Society of Europe and a contributor to leading academic publications (New Grove II, MGG) and journals. He is a committee member of the JMI International Centre for Suppressed Music.

Lloyd Moore - Session Chair

Committee member of JMI International Centre for Suppressed Music
lloydmoorehome@hotmail.com

Lloyd Moore studied composition at Trinity College of Music under Antonín Tučapský and Simon Bainbridge and conducting with Bernard Keffe. His works have been performed at the Huddersfield Contemporary Music Festival, Music Past & Present, Hoxton New Music Days, Norfolk and Norwich Festival, Basel Musikmonat and the Cheltenham Festival (July 2002) by such performers as the London Sinfonietta, Brunel Ensemble, Emperor Quartet and trumpeter John Wallace. Current projects include a song-cycle for voice and ensemble on poems by Kathleen Raine and the completion of a large-scale orchestral work. He has also worked for the music publisher Boosey & Hawkes where he has a particular responsibility for back-catalogue composers including Berthold Goldschmidt and Roberto Gerhard.

Eva Moreda-Rodriguez

Hispanic-German Music Festivals during the Second World War
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Eva Moreda-Rodriguez holds separate undergraduate degrees in Classics (University of Santiago de Compostela, Spain, 2003) and Music (University of La Rioja, Spain, 2006). She started her PhD in October 2006 at Royal Holloway University of London, under the supervision of Erik Levi. Her doctoral research

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focuses on the musical press during the first phase of Francisco Franco's regime (1939–51). Other research interests include popular music and women composers. At Royal Holloway, she also tutors a course of music history and co-organises a seminar of postgraduate research. Eva's experience outside academia is mostly as a journalist, press officer and writer.

Claus Moser KCB, CBE - Session Chair

Lord Moser was born in Berlin in 1922. He came to England with his family in 1936 and has lived here ever since. His career spanned the academic world, government and banking and the arts. His main roles in academia have been as Professor of Social Statistics at LSE; later Warden of Wadham College, Oxford and Chancellor of Keele University and the Open University of Israel. In government he has worked as Head of Government Statistics under various prime ministers and chairman of a number of government committees. Music has been a central activity, including a keen interest in playing the piano. For many years he was on the Board and as Chairman of the Royal Opera House. Also formally involved with the BBC Music Advisory Committee, Glyndebourne, LSA and the Jerusalem Music Centre. He has been awarded various honours from universities from the Royal Society of Arts, and governments in Britain, France and Germany. He has been a life peer since 2001.

Katarzyna Naliwajek

Nazi Censorship in Music. Warsaw 1941

knaliwajek@netscape.net; knaliwajek@aol.com

Katarzyna Naliwajek is a specialist in Polish contemporary music having recently submitted a PhD thesis entitled *Music of Constantin Regamey in the Light of his Aesthetic Ideas* to the University of Warsaw. She has also published articles on the music of Regamey, Paweł Szymański and Roman Padlewski and on problems of the interrelationship between music and politics in the 1930s and '40s. She has recently created two exhibitions on Regamey at the Jagiellonian University in Cracow and University of Warsaw Library. Katarzyna has also worked as a translator (e.g., the film script of *Tous les matins du monde*), published music reviews in *Canor*, *Klasyka I* and *Ruch Muzyczny* and has collaborated with the Polish Radio, the Warsaw Autumn Festival and Polish Audiovisual Publishers.

Deborah Netanel

The Legacy of Erwin Schulhoff

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Deborah Netanel is a composer and cellist, holding degrees from Peabody Institute of the Johns Hopkins University, Rubin Academy of Music, Hebrew University and the Cincinnati College Conservatory of Music. She has performed in the United States, Europe, Israel and Hong Kong and has recorded for Prague Radio and Vienna Modern Masters. She received critical acclaim as a composer, with performances at such venues as Alice Tully Hall (Lincoln Center), Wigmore Hall and the Dartington Music Festival. Deborah Netanel has presented papers at the International Conference of Arts and Humanities and at the College Music Society's regional and national conferences. She is Instructor of Music at Miami University in Ohio.

Christopher Nupen
Film: 'We Want The Light'
nupallegro@aol.com

Christopher Nupen began his broadcasting career in the Features Department of BBC Radio when he made *High Festival in Siena* in 1962 for the BBC Third Programme at the invitation of Laurence Gilliam: a radio documentary of a new kind about the extraordinary summer music school of the Accademia Musicale Chigiana in Siena, where Nupen studied with Andrés Segovia and Alirio Diaz. His first film, *Double Concerto*, made in 1966 at the invitation of Huw Wheldon and David Attenborough with Vladimir Ashkenazy and Daniel Barenboim, won two international prizes (Prague and Monte Carlo) and became a seminal work. He has made more than 80 television productions and was given the longest retrospective that has ever been shown on British television. The Oxford philosopher and historian of ideas, Sir Isaiah Berlin, described some of them as being 'At just about the highest level which television is capable of reaching'. His recent film *We Want the Light* has won several international awards including the Jewish Cultural award for film and television and DVD of the Year award in Cannes.

Philippe Olivier - Session Chair
Philippe.Olivier@berlin.de

Philippe Olivier was born in Alsace and divides his time between France and Germany. From 1975 to 1994 he was a producer at the French Radio Station and was at this time the first in his country to devote special broadcast programmes focusing on suppressed music. He has written nineteen books, among which *La*

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musique au quotidien prefaced by Pierre Boulez and *L'opéra*, reprinted regularly since 1985, are particularly notable. His last book – *Der Ring des Nibelungen in Bayreuth von den Anfängen bis heute* – was published in 2007 by the Schott Verlag. Philippe Olivier also is a successful lecturer and has been invited to speak in almost all of the countries of Europe, including at the University of Vilnius and in Tokyo. He has given seminars at the Kraków Music Academy. In the audiovisual field, Philippe Olivier has directed documentary films on Paul Badura-Skoda, Barbara Bonney, Gundula Janowitz and Noboku Imai. He wrote in 2007 a documentary on the Ensemble Intercontemporain for Arte. He produces programmes for the Kulturradio RBB Berlin. Since 2004, he has written for *Das Magazin* of the Berlin Philharmonic Orchestra and programme notes for the Vienna Philharmonic Orchestra. He is now *Gastprofessor* at the *Hochschule für Musik und Theater* in Rostock, as co-leader of the *Zentrum für verfemte Musik* recently founded at this institution. From 1994 to 2001, Philippe Olivier was very involved in the late Centre Européen des Cultures Yiddish in Strasbourg. Philippe Olivier is Chevalier of the Ordre National de la Légion d'honneur, as well as the Ordre National du Mérite. He is Officier of the Ordre des Arts et Lettres. In 1998 he received the Austrian Gold Insignia of Honour.

Francesco Parrino

D'Annunzio, Casella and the Italian premiere of *Pierrot lunaire*

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Francesco Parrino read music and studied violin at Milan, Utrecht and London. In addition to his activity as a violinist, he is engaged in musicological research and completed a PhD on Alfredo Casella at Royal Holloway, University of London. He has presented papers at conferences and colloquia hosted by the Universities of Cambridge, London and Oxford, and has written articles on 'Casella and Stravinsky' and 'Italian composers and the anti-fascist resistance' for the musicological journal of the University of Berkeley, *Repercussions*, the journal of the University of Siena, *Arkete* and the Yearbook of the Jewish Museum of Vienna.

James Parsons

Hanns Eisler's Hollywooder Liederbuch and 'the new stuff of life'

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James Parsons is Professor of Music History at Missouri State University (Springfield) where, from 2004–7, he was University Fellow in Research. His scholarship focuses on the German Lied from the 18th to the 20th centuries as well as Beethoven. Articles and review-essays appear (or soon will) in *Beethoven*

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Forum, *Brecht Yearbook Early Music*, *Journal of the American Musicological Society*, **The Journal of Film Music**, *Music Analysis*, *Music & Letters*, *Nineteenth-Century Music Review* and *Notes*, and, most recently, the essay 'At Home with German Romantic Song', for *A Companion to European Romanticism*, ed. Michael Ferber (Blackwell). He is the volume editor and contributor of two essays to *The Cambridge Companion to the Lied* (Cambridge University Press, 2004). At present, he is at work on a book-length study of 20th-century German song, for which he has received fellowships from the National Endowment for the Humanities and Fulbright Scholar Program.

Gemma Pérez-Zalduondo

Third Reich Music Policy as a Model for the First Part of Franco's Regime (1939-1943) gemmap@ugr.es

Gemma Pérez-Zalduondo is Professor of Music History at the University of Granada. A specialist on music under Francoism, she has published many studies on Hispanic music during the 20th century: amongst others, aesthetic and musical criticism; musical life; the relationships between music and ideologies, politics and institutions, and music as propaganda during the Second World War in Spain. She has collaborated and directed research projects, some of them with an interdisciplinary approach, and is responsible of the research group 'Music in Spain during the Nineteenth and Twentieth Centuries'. Her major publications include *La música en España durante el Franquismo a través de la legislación (1936–1951)* and the co-edition of *Dos décadas de cultura artística durante el Franquismo (1936–1956)*. She is currently working on the edition of a book for the University of Granada entitled *Cruces de caminos: intercambios musicales y artísticos en Europa durante la primera mitad del Siglo XX*.

Leopold de Rothschild CBE – Introduction to the Conference

Born in 1927, Leopold de Rothschild CBE was educated at Bishop's College School (Canada), Harrow and then Trinity College, Cambridge. His career has seen him in many prestigious roles, beginning with his position as Partner of N. M. Rothschild & Sons Limited in 1956. He became Executive Director upon incorporation in 1970, focussing principally on overseas involvement with Latin America. Leo, as he is generally known, became Director of the National Provincial Bank (later National Westminster Bank) from 1963 until 1970, and Director of the Bank of England from 1970 to 1983. Between 1982 and 1995, Leo was Director of Sun Alliance & London Insurance PLC and he also founded and chaired the Anglo Venezuelan Society from 1975 and 1982; he is currently its Vice-President. Leo's financial career has always run concurrently with his active

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involvement in a variety of charitable and cultural organisations, particularly within the realms of music. Leo's energy and expertise has seen him taking the roles of Chairman of the Music Advisory Committee of the British Council, Director of the Sadler's Wells Trust (later English National Opera), Member of the Council for the Winston Churchill Memorial Trust, Chairman of the English Chamber Orchestra and Music Society, a Trustee of the National Museum of Science & Industry, a member of the National Railway Museum Advisory Committee, a Trustee of the Glyndebourne Arts Trust and as Chairman of the Royal College of Music, the Bach Choir and of the Countess of Munster Musical Trust. Leo is currently Chairman of Exbury Gardens Limited, President of the Bach Choir and President of the English Chamber Orchestra. He is Joint President of the Jewish Music Institute with Lady Solti.

Barry Salmon

Trauma to Trauma Drama: Representations of Holocaust in Music and Moving Image

salmonb@newschool.edu

Barry Salmon is Associate Professor, Department of Media Studies and Film, The New School. Composer of scores for numerous films as well as music for dance, theatre, radio and video art. Festival honours and awards include Cine Golden Eagle, Berlin, Brussels, Frankfurt, Sundance, Telluride and Toronto film festivals; installations at the Chicago Museum of Broadcasting, the Museum of Modern Art. Recently published in *Eisler-Studien IV* (Breitkopf & Härtel). Current projects include *Music and the Tragic Moving Image*, a book on tragedy and music/image relations, and continuing work on subjectivity, mimesis and rhythm.

Florian Scheduling

The Silence of the Avant Garde: Musical Emigré Culture in London, 1933–45 f.scheduling@rhul.ac.uk

Florian Scheduling has studied at the Universities of Hamburg, Salamanca, and London. He was recently awarded a PhD for his thesis entitled 'Mátyás Seiber: Composition in Exile' at Royal Holloway, University of London. In the autumn term of 2007, he was a post-doctoral fellow with the European Network of Musicological Research at the Humboldt University, Berlin. Florian's research interests are in the area of music and politics, particularly in exile studies, regarding the interaction of music, diaspora and displacement. His publications include, amongst others, articles on Mátyás Seiber in *Musik in Geschichte und Gegenwart* (MGG) and *Komponisten der Gegenwart* (KdG), the contribution "An animated quest for freedom": Musical Avant-garde and The Magic Canvas in the

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Context of Exile' in *London Calling: German Speaking Émigrés in British Film*, ed. Christian Cargnelli and Tim Bergfelder, and an essay surrounding Yehudi Menuhin's concert in a Berlin DP-Camp in 1947. Several further publications are forthcoming, amongst them a co-edited volume, with Erik Levi, on Music and (Dis)Placement.

Suzanne Snizek

Musical Life in the Internment Camps of Huyton and Douglas, Isle of Man

Suzanne.snizek@gmail.com

Suzanne Snizek is currently completing a DMA programme at the University of British Columbia in flute performance. Her thesis concerns the musical activity within the WWII British internment camps, with special focus on Hans Gál and the musicians who worked with him within Huyton and Douglas camps. She is also flute instructor at Trinity Western University in British Columbia, Canada, and was senior lecturer of flute at the University of the Arts in Philadelphia from 2000 to 2005, at which point she decided to emigrate to Canada. Before leaving the States she worked as an active freelance flutist, performing with groups as varied as the Moody Blues and Roger Daltrey to The Chamber Orchestra of Philadelphia and the Delaware Symphony.

Daniel Snowman - Session Chair

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Daniel Snowman was born in London, educated at Cambridge and Cornell and has held posts in both the academic world and the BBC. His books on the Amadeus Quartet and Plácido Domingo combine close-up portraiture of the artists concerned with the broader brush of the social historian.

Recent publications include *The Hitler Emigrés: The Cultural Impact on Britain of Refugees from Nazism* and a collection of critical essays about the work of some thirty of today's leading historians. Daniel is currently writing a book about the social history of opera.

Anna Strutz

The Impact of Cultural Transfer – Black Mountain College, North Carolina

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Anna Strutz was born in Klagenfurt, studied music pedagogy at the University for Music and Performing Arts in Graz and Vienna, and German Literature at the University of Vienna. She is currently research assistant to Gerold Gruber at the University of Music and Performing Arts Vienna and organises concerts and scientific events for the charity organisation *exil.art*. Together with Gerold Gruber she is forming a research group working on the musical estates of Austrian composers, musicians and theorists. Her PhD thesis deals with cultural transfer as a result of the Holocaust. She has participated at several international conferences in Vienna and abroad.

Brian Thompson (Chinese University of Hong-Kong)
Artur Schnabel in London (1925–33)
thompson@cuhk.edu.hk

Brian Thompson is an instructor in the Department of Music at the Chinese University of Hong Kong, where he teaches courses on western music history and film music. He earned his PhD in historical musicology from The University of Hong Kong (2000) and degrees in music, musicology and library and information studies from Concordia University, the University of Victoria, and McGill University, respectively, in Canada. He is especially interested in issues of nationalism and identity in music, has presented his research in many international forums, and published articles and reviews in such journals as *Fontes artis musicae*, *Film Music Journal* and *Studies in Ethnicity and Nationalism*. His liner notes for Artur Schnabel's Beethoven recordings (solo piano works) are contained in the 11-CD set issued by the Naxos Historical label.

Peter Tregear - Session Chair
Peter.tregear@gmail.com

Peter Tregear is a conductor, singer and academic. Australian-born, he began his musical career began as a student of flute and piano at University of Melbourne Conservatorium of Music. He undertook doctoral studies, and was subsequently appointed a lecturer in music, at the University of Cambridge. His principle academic interest is music of Weimar Germany, and he has also mounted several modern revivals and world premieres of works from that period, including an internationally acclaimed performance of Max Brand's opera *Maschinist Hopkins* in London in 2001. Youth music is also a particular passion, and he has worked with youth orchestras and choirs in the UK, Italy and Australia. He returned to Melbourne in 2006 to take up the position of Dean of Trinity College where he has also worked at the Australian National Academy of Music and with both Victorian Opera and Melbourne Opera. Tregear currently serves

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on the Artistic Advisory Panels of Victorian Opera and Musica Viva Australia, the Advisory Boards for the International Centre for Suppressed Music (London), the Ernst Krenek Institute (Austria), and the Swiss Global Artistic Foundation, and is a trustee of the Australian Music Foundation. His study of Krenek's music from the 1920s and '30s will be published later this year by Scarecrow Press.

Joshua Walden

Ethnography and Nostalgia. Changing Musical Representations of Jewish Culture across Time and Diaspora

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Joshua Walden is a doctoral candidate in historical musicology at Columbia University, and a Junior Research Fellow at Wolfson College, Oxford University. He earned his BA at the University of California, Berkeley. Joshua has contributed to forthcoming issues of the *Journal of Musicological Research* and the *Journal of Jewish Identities*, and to the forthcoming volume *Genre in Eighteenth-Century Music*. He has delivered conference papers at meetings of the American Musicological Society, the Society for Ethnomusicology, and several other international conferences, addressing a range of topics including 18th-century music, film, opera and Jewish studies. He has been the recipient of the Harold Powers World Travel Fund from the American Musicological Society, and the Vladimir and Pearl Heifetz Memorial Fellowship from the YIVO Institute for Jewish Research. As a violinist, Joshua has performed in recitals at Weill Hall at Carnegie Hall, and other venues around New York City and the Bay Area.

Emile Wennekes

'Some of the Jewish musicians are back at their desks'. A Case Study in the Re-migration of European Musicians after World War II

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Emile Wennekes is chair professor of Musicology (Post-1800 Music History) and Head of School, Media and Culture Studies at Utrecht University, where he was previously part time professor of Dutch Music History. He published in 1999 his PhD thesis concerning the Amsterdam Crystal Palace, wherein amongst musical, social and economic themes attention is paid to the influence of Amsterdam's Jewish community in the 19th-century growth of the city. Before deciding definitively for an academic career, Wennekes worked as a music critic for the Dutch daily newspapers *NRC Handelsblad* and *de Volkskrant*, was artistic advisor for MuziekGroep Nederland and worked as an orchestra programmer for a Dutch public broadcasting company. Wennekes publishes regularly, most recently

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on contemporary composers in the Netherlands and on the conductor Bernard Haitink. He is currently initiating a more internationally oriented research project about performativity and the medialisation of music.

Bret Werb

'Where Shall I Go?': The Music of Jewish Displaced Persons

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Bret Werb, staff musicologist at the U.S. Holocaust Memorial Museum, Washington DC, has programmed the museum's long-running chamber music series and produced three CDs for the museum: *Krakow Ghetto Notebook*; *Rise Up And Fight!: Songs of Jewish Partisans*; and *Hidden History: Songs of the Kovno Ghetto*. 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 theatre composer Joseph Rumshinsky. Werb's study of the Yiddish troubadour and song collector Shmerke Kaczerginski appeared in volume twenty of the scholarly journal *Polin*. 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. A new CD, *Ballads and Broad-sides*, featuring historic recordings from the museum's Kulisiewicz Collection of Polish prisoners' songs from the Nazi camps, will be released this year.

Ben Winters

Swearing an Oath: Korngold, Film and the Sound of Resistance

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Ben Winters is currently University Research Fellow in Musicology at City University, London, having completed his doctorate at the University of Oxford under the supervision of Prof. Peter Franklin. He is the author of the recently published monograph *Erich Wolfgang Korngold's The Adventures of Robin Hood: A Film Score Guide* (Scarecrow Press, 2007), and has contributed to the forthcoming *Cambridge Companion to Film Music*. His recent article in the *Journal of the Royal Musical Association* (Vol. 132, No. 1) looks at the problems of editing film scores for publication, and recent papers have included a study of Franz Waxman's score to *Bride of Frankenstein* (IMS, Zurich, 2007) and an investigation of the use of heartbeat rhythms in film. Areas of current research examine post-war Korngold reception, theories of cinematic emotion, and the 20th-century

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symphony, while future plans are centred on interwar opera and operetta in Vienna and Berlin.

Archives: Content and Policy

Libraries and Institutions housing archives of composers affected by Nazi policies

Berlin University of the Arts, University Archive

www.archiv.udk-berlin.de

Antje Kalcher Antje.Kalcher@udk-berlin.de (submitted by not present)

- 1) The University Archive holds records of today's University of the Arts and of all conservatoires, academies and schools preceding it back to the 19th century. The archival documents refer to all disciplines in the field of the arts, to fine arts, architecture, media and design, as well as to music and performing arts. The materials focus on the history of the institutions and their impact on culture and society. Where music is concerned, two of the most important conservatoires in Europe in the decades before Hitler's seizure of power are represented in the University Archive: the Akademische Hochschule für Musik and the Stern'sches Konservatorium der Musik. Among the students of these conservatoires, we find many young people coming from Eastern Europe and, up to World War I even from England. Others came from non-European countries like the United States of America or, for instance, Chile, South Africa and Japan. Many of them were of Jewish denomination. Not only former students who got on well in the world but also renowned teachers give evidence of the particular attraction of musical life in the German capital in those days; the institutions of musical education participated in that. Many students and teachers were forced to leave from 1933 or were even killed. The spirit and the musical quality of the pre-War period could never be reached again.

The sources held in the University Archive provide historical information on the descent of students, on their studies and, at times, on further details.

In addition to the administrative files the University Archive collects materials of all kind being worth to be preserved. There are some relevant estates of musicians, among them papers from the founder and first director of the Hochschule, Joseph Joachim (1831–1907). The most extensive and significant estate is the one of the violinist and teacher Max Rostal (1905–91), who was forced into exile in 1934. He went to London and lived here until the late 1950s. The fond consists of a widely spread correspondence that mirrors his contacts before and after the emigration, and also includes a wide range of manuscripts, printed matters, photographs and other documents illustrating his life and work.

Another estate may be mentioned: the composer, musicologist and writer Justus Hermann Wetzel (1879–1973) lost his chair for music theory under the

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Nazi regime as he refused to divorce his Jewish wife. She was interned in the Berlin 'Rosenstrasse', but both managed to survive.

In April 2008 a research post 'Exil und Nachkriegskultur' ('Exile and Post-War-Culture') is going to be established at the University's College of Music in co-operation with the University Archive. The post intends to unite musicologists, historians and archivists, at a junior and senior level, to conduct research work on topics related to exile and its lasting impact. Recently, the University of the Arts built up a partnership with 'musica reanimata', one of the most distinguished associations dealing with oppressed music of the Nazi era in Germany.

- 2) The records and estates are made available for the user on the basis of descriptive lists (inventories) and similar finding aids, which may be looked up in the archive. The University Archive maintains its own subsite of the website of the University of the Arts (www.archiv.udk-berlin.de) and responds to all inquiries from scholars, for instance via E-mail. Some major inventories, such as the inventory of Max Rostal's estate, were published. The University Archive participates in Kalliope, the general catalogue of estates and autographs in Germany being available as an Internet database.
- 3) As a rule we consider taking an archive, if there exists a link between the university and the donor, being a former student or teacher, or if the University as a whole or the College of Music considers an estate being important. Of course, we would be glad to enrich our fonds with further estates or collections fitting in our documentation profile. The University Archive might be attractive as it is part of a vivid university; it strongly works together with the College of Music and keeps in touch with a lot of students and young people.

British Library Music Collections

British Library (www.bl.uk)

Head of Music: Richard Chesser (richard.chesser@bl.uk)

The following are details of some of the main collections of printed and manuscript music whose acquisition by the British (Museum) Library can be said to be as a consequence of the impact of Nazism.

Hirsch Collection

Paul Hirsch was born in Frankfurt, in 1881 and began collecting in 1896. He left Germany before the War, bringing his library with him, and settled in Cambridge. In 1946 he sold his library, which by then consisted of about 18,000 items, to the British Museum Library for £120,000. He died in 1951. His collection is

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particularly strong in music theory, early editions of composers from the Viennese classical period, and 19th-century opera. He also amassed a comprehensive collection of secondary literature. Hirsch himself produced a catalogue of his collection in four volumes: Paul Adolf Hirsch, *Katalog der Musikbibliothek Paul Hirsch, Frankfurt am Main*. Herausgegeben von Kathi Meyer und P. Hirsch, Berlin, 1928–47. When the collection was acquired by the British Museum, two separate accession parts were published for the printed items:

Catalogue of printed music in the British Museum. Accessions: part 53: music in the Hirsch Library (Trustees of the British Museum, London, 1951)

Catalogue of printed books in the British Museum. Accessions: third series: part 291B: Books in the Hirsch Library, with supplementary list of music (Trustees of the British Museum, London, 1959)

The individual entries were then incorporated into the main BM catalogues. Brief entries for the manuscript items were published in Pamela J. Willetts, *Handlist of music manuscripts acquired, 1908–67* (Trustees of the British Museum, London, 1970).

In addition there are provenance papers at Music Deposit Hirsch P (36 boxes). Cf. Nick Chadwick, 'The Hirsch correspondence: some preliminary observations' (*Brio*, 2008, forthcoming).

Zweig Collection

The writer Stefan Zweig (1881–1942) was also a great collector. His collection was donated to the British Library in 1986 and consists of an outstanding collection of manuscripts of works by many of the greatest European composers and authors. A catalogue of the music manuscripts has been published:

Arthur Searle, *Stefan Zweig Collection: catalogue of the music manuscripts* (British Library, London, 1999).

There are also provenance papers at Add. MSS 73167-73185

Music MSS and Papers of Mátyás Seiber

Seiber was born in Budapest in 1905 and came to England in 1935. He died in 1960. His MSS and papers were donated by his widow, Mrs Lilla Seiber, to the British Library in 1982 and now form 104 volumes at Add MSS 62784–62887; also Add. 54388 and 63598–63600.

In addition to all of the published catalogues, entries for items from the Hirsch, Zweig and Seiber collections can be found in the automated catalogues accessible via the British Library website at www.bl.uk.

The British Library welcomes scholars to research its collections. The admissions criteria and policy is defined at <http://www.bl.uk/services/reading/admissions.html>. Details of current acquisition policy will be given at the presentation.

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Jewish National and University Library, Jerusalem

The Music Department and the National Sound Archives www.jnul.huji.ac.il.

Dr Gila Flam gilaf@savion.huji.ac.il

The Music Department at the National Library in Jerusalem, which also embodies the National Sound Archives, focuses on Jewish and Israeli Music. Its collections hold about 30,000 hours of recorded sound, over 50,000 items of text and scores, and some 250 archives of composers, schools, cantors, scholars, collectors, and organisations.

Four databases offer online access to the following:

- (a) the catalogue of the Music Reading Room
- (b) the catalogue of the National Sound Archives
- (c) the index to Hebrew songs
- (d) the index to Yiddish songs.

Further data regarding musical materials held by the Library can be found in its general catalogue, the access to which, as to the four databases mentioned above, is through the Library's web-site (cited above).

The finding aids to the archives are so far inaccessible on-line. The archives are only listed at the aforementioned site, and a database thereof is being prepared.

The National Sound Archives is in process of digitisation, and only a small percentage thereof can so far be accessed from workstations. Most of the collection is still played back from the original carriers. A comprehensive digitisation project has just started, intended to last five years.

This presentation will therefore focus on the archives of Jewish and Israeli composers who emigrated from Europe following the rise of Nazism and continued to create in Palestine, America and the USSR. Those who immigrated to Palestine contributed to the development of Israeli and Jewish music as well as to Israeli musicology and scholarship, and most of their collections have been donated to the Music Department.

I intend to focus on the archives of composers of art music such as Menachem Avidom (1908–95), Paul Ben Haim (1897–84), Joseph Tal (b. 1910), Abraham Daus (1902–74), Shabtai Petrushka (1903–97), and Haim Alexander (b. 1915); and of composers of Israeli folk and popular songs such as Daniel Samburski (1909–75) and Mordechai Zeira (1905–68). I will describe collections and personal archives of researchers and collectors such as Avigdor Herzog (b. 1922), Abraham Zwi Idelsohn (1882–1938), Robert Lachmann, (1892–1939), and Meir Noy (1922–98), whose collections of text and sound reflect the richness of oral traditions in Jewish music and Israeli and Yiddish song. And, lastly, I will mention several archives of music institutions such as Musica Hebraica (1936–40) and the Palestine Conservatory (1933–48).

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The borders and definitions of their work were not of much consequence to the immigrating composers and musicologists once they had arrived in their new homeland. Many of them subsequently worked in several disciplines in order to make a living, and the Jewish and Israeli music world was thus enriched by music arrangements, choral music, music pedagogical works in Hebrew, and other related subjects.

In my short presentation I will emphasise the content of the archives, i.e., manuscripts of music scores, recordings, correspondence, pictures, etc, and their importance for research and performance of Jewish music.

The Music Department continues to obtain personal archives of Israeli and Jewish composers, arrangers, musicologists, cantors-composers, as well as songs and recordings to complete its rich collection of Jewish music from all over the world.

University Library of the University of Music and Performing Arts, Vienna. Bruno Walter-Nachlass

<http://www.mdw.ac.at/bib/>

Dr Susanna Eschwé eschwe@mdw.ac.at (submitted but did not attend)

The University Library of the University of Music and Performing Arts, Vienna, is a specialised library with an artistic-scientific orientation dedicated to music, musicology, the science of music and of musical pedagogy, as well as to theatre and to directing of theatre, film and television productions and, more generally, to management of cultural production. Together with other university facilities the library also provides both a variety of materials in support of research and teaching and advice and instruction for library users.

Since 1963 the university library has been in possession of the Bruno Walter Estate which his daughter and inheritress Lotte Walter-Lindt wished to see transferred to the then Academy for Music and Performing Arts in Vienna. Upon her death in 1970 those parts of her father's estate which had remained in her private possession were transferred to the Bruno Walter Memorial Foundation in New York and thereafter to the New York Public Library thereby becoming their property. Therefore, the Bruno Walter Estate constitutes only part of the entire estate, a fact which is indicated with the descriptive suffix 'Wiener Nachlass'.

Much significance is attached to the work manuscripts which include the entire artistic work Bruno Walters as composer and author, that is compositions and writings as autographs and manuscripts. His work comprises 32 compositions in form of hand-written musical scores, of which 30 are autographs, as well as 8 bundles of documents containing drafts and annotations of his writings.

The musical scores with personal annotations by Bruno Walter are the most precious parts of the entire estate. This is because it is particularly verbal

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expressions which often convey the conductor's musical articulations more intensely than musical recordings. Outstanding examples in this respect are compositions by Gustav Mahler, since Bruno Walter's interpretations of his works during Mahler's era at the Vienna Hofoper are the most authentic and closest to Mahler's creative spirit. The most precious Mahler score is undoubtedly his working copy of his Fifth Symphony which contains both some of Walter's technical conducting annotations and Mahler's own hand-written corrections.

Subsequently several enriching supplementary materials were added to the core stock of materials in the 'Wiener Nachlass'. These are collectors' items and memorabilia of friends and admirers of the artist, which were mostly added as donations or through dispositions of last wills. By far the most important of these items is the life-size plaster-cast bust of Mahler, made in Los Angeles by Anna Mahler, his daughter, in 1952.

The Bruno Walter Estate is recorded in a separate library catalogue. All materials may be consulted in the reading room of the university library.

Contact Information:

University Library of the University of Music and Performing Arts Vienna
Lothringerstrasse 18, A-1030 Wien

Phone: +43 1 71155-8101. Fax: +43 1 71155-8199

email: infobib@mdw.ac.at

Orpheus Trust

In August 2006 the archives of the Orpheus Trust were transferred to the Archiv der Akademie der Künste Berlin (Archive of the Academy of the Arts Berlin), where it is available as *Archiv Orpheus Trust*.

Dr Primavera Driessen Gruber (now Orpheus News)

orpheustrust@chello.at

I. Orpheus Trust

Among other materials (documents on about 2,000 exiled musicians, scores, photographs, recordings, mostly in copy, as well as about 200 'oral history' – interviews and the history of the Orpheus Trust in Austria 1996–2006) it holds the musical estates of the following exiled composers and musicians:

Erwin Weiss, composer, conductor, teacher, director of the Konservatorium der Stadt Wien (1912, Vienna–2004, Vienna)

Kurt List, composer, editor (1913, Vienna–1970, Vienna)

Franz Steiner, singer, teacher, coach (1873, Sopron– 1954, Mexico City)

Fritz Spielmann, composer, pianist, singer, entertainer (1906, Vienna– 1997, New York)

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Hermann (1868, Tarnopol–1947, Tel Aviv), flutist and conductor, and Alfred Lunger (1912, Vienna–1960, Tel Aviv), violist

Miscellaneous (small amount of other original materials).

The estates of Erwin Weiss, Kurt List and Franz Steiner are already available to the public, an inventory of the estates of Fritz Spielmann and the Lungers is being prepared and will be accomplished during 2008. Other materials will be made available subsequently. Since the database of the Orpheus Trust is outdated, it is available only under supervision.

Since the Archiv der Akademie der Künste Berlin is taking care of a wide range of collections of exiled composers with an Austrian background (including Ralph Benatzky, Artur Schnabel, Hanns Eisler, Georg Knepler, Hermann Scherchen, Georg Kreisler, Abel Ehrlich), but also the archives of the Jüdischer Kulturbund Berlin, other collections will be warmly accepted.

Information:

Archiv der Akademie der Künste Berlin

www.adk.de

musikarchiv@adk.de

Abwicklung Verein Orpheus Trust

www.orpheustrust.at

orpheustrust@chello.at

2. Private Archives Primavera Driessen Gruber

Research material on about 2,500 exiled composers, musicians and musicologist, mostly in copy, database on 5,685 professionals in the music field with an Austrian background, persecuted by national socialism, as well as 14,000 compositions. All kinds of research material and informations (in copy, no originals) will be accepted. Informations are available on individual request, but in general the results of my research have been and will be made available in the forthcoming years in a number of publications.

Information:

Dr. Primavera Driessen Gruber

Tel./Fax +43-1-5261905

E-mail: orpheustrust@chello.at

www.orpheustrust.at

Ostracised Music Schwerin Archive

www.jeunessesmusicales-mv.de

Volker Ahmels VAhmels@schwerin.de

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Project Director, 'Ostracised Music', Schwerin
Director of the Centre Ostracised Music at the Hochschule für Musik und
Theater Rostock; Director of the Conservatory of Schwerin

The material of the Archive Ostracised Music is part of the Archive of the Conservatory Schwerin. This Archive has expanded since 2001 with the initiation of the 'Ostracised Music' competition for young musicians. Its contents are scores by persecuted composers of music that was first performed at the Schwerin Festival. This includes Aldo Finzi, Eric Zeisl, Izzy Fuhrmann, Artur Schnabel and Paul Ben Haim (Paul Frankenburger).

The collection of the scores is for practical use. The participants of the competition can order examples or full scores, of the unpublished works, or will find links to the appropriate publishers. Beside the collection of scores, the Archive includes all programmes and live recordings of the competition and documents of our projects.

Since 2007 there has been closer cooperation with the Music Academy in Rostock. The students and teachers of the recently founded Centre for Ostracised Music there will have full access for studying and performing. The Archive will be shown on our Website www.jeunessesmusicales-mv.de. For the published works we show the link to the publishers.

From this year we are proposing a list of suitable works of these composers for the very popular national competition in Germany 'Jugend Musiziert'. The capital city of Schwerin has sponsored a Special Prize for the next three years in co-operation with business firms in Schwerin. This list also will be continued by our team and partners.

Because of our many contacts with testimonies of the Holocaust, our Archive also contains documents, letters, interviews on DVD and videos. So there are some documents and sources of friends, who died in the last years. We intend to develop and expand this archive.

Jewish Theological Seminary, New York

Music Archives, Library

<http://www.jtsa.edu/x2397.xml>

Dr Elliott Kahn, Music Archivist

elkahn@jtsa.edu

The Music Archives at The Library of The Jewish Theological Seminary consist of the special music collections of various cantors, composers, musicologists, teachers and collectors of Jewish music. These collections are made up of two main components: archival material and musical scores or recordings. The archival material may be accessed through our online finding aids at the above website. The scores and audio/video recordings are cataloged at the item level,

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and their bibliographic records may be retrieved from our online ALEPH catalogue: <http://www.jtsa.edu/Library.xml>. Our digital audio collections are growing, and may be found at digital.jtsa.edu.

The collection policy of the Music Archives of the JTS Library strives to provide a home for the musical legacies of people who compose, perform, collect or write about music with a specifically Jewish content. This usually includes music that uses Jewish musical, literary or religious themes. We are open to donations of collections that meet these criteria. Manuscript scores, photos, correspondence, etc., are stored in a secure, climate-controlled environment and are made available to scholars and researchers in our Special Collections Reading Room.

Nazism and the Holocaust have had an enormous impact on any Jew living in the post-World War II era. Regarding our specific collections, we hold the scores, recordings and papers of several composers who were forced out of central Europe by the Nazis' anti-Jewish policies. Three of these composers chose to create Jewish music as a significant part of their *œuvre*. They were: Heinrich Schalit (1886–1976), Herbert Fromm (1905–95) and Herman Berlinski (1910–2001). Schalit's collection includes Jewish Art and Synagogue music he composed while still in Munich. Fromm's collections include his manuscript scores and programs from the Frankfurt *Jüdische Kulturbund* (Jewish Culture League). All three composers came to the U.S. and transformed both the music of the Synagogue and Jewish art music.

Other collections of composers who fled the Nazi government include Jakob Schoenberg (1900–1956), whose orchestral works were performed by the Berlin *Kulturbund*, and Aron Marko Rothmüller (1908–93), who composed much Jewish music for his *Omanut* cultural organisation in Switzerland during the War. Additional collections that contain important liturgical works by émigré composers are The David Putterman Collection, which contains liturgical music created for New York's Park Avenue Synagogue by, among others, Kurt Weill, Darius Milhaud and Mario Castelnuovo-Tedesco; and The Samuel Rosenbaum Collection, which includes the Jewish cantatas of composer Samuel Adler (b. 1928), who fled Mannheim, Germany as a boy.

Also, in process, are the collections of composer and violinist Israel Brandmann (1901–92), who was very active in the *Verein zur Förderung jüdischer Musik* (Society for the Promotion of Jewish Music) in Vienna between 1924 and 1935; and the field recordings of Johanna Spector (1915–2008), a Holocaust survivor and ethnomusicologist who focused on non-Western Jewish communities.

Finally, several recordings in the Music Archives provide aural and visual testimony to the earth-shattering influence of the *Shoah* upon Eastern-European Jewry. The improvisatory tradition of the *hazzanim* from these destroyed communities was transplanted principally to the U.S. and Israel by Holocaust

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survivors. The Samuel Rosenbaum Collection contains videotaped interviews with several of these cantors. Also, the Marvin Miller Collection contains archival recordings of Cantors Moshe and David Koussevitzky (1899–1966; d. 1985), two of the finest practitioners of this style. The Library's archival audio and video collections are in the process of being digitised over the next few years.

Terezín Music Memorial Project, Tel Aviv, Israel (TMMP)

The Terezín Music Memorial Project is administered by The Group for New Music, Director: Prof. David Bloch. E-Mail bloch2@post.tau.ac.il
48/14 Ha-Emek, Kfar Sava 44211 Israel, Tel 972-9-7670135, Fax 972-9-7656521,

The Terezín Music Memorial Project was founded by David Bloch in 1986 in Israel under the Patronage of Václav Havel, former President of the Czech Republic. The TMMP is dedicated to presenting concerts and recordings of the works of Terezín composers, performed by a dedicated ensemble – the Group for New Music. The TMMP also conducts research into composers incarcerated in Terezín, makes scores accessible and acts as consultant to festivals, film makers, musicians and scholars world wide.

The Project has produced and collaborated in concerts of Terezín works in, Europe and North America, including The Old Synagogue Recital Hall, Canterbury UK, Yad Vashem (Jerusalem), Hamburg Musikhochschule, Dresdner Zentrum für Zeitgenössische Musik, Musik Festival Lyden Af Jodisk Tradition (Copenhagen), Yakar Foundation (London), Moscow, Tashkent, University of Manchester, Arnold Schoenberg Institute (Los Angeles), Emanu-El 14th Street YMHA (New York) and colleges and universities in Oregon and Washington.

Project Concerts have been broadcast on Israeli national radio, Kol Yisrael: Viktor Ullmann (1987), Pavel Haas (1989), Terezín Jewish Music (1992), Gideon Klein (1992), Hans Krása (1993) and a special concert marking fifty years since the end of World War II (1995) (also broadcast throughout Germany by DeutschlandRadio, Berlin). On 8 May 1996, in cooperation with the Hans Krasa Initiative, the TMMP produced a concert in the Terezín Memorial Days in Terezín itself. Recordings and live broadcasts have been made by BBC Radio 3 and BBC Television. World premier performances have included Gideon Klein's *Divertimento* (1939) and Hans Krása's *Overture* (1993), as well as first prize post-Terezín presentations of works by Viktor Ullmann. Zikmund Schul, Hugo Löwenthal, Vilém Zrzavý and Robert Dauber.

In 1993 the string-quartet members of the Group for New Music, together with artists from London and Prague, were filmed in a surviving Terezín synagogue and the attic where the first illegal concerts began in winter 1941–42, in works by Ullmann, Klein, Krása, Schul, Ledec, Löwenthal and František Domažlický, for Simon Broughton's BBC TV documentary *The Music of Terezín*

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first shown at the MIDEM Festival of Visual Music, Cannes, in 1994. The TMMP served as consultant to Swedish Television's documentary on Viktor Ullmann, *Goethe and Ghetto*, and recorded Robert Dauber's 'Serenade' for *A Terezín Diary* (Visible Pictures, New York).

Materials held

- a. original music manuscripts by Zigmund Schul;
- b. copies of manuscripts (Viktor Ullmann, Gideon Klein, Pavel Haas; Hans Krása, Karel Berman, James Simon and others) some scanned in colour;
- c. published scores;
- d. composer photographs, drawings caricatures, large collections of Terezín concert posters, etc.;
- e. letters, interviews, articles (my own published and writings from others);
- f. books;
- g. public concerts (varied programs, recordings, reviews);
- h. videos and DVDs;
- i. CDs in our 'Terezín Music Anthology' (Vol. 1: Viktor Ullmann; Vol. 2: Gideon Klein; Vol. 3: Hans Krása; Vol. 4: Al S'fod (Jewish and Hebrew music); other recordings, not yet published, including Ullmann's two symphonies, *Don Quixote tanzt Fandango*; Terezín Lieder; two cadenzas for Beethoven's concertos; Zigmund Schul, Fuge for piano, Duo for violin and viola
- j. David Bloch has lectured in the USA, Canada, Germany, France, Israel, Australia (Melbourne, Sydney), India (Mumbai, Delhi).

New and relevant material is welcome.

The TMMP is affiliated with Yad Vashem , The Holocaust Martyrs' and Heroes' Remembrance Authority, Jerusalem; Theresienstadt Martyrs' Remembrance Association/Beit Terezín, Givat Chaim-Ichud, Israel; Terezín Monument, Czech Republic; Jewish Museum in Prague; The Center for Czech Terezín Composers (of the Society for Czech Music and Arts); Jewish Music Institute/International Centre for Suppressed Music (SOAS/School of Oriental and African Studies at University of London).

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First International Bank of Israel , 56 Rotschild, Kfar Sava 4420 I
Bank: 31 Branch: 021000 Account: 409 266361

US Holocaust Memorial Museum

Division of Curatorial Affairs, Music Collection.

Website: <http://www.ushmm.org>

online exhibition: <http://www.ushmm.org/museum/exhibit/online/music/>

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Contact: Bret Werb, musicologist, bwerb@ushmm.org

1. The US Holocaust Memorial Museum collects music (sound recordings, scores) relevant to its mission of Holocaust documentation and commemoration.
2. Museum policy is to grant scholars and the public unrestricted access to its archival holdings (certain materials may not be reproduced without permission of the donor or copyright holder). Detailed catalogues and finding aids are available online via the museum's home page.
3. The museum actively seeks and gratefully accepts relevant material in all known media.

Enquiries about museum collecting policy may be addressed to Michael Grunberger, Director of Collections (mgrunberger@ushmm.org); Scott Miller, Director of Curatorial Affairs (smiller@ushmm.org); or Henry Mayer, Chief Archivist (hmayer@ushmm.org). Music-specific inquiries may be sent directly to

Bret Werb

Musicologist

US Holocaust Memorial Museum

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Washington DC 20024

bwerb@ushmm.org; 202/488-2631

Vienna City Library

Thomas Aigner

Thomas.aigner@wienbibliothek.at

1) The Vienna City Library holds the following archives of composers, performing musicians and writers on music who were forced into exile following the Nazi takeover in Austria:

Max Brand

1896 Lemberg (L'viv) – 1980 Klosterneuburg

Composer (pupil of Schreker), great success with his opera 'Maschinist Hopkins', in later years devoted himself to electronic music. Emigrated to Lausanne, Paris, Rio de Janeiro, New York. Returned to Austria in 1975

Archive acquired in 1981

Contents: Autographic manuscripts of Brand's compositions, sound studio with tape recordings of his compositions, letters to Brand

Status: contents pre-sorted

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Marco Frank

1881 Vienna – 1961 Vienna

Viola player and teacher, opera composer (pupil of Massenet). Emigrated to New York,

Returned to Austria in 1948, Archive acquired in 196.

Contents: Autographic manuscripts of Frank's compositions, collection of printed scores and sheet music, letters to Frank, his personal documents

Status: printed scores and sheet music partially catalogued

Bruno Granichstaedten

1879 Vienna – 1944 New York

Operetta composer, adopted jazz elements in his later operettas. Emigrated to Luxembourg, New York.

Returned to Austria: no

Partial archive acquired in 2003–04

Contents: autographic manuscripts of Granichstaedten's compositions (fragments), typescripts of librettos

Status: contents fully catalogued

Philipp Herschkowitz

1906 Iași – 1989 Vienna

Composer (pupil of Berg and Webern) and music pedagogue, unofficial advocate of twelve-note composition in the Soviet Union. Emigrated to Bucharest, Chernovtsy, Tashkent, Moscow

Returned to Austria in 1987

Acquisition of partial archive under negotiation

Contents: autographic manuscripts of Herschkowitz's compositions, theoretical writings, correspondence with his wife

Status: contents pre-sorted

Franz Ippisch

1883 Vienna – 1958 Guatemala City

Cellist, military bandleader, music pedagogue, composer (pupil of Graedener and Schmidt). Emigrated to Guatemala City

Returned to Austria: no

Archive acquired in 1962, minor supplements in 2008

Contents: Manuscripts of Ippisch's compositions, collection of printed scores and sheet music, press reviews, letters to Ippisch (including family correspondence), his personal documents

Status: contents documented in listing

Greta Keller

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1903 Vienna – 1977 Vienna

Cabaret singer, movie actress; pioneer of the microphone. Emigrated to New York

Returned to Austria: only secondary residence

Archive acquired in 1978–80

Contents: Keller's repertoire (arrangements of various hits, both manuscripts and printed editions)

Status: contents pre-sorted

Ernst Krenek

1900 Vienna – 1991 Palm Springs

Most versatile composer (pupil of Schreker), adopted new tendencies from jazz to serialism, also gifted writer and painter. Emigrated to Poughkeepsie (NY), St. Paul (Minn.)

Returned to Austria: secondary residence since 1983

Partial archive acquired in 1950–90

Contents: autographic manuscripts of Krenek's compositions, reference copies of his writings, press reviews, letters to Krenek (including his correspondence with his parents), his personal documents

Status: contents fully catalogued

Hans Moldenhauer

1906 Mainz – 1987 Spokane, Wash.

pianist, musicologist (eminent Webern scholar) and music pedagogue (founder and president of the Spokane Conservatory). Emigrated to Spokane

Returned to Austria: no

Partial archive acquired in 1980

Contents: part of Moldenhauer's collection of autographic manuscripts (among others, musical manuscripts by Mahler and Schönberg, letters by Berg, Grünfeld, Korngold and Schenker); musical crypto-archive of **Kurt Manschinger (Ashley Vernon)**

Status: Moldenhauer collection fully catalogued, Manschinger archive partly catalogued

Marcel Prawy

1911 Vienna – 2002 Vienna

Secretary of Jan Kiepura, Austria's 'Mr. Opera', promoted musical in Vienna
Emigrated to New York

Returned to Austria in 1946

Archive acquired in 2003

Contents: manuscript notes for and outlines of Prawy's TV and radio productions, books (mostly on music), printed scores and sheet music

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Status: books catalogued, rest pre-sorted

Willi Reich

1898 Vienna – 1980 Zurich

musicologist and music critic (pupil of Berg and Webern)

Emigrated to Switzerland (Basle et al.)

Returned to Austria: no

Partial archive acquired in 1975

Contents: material documenting the music history of the twentieth century

Status: contents untreated

Fritz Rothschild

1891 Cologne – 1975 Lugano

Violinist (pupil of Ševčík), musicologist

Emigrated to New York

Returned to Austria: no (to Europe: 1965)

Partial archive acquired in 2003

Contents: drafts of Rothschild's books and articles on the interpretation of music, letters to Rothschild and drafts of his own letters, copies of historic books on the interpretation of music (L. Mozart, Türk et al.), facsimiles of autographic music manuscripts by the classical Viennese composers, original copyist's manuscript of Bach's partitas and sonatas BWV 1001–1006 from the 18th century

Status: contents fully catalogued

Erich Paul (Eric-Paul) Stekel

1898 Vienna – 1978 Grenoble

Son of the psychoanalyst Wilhelm Stekel; conductor (pupil of Schalk), composer (pupil of Schreker and Wellesz) and music pedagogue. Emigrated to France (Paris et al.)

Returned to Austria: no

Archive acquired in 2004

Contents: manuscripts, editions and tape recordings of Stekel's compositions, letters to Stekel; musical crypto-archive of **Wilhelm Stekel**

Status: contents documented in listing

Oscar Straus

1870 Vienna – 1954 Bad Ischl

Operetta composer (pupil of Graedener and Bruch), conductor.

Emigrated to Paris, New York, Hollywood

Returned to Austria in 1948

Partial archive acquired in 1975

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Contents: Manuscripts and editions of Straus's compositions, librettos, playbills, press reviews; autographic manuscripts of compositions by Offenbach and Bruch
Status: contents mostly catalogued

2) All material listed above is available to the public and scholars. Items catalogued individually can be ordered for viewing in the reading room by their respective call numbers which can be obtained from a card index. (The card index is currently being converted into an online catalogue in a four-year project.) The rest can be viewed by ordering either the complete archive or, if a list of contents is available, individual boxes. The Vienna City Library also plans to support exil.arte's project to document the archives of musicians suppressed, exiled or killed by the Nazis.

3) The Vienna City Library will gladly accept more archives of similar nature, provided that its creator is in some way linked to Vienna and the purchase price fits in the Library's budget.