NOVEMBER 9–13, 2008
EDMOND J. SAFRA HALL
NEW YORK

MUSIC IN EXILE

ÉMIGRÉ COMPOSERS OF THE 1930s

CONTENTS

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MUSEUM OF JEWISH HERITAGE | A LIVING MEMORIAL TO THE HOLOCAUST

PRESENTED BY THE
Museum of Jewish Heritage –
A Living Memorial to the Holocaust
AND
The Royal Conservatory of Music, Canada

MUSIC IN EXILE
ÉMIGRÉ COMPOSERS OF THE 1930s

Artistic Director: Simon Wynberg
Artistic Producer: Stephen Vann

Sunday, November 9 to Thursday, November 13, 2008

Edmond J. Safra Hall, Edmond J. Safra Plaza
36 Battery Place in Lower Manhattan

A PROJECT OF
The Royal Conservatory of Music
Featuring the ARC Ensemble
(Artists of The Royal Conservatory)
and special guests

A MESSAGE FROM JAMES CONLON
HONORARY CHAIRMAN OF THE ARC ENSEMBLE

After 1945, those who performed, wrote or taught classical music worked in a culture scarred by omissions. These were not of their making but were part of the legacy of the atrocities committed by Nazi Germany. With its racist ideology and systematic suppression – particularly (although not exclusively) of Jewish musicians, artists and writers – the Third Reich silenced two generations of composers and, with them, an entire musical heritage. Many, who perished in concentration camps and others, whose freedom and productivity were curtailed, were fated to be forgotten after the war. Their music seemed to have passed with them, lost in endless silence.

However, more lost music has survived than was at first thought. It has taken decades of dedicated work to recover and publish it. Also, many composers were forced to flee for their lives and the lives of their families, arriving in strange new lands with only their skills as currency. We must now mitigate a great injustice by working to revive the music of those whose only "fault" was that they were Jewish, or that they were opposed to, or deemed offensive by, an authoritarian regime.

But that is not the only reason to restore these works. I believe that the spirit of this "lost generation" now needs to be heard. The creativity of the first half of the 20th century is far richer than we have been taught. Alongside Stravinsky, Strauss and other major and more fortunate figures, the varied voices of composers from Berlin, Vienna, Prague and Budapest, whether Jewish, dissident or immigrant, reveal much about the musical ferment of their time. Their music, I believe, is accessible and relevant. Further, our own American heritage owes an enormous debt to those who emigrated to Hollywood and Broadway, bringing their distinctive personalities with them, and creating a style that has since become distinctly American.

The cliché "there are no lost masterpieces" reveals our own ignorance. Entire civilizations, along with their masterpieces, have been destroyed by war since the beginning of human history. Various forms of censorship have repeatedly affected artists and works and continue to do so.

The suppression of these composers and musicians caused the greatest single rupture in what had been a continuous seamless transmittal of German classical music. This centuries-old tradition, dating from before Johann Sebastian Bach, was passed on from one generation to the next. It was nourished by the free expression of an often contentious creative exchange between conservative traditional artistic modes of expression and competing currents of innovation and iconoclasm. The policies of the Third Reich destroyed the environment in which this interchange could flourish, murdering an entire generation of its greatest talents, uprooting a garden with its creative polemics and dialectics, forcing those who survived to scatter where there was no comparable artistic milieu in which to live and create. This immense self-destructive act seriously damaged its most cherished tradition, killed its caretakers, and buried a "lost generation" and its spirit within.

There are three aspects to be taken into consideration in performing this music: moral, historical and artistic. Undoing injustice, when one can, is a moral mandate for all citizens of a civilized world. We cannot restore to these composers their lost lives. We can, however, return the gift which would mean more to them than other: to play their music.

Our perspectives on the history of 20th-century classical music are incomplete because an enormous quantity of works has remained unplayed, and the lives of its composers largely ignored. History is not only made by its "big names," its warrior kings, dictators and most famous artists, but by the collective action of all of those artists who lived in a given era. The 20th century needs to be rescrutinized after we acquaint ourselves with the voluminous music cast out by the Nazi suppression.

Neither moral nor historical considerations would be reason enough for revival were it not for the artistic quality of what was lost. This cannot be judged by a single hearing of tokenistic or uncommitted performances. Judgments, if indeed they must be made, can only be made after those performing and listening over the course of years have given the spirit of that era sufficient time to be fully digested.

By keeping alive this music and that of other victims of totalitarianism, we deny those past regimes a posthumous victory. The revival of this music can also serve as a reminder for us to resist any contemporary or future impulse to define artistic standards on the basis of racist, political, sectarian or exclusionary ideologies.

For these reasons, and many more, the work of Simon Wynberg and the Artists of The Royal Conservatory of Canada is vitally important. Through their remarkable dedication to the music of these composers, along with the scholarship, discussion and historical context provided by this series, the stories of these composers are brilliantly illuminated. With their committed, outstanding performances, in North America and all over the world, this organization gives an active meaning to the concept of "tikkun olam," repairing the world, work that can never be fully completed.

It is a distinct pleasure for me to serve as Honorary Chairman of the organization, and I welcome all who hear these concerts and attend these events in the hope that the voices of these and other suppressed composers will never again be silenced.

James Conlon, Honorary Chairman
ARC / Artists of The Royal Conservatory, Canada

THE ROYAL CONSERVATORY OF MUSIC AND "MUSIC IN EXILE"

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

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

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

The Royal Conservatory is proud to be the catalyst for a partnership that joins the Museum of Jewish Heritage and the many distinguished musicians and historians who are participating in the "Music in Exile" series. We hope the events afford the same thrill of discovery that the ARC ensemble experienced when it first began to explore this exciting and unjustly neglected repertoire.

Florence Minz
Chair of the Board

Dr. Peter Simon
President, The Royal Conservatory of Music

A MESSAGE FROM THE MUSEUM OF JEWISH HERITAGE – A LIVING MEMORIAL TO THE HOLOCAUST

Our Museum is privileged to be presenting this important concert series with the Royal Conservatory of Music, Canada (RCM). As an institution dedicated to educating the public about the Holocaust, we continually strive to find innovative ways to share this history and the stories of those who were silenced. With this series, we examine a particularly hollow silence –the silence induced by Exile in its many forms.

On this 70th anniversary of Kristallnacht, the night of broken glass – of shattered synagogue windows, of demolished storefronts – we recall the hideous cacophony of destruction that signaled the beginning of the end for Jews in Europe. We recall the thousands who were murdered, driven to suicide, imprisoned, beaten, or forced to leave their homes and their possessions. We recall the destroyed synagogues and the darkest events that Kristallnacht heralded. This concert series allows us, through the power of music, to reflect on, and to mark, this anniversary in a very special way.

Sadly, we also reflect upon the fact that with each passing anniversary, we lose more and more survivors, who link us with the past. Through them, we have always had the opportunity to hear, in their own words, about their personal experiences, and we realize that someday they will no longer be here. We have a sacred obligation to survivors to tell their stories and to carry on their passion and commitment. The RCM feels a similar obligation to the composers, whose works will be performed this week.

We are honored to be able to present neglected and never-before-performed works by artists who hid, went into exile, withdrew, or were imprisoned. These wonderful composers gave us their music, and we are proud that, through our meaningful partnership with our friends of The Royal Conservatory of Music, we are able to present this series. We hope that we honor their music and their memory.

Robert M. Morgenthau
Chairman

David G. Marwell
Museum Director

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SCHEDULE OF EVENTS

SUNDAY NOVEMBER 9

CONCERT 1: 2:30 PM
GERMANY–MUSICAL EXILE AND RESISTANCE

Remarks by Ernest Michel, Museum Trustee and witness to *Kristallnacht*

MUSIC IN EXILE introduced by JAMES CONLON

WALTER BRAUNFELS [1882 – 1954]
String Quintet in F Sharp Minor, op. 63
US Premiere

ADOLF BUSCH [1891 – 1952]
String Sextet in G major, op. 40
NY Premiere

ARC ENSEMBLE

MONDAY NOVEMBER 10

LECTURE 1: 6:00 PM
Dr. Michael Beckerman
"A Czech Gershwn in New York"
The fascinating story of the versatile Jaroslav Ježek whose anti-fascist activity forced him to flee Prague. He emigrated to New York in 1938 where he died three years later. Dr. Beckerman is Professor of Music at NYU and an authority on Czech music.

CONCERT 2: 7:00 PM
CONTINENTAL BRITONS

ROBERT KAHN [1865 – 1951]
Suite for violin and piano op. 69
US Premiere

MÁTYÁS SEIBER [1905 – 1960]
Divertimento for clarinet and string quartet

FRANZ REIZENSTEIN [1911 – 1968]
Piano Quintet in D major, op. 23
NY Premiere

ARC ENSEMBLE

TUESDAY NOVEMBER 11

CONCERT 3: 7:00 PM
A POLE APART–MIECZYSŁAW WEINBERG [1919 – 1996]

Sonata for clarinet and piano op. 28

From Zhukovsky's Lyrics op. 116, vocal cycle for bass and piano

Quintet for piano and strings, op. 18

ARC ENSEMBLE
James Anagnoson piano, **Marie Berard** violin, **Steven Dann** viola, **Bryan Epperson** cello, **David Hetherington** cello, **David Louie** piano, **Erika Raum** violin, **Yosef Tamir, Joaquin Valdepeñas** clarinet, **Dianne Werner** piano, **Robert Pomakov** bass

WEDNESDAY NOVEMBER 12

LECTURE 2: 7:00 PM

Gottfried Wagner – Entartete Musik

70 years after the November pogrom of 1938 – *Kristallnacht* – the musicologist, stage director, co-founder of the post-Holocaust dialogue group, and great-grandson of Richard Wagner, discusses the historical, artistic and ethical relevance of entartete (degenerate) music for a contemporary audience.

THURSDAY NOVEMBER 13

LECTURE 3: 6:00 PM

Bret Werb "We Will Never Die"

An examination of the staging, repercussions and influence of We Will Never Die, the massive 1943 propaganda pageant assembled by Kurt Weill and Ben Hecht in order to alert America to Nazi Germany's extermination of the Jews. Bret Werb, resident musicologist of the US Holocaust Memorial Museum, draws on contemporary photographs, newsreels and a rare broadcast recording.

CONCERT 4: 7:00 PM
EXILES TO AMERICA

MARIO CASTELNUOVO – TEDESCO [1895 – 1968]
Ballate dell'esilio (Guido Cavalcanti)
for baritone and guitar

HANNS EISLER [1898 – 1962]
Three Songs (Bertholt Brecht)
arr. for baritone and guitar

WALTER ARLEN [B. 1920]
The Poet in Exile (Czesław Miłosz)
for baritone and piano
World Premiere

Chris Pedro Trakas, baritone
Simon Wynberg, guitar
James Anagnoson, piano

MARC NEIKRUG [B. 1946]
Through Roses

Marc Neikrug, conductor
Saul Rubinek, actor and director
Daniel Phillips, violin

THROUGH ROSES ENSEMBLE
Steven Tenenbom viola, **Timothy Eddy** cello, **Tara Helen O'Connor** flute, **Steve Taylor** oboe, **Alan Kay** clarinet, **Anne-Marie McDermott** piano, **Jonathan Haas** percussion

MEIR ORKIN WITH HIS MOTHER LEIBA, WALKING TO THE BIALYSTOK TRAIN STATION FROM WHERE HE BEGAN HIS JOURNEY TO PALESTINE

IMAGE COURTESY OF USHMM

INTRODUCTION

SIMON WYNBERG

RACE

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

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

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

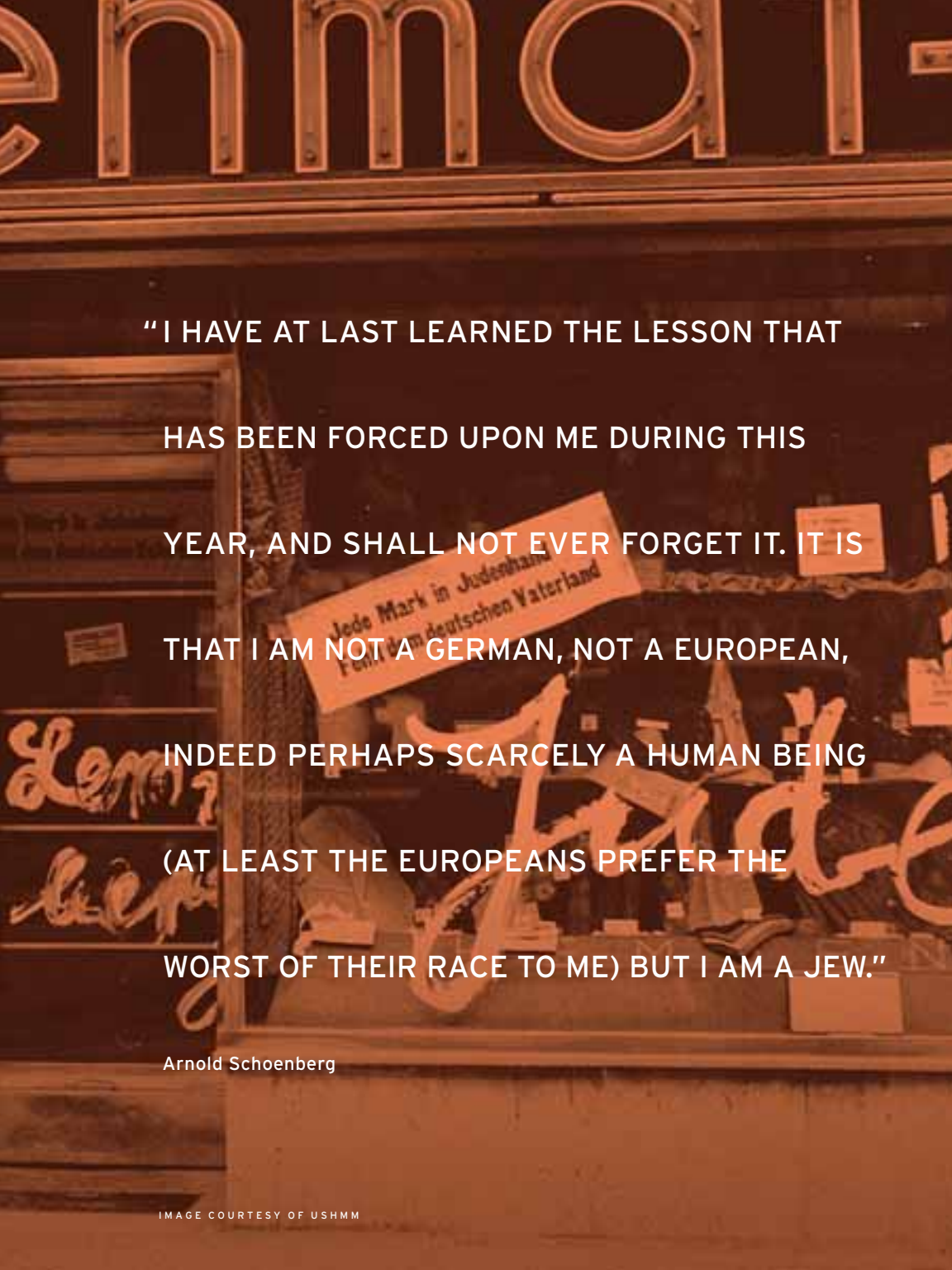
By the late 19th century, antisemitic descriptions of the Jew as predator (political and sexual), scavenger, and global conspirator were already well-developed. By the 1930s, this animus was institutionalized, as the Nazis introduced graduated policies of exclusion, persecution and deportation. Jewish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

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

Hanns Oberlindober, Nazi propagandist, 1940

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

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



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

Arnold Schoenberg

IMAGE COURTESY OF USHMM

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

Ernst Toch to Arnold Schoenberg

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

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

If the output of Felix Mendelssohn, dead since 1847 and a major German composer, could be extracted from the repertoire, what chance then for works

"I think that Mendelssohn will survive Hitler."

Erich Korngold on his arrival in America

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

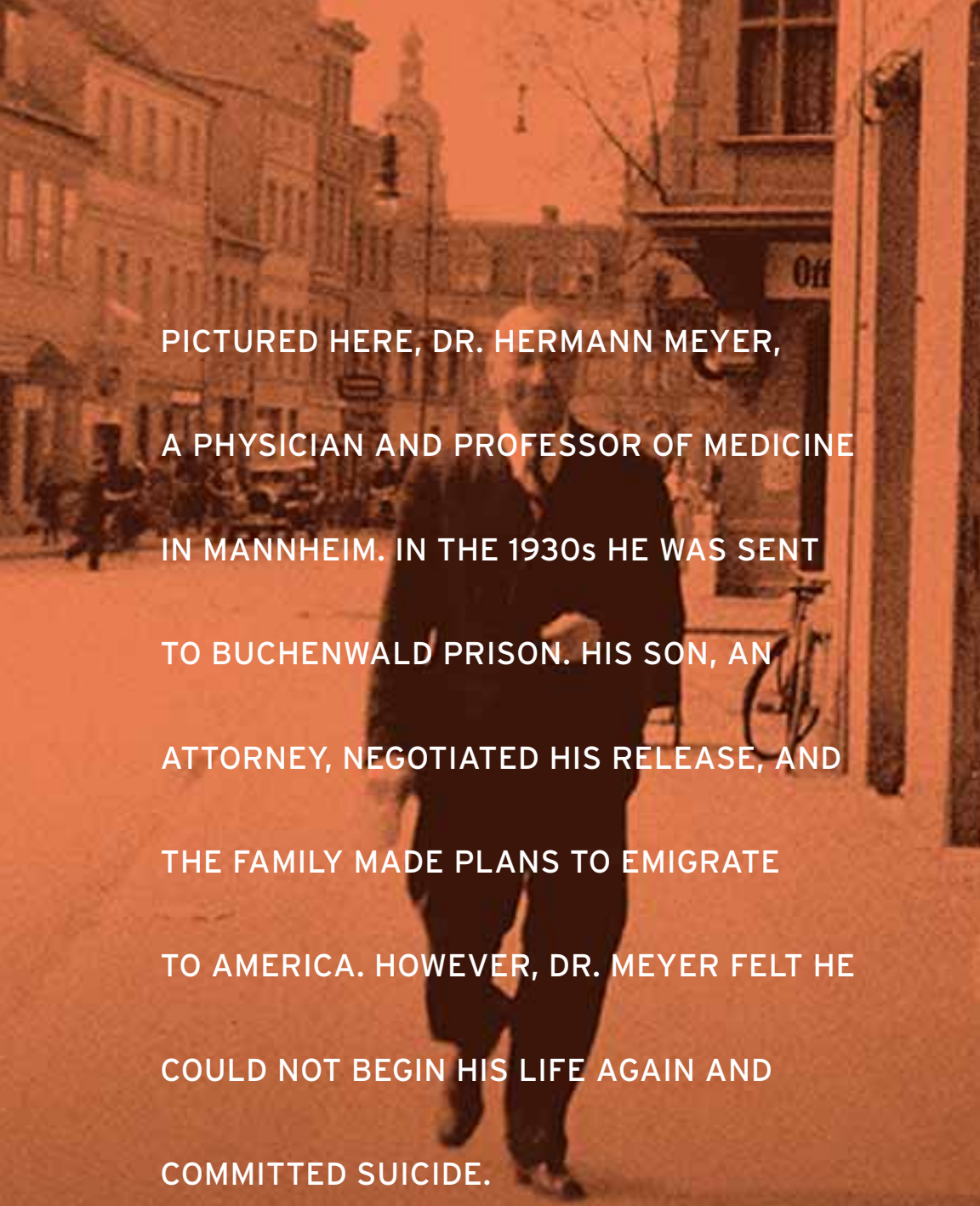
In July 1937, the propaganda ministry under Joseph Goebbels opened an exhibit of *Entartete Kunst* (Degenerate Art) in Munich. Expressionist, cubist, dadaist and surrealist art works had been assembled from all over Germany for the purpose of excoriating their creators and indoctrinating the public.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

In May 1938, following the success of this venture, Hans Severus Ziegler, the General Manager of the National Theatre in Weimar, created the *Entartete Musik* exhibition in Düsseldorf. The exhibition aimed to define degenerate music and to legitimize and augment the Nazis' propaganda. Naturally, jazz,

"Intellectual activity is a danger to the building of character."
Joseph Goebbels

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

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



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

IMAGE COURTESY OF USHMM

Arnold Schoenberg

but only in the context of German legislation, and always under absolute German control. Monitoring the *Kulturbund* was complicated by having to confirm that only Jews were participating, both as performers and audience members.

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

Richard Wagner

He joined Beethoven, Strauss and Wagner – many of whose most ardent supporters were Jewish – all of whom overlooked Wagner's avowed antisemitism.

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

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

EXILE

As Hitler cheered Germany's resident antisemitism to a malignant roar and accelerated the scope of the 1933 race laws, Jewish emigration increased. There were some 540,000 Jews in Germany at the start of 1933 – about 1% of the total German population, and proportionately fewer than the number of German-speakers in present day Canada. Within a year 37,000 had emigrated. But over the next four years, these numbers actually decreased to between 21,000 and 25,000. Saul Friedländer (*Nazi Germany and the Jews*) explains that despite the increasingly discriminatory laws, economic inequity, segregation and overt persecution, most Jews felt that they could "weather the storm". While there was increasing anxiety, there was little outright panic. Many among the intelligentsia had long questioned the durability of the NDSAP. After all, it had started off as little more than a gang of opportunistic thugs under the leadership of a rather flabby, ill-educated corporal.

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

Sebastian Haffner, *Defying Hitler*

Hitler suggested, to them at any rate, something rather less than charisma. Even given Germany's parlous economic state and mounting unemployment, few thought that hoarse rabble-rousing could threaten President Hindenburg's conservative status-quo, fewer that Hitler would develop into a nation-builder or populist *Führer*.

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

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

Zemlinsky to his wife Louise while walking down Broadway

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

IMAGE COURTESY USHMM

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

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

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

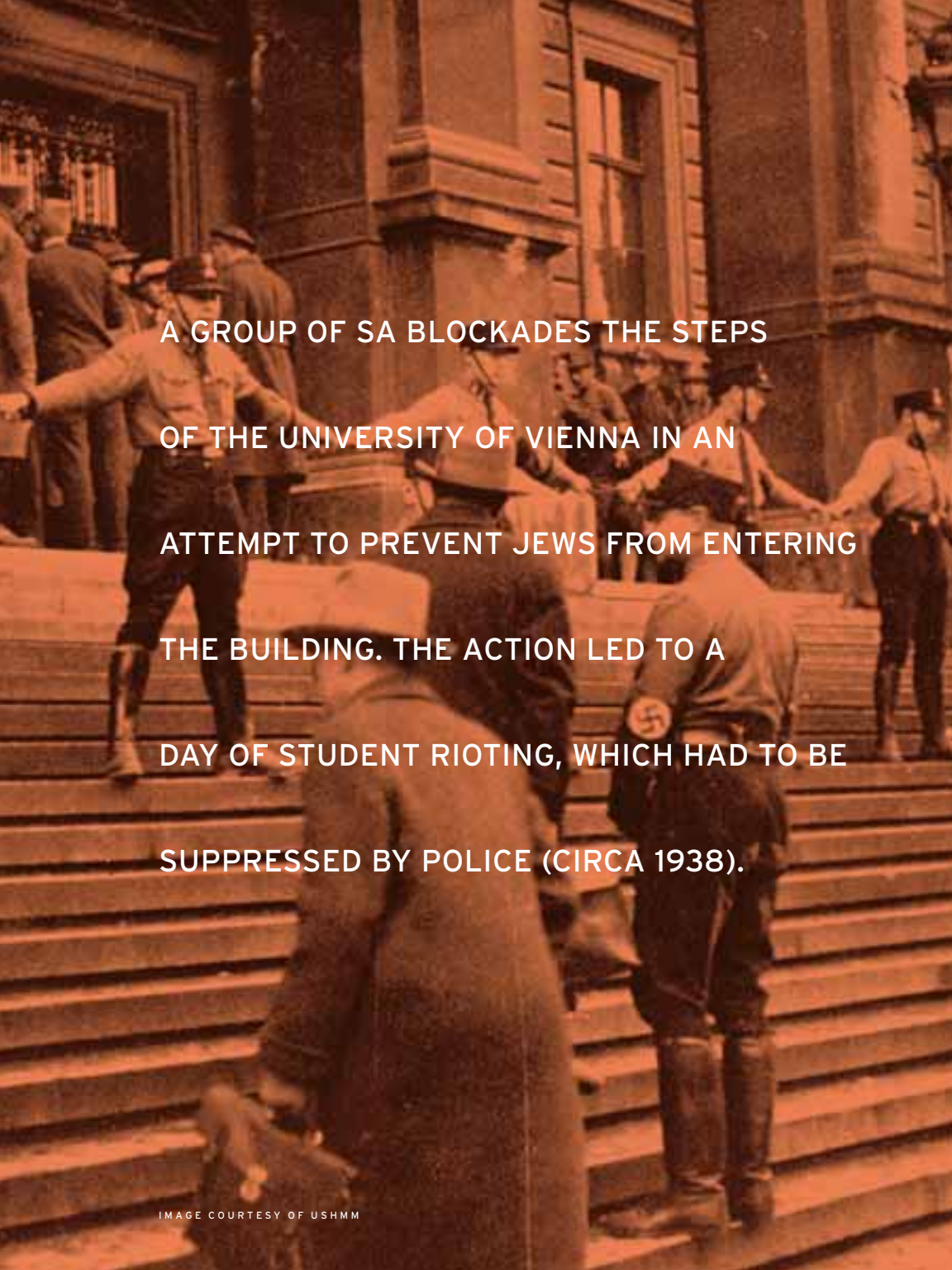
Before the Deluge, Otto Friedrich

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

"*Most Jews consider themselves lucky if they can get across the border with 6%–8% of their original possessions. A Jew of moderate circumstances desiring to leave Germany must first surrender 25% of his capital [the flight tax or* Reichsfluchtsteuer*]. Then, after he has liquidated the rest of his assets, generally at considerable loss, he must either buy German goods for his personal use abroad (and pay 100% tax) with the remainder or accept German blocked-marks in exchange, since Nazi currency restrictions forbid the export of more than $12–$24 in cash after payment of passage. These blocked-marks may be sold only to the German Government Bank at a 92% discount. Last week it was revealed that since the start of the Nazi regime more than $500,000,000 worth of refugee property has been put under Government control.*"

Time Magazine September 6, 1938

Once the NDSAP had purged itself of all internal dissent and entrenched its power, its approval rating began to soar, Hitler's massively so. The average German citizen heard little domestic disfavour, and the occasional rumble of foreign criticism was dismissed by a cowed and muzzled press. Germans greeted the cancellation of their reparation commitments (which had been running at two billion marks per annum); the annulment of the demands of Versailles;



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

IMAGE COURTESY OF USHMM

Lion Feuchtwanger

the massive decrease in unemployment and the beginning of rearmament and conscription, as revivifying and regenerative achievements. The 1936 Berlin Olympic Games were both a masterpiece of Nazi public-relations and a triumph for German athletics. That year, as Hitler's troops entered the demilitarized Rhineland, and in 1938 marched into Austria, the rattling of sabres was barely audible in Berlin or Munich. In a letter composed in Switzerland en-route to California, the writer Lion Feuchtwanger remained convinced that common sense would prevail and that a Nazi presence could last no longer than a few years. He was by no means alone in this thought.

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

While many professional Jews prevaricated, prominent intellectuals and artists, particularly those who leaned a little too far to the left, often had little choice but to leave. Otto Klemperer, Bruno Walter, Kurt Weill and Berthold Brecht emigrated within two months of Hitler's accession and were quickly supported by a sympathetic Toscanini, who immediately cancelled his Bayreuth appearances, and Fritz Busch, who refused to deputize for him. Both were deeply anti-fascist and strongly supportive of Jewish artists — Toscanini conducted the Palestine Philharmonic Orchestra's inaugural concert in 1936 and championed its growth thereafter. The list of illustrious émigré conductors was augmented by George Szell, William Steinberg, Efrem Kurtz, Antal Doráti, Pierre Monteux and Dmitri Mitropoulos.

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

Joseph Goebbels, 1944

Adolf Busch (Fritz's brother), a non-Jewish violinist and a favourite of Hitler's, refused the *Reichsmusikkammer's* instructions to replace the Busch Quartet's Jewish violist and cellist with Aryans for their forthcoming German tour, observing tartly that the "Heil Hitler" which concluded the request was an insult to any decent German. Adolf, who married Irene Serkin, daughter of the pianist Rudolf, in 1935, was stripped of his German citizenship shortly thereafter. Max Reinhardt, a founder of the Salzburg Festival and one of the most influential theatre directors in Europe, also left for America in 1933 and within the year had staged his sumptuous production of *A Midsummer Night's Dream* at the Hollywood Bowl. News of its success precipitated a storm of attention in Germany and further catalyzed efforts to emigrate. In May, Max Liebermann, one of the country's most eminent artists and the honorary president of the Prussian Academy of Arts, was forced to resign. He died unacknowledged two years later. Arnold Schoenberg, who was working on *Moses und Aaron* in Paris during the Spring of 1933, received a message from Berlin dismissing him as an Academy professor and suggesting that he not return. Artur Schnabel's series of radio broadcasts traversing the complete Beethoven Sonatas was cancelled midway (ironically with a performance of no. 26, *Les Adieux*). Other émigré virtuosi to the US included the cellists Gregor Piatigorsky and Emanuel Feuermann, the Budapest, Roth and Kalisch String Quartets and most of Germany's (and therefore the world's) leading musicologists and theorists – among them Curt Sachs, Willi Apel, Alfred Einstein, Manfred Bukofzer, Emanuel Winternitz and Leo Schrade.

Jews who played a prominent part in Germany's cultural life, and particularly those who represented it on the international stage, were an embarrassment to the Reich – their acclaim a conspicuous contradiction of Hitler's anti-semitic screeds. As Minister of Propaganda and Public Enlightenment, Goebbels now

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

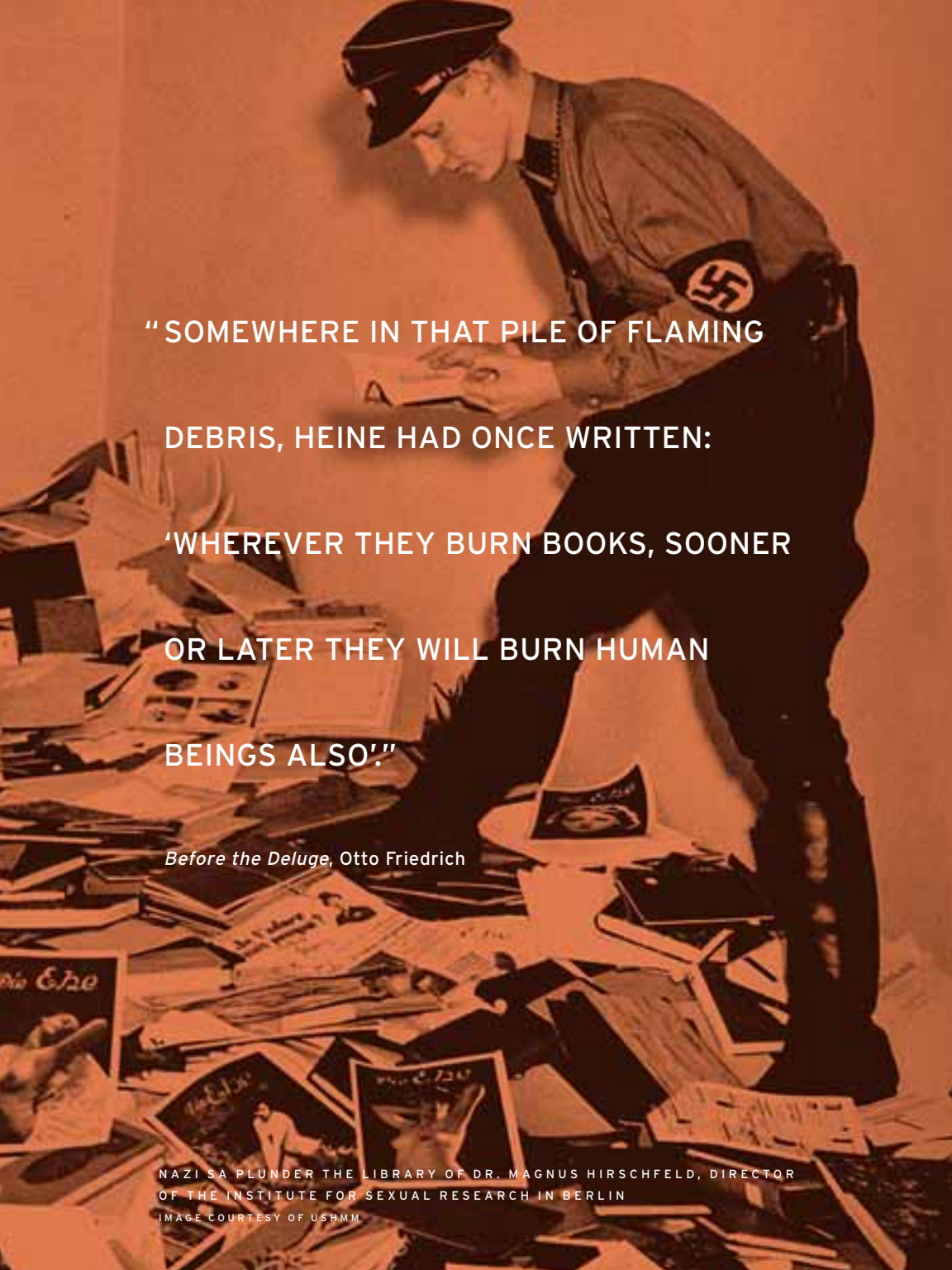
Joseph Goebbels in a speech to students, May 1933, Berlin.

had the opportunity to exact revenge on the (mainly Jewish) academics who had once spurned his own work, and the means to dissolve the influence of the Jews and "Cultural Bolsheviks" – those inquisitive, tolerant intellectuals whose very existence threatened the ramshackle scaffold of National Socialist ideology. One of the purest expressions of this bigotry arrived on May 10, 1933, when across Germany thousands of books considered toxic to the well-being of the German *Volk* were ordered destroyed. Volumes by writers as diverse as Karl Marx, Sigmund Freud, Heinrich Mann, Stefan Zweig, H.G. Wells, Jack London, Lion Feuchtwanger and Ernest Hemingway (often authors whom Goebbels personally loathed) went up in huge public pyres. The barbarism of the Nazi book-burnings galvanized foreign intellectuals. Otto Friedrich later observed:

"*Somewhere in that pile of flaming debris, Heine had once written: 'Wherever they burn books, sooner or later they will burn human beings also'.*"

Before the Deluge, Otto Friedrich

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



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

Before the Deluge, Otto Friedrich

NAZI SA PLUNDER THE LIBRARY OF DR. MAGNUS HIRSCHFELD, DIRECTOR OF THE INSTITUTE FOR SEXUAL RESEARCH IN BERLIN

IMAGE COURTESY OF USHMM

Varian Fry

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

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

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

Ira Hirschmann

always the destination of choice, soon followed. Would-be emigrants applied for visas to places as far and as foreign as Shanghai, Buenos Aires, Lima and São Paulo. Ira Hirschmann, an American Jew who, in the summer of 1938, came to Europe for the Evian conference – an abortive effort to ameliorate the plight of European refugees – describes a brief trip to Vienna, where he succeeded in saving several members of his wife's family.

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

Caution to the Winds, Ira Hirschmann

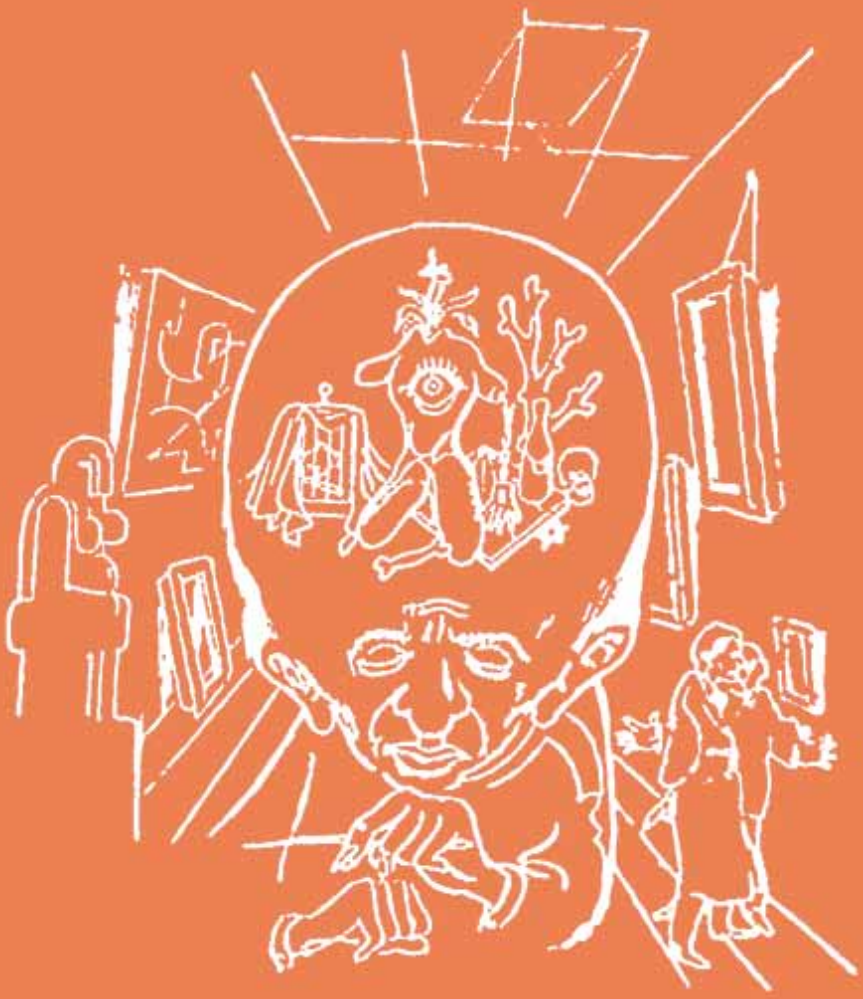
Although Americans now like to believe that they welcomed foreign artists and academics, the truth is rather different. In fact the Academic Assistance Council was obliged to circumvent appeals from the Emergency Committee *not* to send more academics, as younger faculty in particular regularly opposed the appointment of foreign and often more experienced scholars. And so the Council granted travel expenses on an individual basis, on the understanding that émigrés would search for their own employment on arrival in America. Ultimately, of the over 6,000 submissions to the Emergency Committee, only 355 received assistance. Salaries were low. Ernst Toch who occupied the Alchin chair in composition at the University of Southern California received just $1,500 a year, a figure which was considered acceptable for an émigré scholar.

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

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

Antisemitism was not confined to Germany. Indeed polls taken in the 1930s suggest that almost half of the American population viewed Jews as "dishonest or greedy", a very different outlook compared to the more tolerant British. By November 1938, according to the National Research Center in Chicago, 94% of the American public disapproved of the Nazis' treatment of Jews but, depressingly, 72% opposed the raising of immigration quotas. Given the already high rate of unemployment, some Jewish Americans feared that antisemitism would escalate as the number of Jewish refugees increased. By the beginning of the war, 90,000 Jews had arrived in America. 300,000 had actually sought asylum.

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



Der Jude als Halbkünstler

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

While New York offered a broader range of musical opportunities, Los Angeles' were centered around Hollywood, controlled almost exclusively by Jewish entrepreneurs, vaudevillians and studio heads: Sam Goldwyn (née Gelbfisz) Harry Cohn, Adolph Zukor, Louis Meyer (née Eliezer Meir) and Jack Warner (née Izhak Eichelbaum). They supported hundreds of refugee musicians, both in the studio orchestras, and as staff composers and orchestrators. During the 1930s, émigré composers like Korngold, Tiomkin, Rózsa, Waxman and Castelnuovo-Tedesco (who mentored a generation of film composers) created and defined Hollywood's musical sensibility — the "talkies" had arrived in 1929 — and soon established the repertoire of musical/dramatic cues and signifiers with which we are now so familiar.

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

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

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

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

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

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

Because there were few opportunities for ad-hoc intellectual discussion – nothing that approximated Vienna's café society – and little of the European sensibility that considered music and culture not just central but indispensable to life, socializing adapted. It became more organized, less organic, and it was not uncommon for émigrés to gather over *Linzer Torte* and coffee in Beverly Hills or Santa Monica with German – as Dione Neutra describes – the sole lingua franca. Then there were the obligatory "schmooze" parties that émigrés were obliged to throw in order to court Hollywood influence. Eric Zeisl, who held several, came to describe California as "ein blaues, sonniges Grab" (a blue and sunny grave) and Arnold Schoenberg, although forever grateful for an American haven, expressed similar feelings of alienation in 1934.

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

The upheaval and emotional trials of relocation – often accompanied by an inculcated fear that somehow this new-found sanctuary might be withdrawn; the pressure of finding work (or of having too much of the wrong kind) and the estrangement and uncertainty of watching the war unfold from the other side of the Atlantic, all combined to render composers less productive.

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

Rudolf Hoess, Commandant of Auschwitz, in his autobiography

Expectations of career, wealth and stability began to fray, and the old aphorism that "only in America" could one fulfill extravagant dreams, began to ring hollow. After the war, as the Allies revealed the full extent of Nazi atrocities, and as émigrés pieced together the chronologies and the fates of their relatives and friends, their sense of isolation deepened. For the many who had entertained ideas of returning to Europe and resuming their old lives, the devastation of cities, institutions and infrastructure; the economic privations, and the destruction of communities, transformed that hope into no more than a chimera. That said, some did return, Alexander Tansman in 1946 to his beloved Paris, and Ernst Toch, for a time, to Vienna.

The Reich's expulsion of Jewish musicians was an incalculable loss: myriad lives cut short; thousands of works unwritten and vast human potential unfulfilled. However, it is difficult to imagine the development of the musical arts, particularly in North America, without the participation and influence of the exiled. How would film music have evolved (and film itself for that matter) or musicological and theoretical studies? What directions would composition have taken without the influence of Arnold Schoenberg? How would the Broadway musical have sounded without Kurt Weill, or orchestras without the hundreds of émigré musicians and conductors? Gustave O. Arlt, first president of the Council of Graduate Schools, included the following observations in his speech at the Writer's Congress held in Los Angeles in October, 1943:

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

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

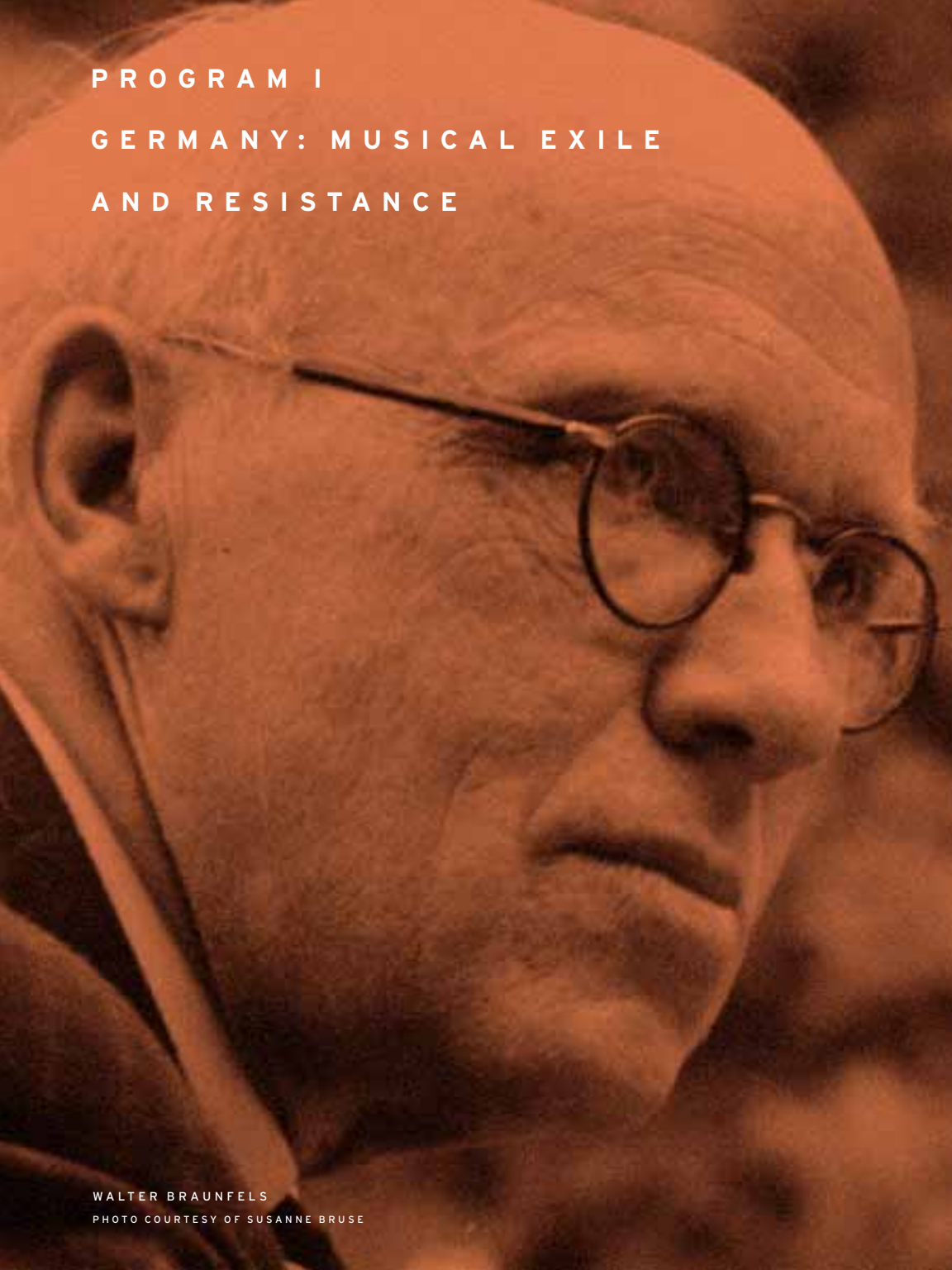
"For the works of the creative spirit last, they are essentially imperishable, while the world-stirring historical activities of even the most eminent men are circumscribed by time."

Bruno Walter

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

PROGRAM I

GERMANY: MUSICAL EXILE AND RESISTANCE



WALTER BRAUNFELS

PHOTO COURTESY OF SUSANNE BRUSE

WALTER BRAUNFELS [1882–1954]

STRING QUINTET IN F SHARP MINOR, OP. 63

Allegro
Adagio
Scherzo
Finale – Rondo

Erika Raum violin I, **Marie Bérard** violin II, **Steven Dann** viola
Bryan Epperson cello I, **David Hetherington** cello II

INTERMISSION

ADOLF BUSCH [1891–1952]

STRING SEXTET IN G MAJOR, OP. 40

Allegro
Molto adagio e cantabile
Presto
Allegro con spirito

Erika Raum violin I, **Marie Bérard** violin II, **Steven Dann** viola I
Yosef Tamir viola II, **Bryan Epperson** cello I, **David Hetheringon** cello II

GERMANY: **MUSIC EXILE AND RESISTANCE**

KARL MUCK CONDUCTS THE LEIPZIG GEWANDHAUS ORCHESTRA. HITLER IS IN THE FRONT ROW ON THE AISLE.

IMAGE COURTESY OF USHMM

PROGRAMME I

GERMANY: MUSIC EXILE AND RESISTANCE

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

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

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

Kleine Schriften, Karl Amadeus Hartmann

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

WALTER BRAUNFELS

Walter Braunfels was born in 1882 in Frankfurt am Maine. His mother, a great niece of Louis Spohr (a contemporary of Beethoven's) had been an intimate of both Clara Schumann and Franz Liszt. She provided Walter with his basic musical training. His father, who was Jewish, was renowned as the German translator of *Don Quixote* and died when Walter was just a boy. Piano lessons at Frankfurt's Conservatory with James Kwast were followed by studies at the University of Munich where, unsure of his musical potential, he studied law and economics. A production of Wagner's *Tristan und Isolde* provided the necessary inspiration and in 1902 Braunfels left for Vienna, where he resumed formal piano studies with the legendary Theodor Leschetizky. Composition lessons with Karl Nawratil continued in Munich with Ludwig Thuille. After

Bruno Walter

serving in the First World War he joined the Catholic church, and a religious ardour informs much of his work. Braunfels' first major success came in 1920 with the premiere of *Die Vögel* (based on Aristophanes' *The Birds*). Bruno Walter conducted the opera's premiere in Munich – where there were over 50 subsequent performances – and further productions were mounted in Cologne, Berlin and Vienna. The success propelled Braunfels into the same musical orbit as Franz Schreker and Richard Strauss, and by the late 1920s conductors such as Hermann Abendroth, Wilhelm Furtwängler, Eugen Jochum and Otto Klemperer were all programming his works.

In 1934 the Nazis dismissed Braunfels from his job as co-director of the Cologne Conservatory – neither his conversion to Catholicism nor his service in the First War had militated in his favor. Braunfels, who like Hartmann was reasonably secure financially, continued to compose, although his name soon slipped off German programs. By 1937 he had moved to Überlingen, a small town on Lake Constance. That year he met Bruno Walter in Holland, who agreed to conduct the opera *Der Traum ein Leben* as part of Vienna's 1938 opera season. But the plan was thwarted by the *Anschluss* and the *Reichsmusikkammer's* comprehensive ban of any musical appearance by Braunfels.

Braunfels' choice of Joan of Arc as the subject of his next opera *Szenen aus dem Leben der heiligen Johanna* ("Scenes from the life of the holy Joan") fit well with his artistic and geographical isolation, and he provided his own text based on the actual 1641 trial transcripts (something Carl Dreyer had done for his film on the same subject). Significantly, *all* his major chamber music dates from this period of inner migration: the String Quartets opp. 60 and 61 as well as the Quintet included on today's program.

The String Quintet in F Sharp Minor, op. 63 certainly betrays the influence of Strauss and Schreker, not to mention Wagner, and, in the slow movement particularly, Johannes Brahms. On hearing an unknown work by an unplayed composer – and the present performance is probably the first in the U.S. – one is instinctively tempted to compare the new with previous musical experiences, a process which can be reduced to a kind of "spot-the-composer" parlour game.

Walter Braunfels

There are of course no wholly original voices, and all art must either follow or react to something pre-existing. The hints of other composers do not turn Braunfels into an epigone, in fact all his works possess a rare directness and invention. The Quintet fits the traditional four movement scheme, although its material is mainly drawn from the opening statement of the first movement, a 15-minute journey that is both exquisitely paced and consistently engaging. Braunfels' harmonic mastery is married to a brilliantly subtle rhythmic sense, perhaps most obviously demonstrated in the *Scherzo*. The Finale, as infectious a barnstormer as one will find in the late-Romantic string repertory, again reveals Braunfels' acute dramatic sense, served by apparently limitless musical ideas and technical resourcefulness. On a first hearing the Quintet's detail is challenging to assimilate – it is certainly demanding to play – yet ultimately its rewards are huge. Composed in 1945 (and published in 1951) its expressive beauty and luxuriant Romantic language would once have led many to damn and dismiss the piece as nothing more than an anachronism. Half a century later we are more likely to hear the work with a ration extra of honesty, and to appreciate the composer's genuine intention: not the provision of an essay that represents the ideals of a particular school; nor a catalogue of accents, or a tribute to his favourite colleagues, but rather a heartfelt declaration of his own ideas expressed in a confident voice. In Braunfels' case, a voice that is unusually rich and creative.

ADOLF BUSCH

Busch's reaction to Nazism and its racial ideology was not simply one of moral revulsion. That the well of German culture, so profound in its philosophy, history and learning – and he one of its more famous musical ambassadors – could be fouled by a polity so insidious and inglorious, made him feel personally embarrassed:

"*[Adolf's] sense of shame was difficult for an onlooker to witness. We were all in this chaotic mess, without future and facing every imaginable difficulty. We were the persecuted but he felt responsible. He was ashamed to be a German.*"

Maltschi Serkin, as quoted in *Artists in Exile,* Joe Horowitz

ADOLF BUSCH
IMAGE COURTESY OF DR. ANTHONY FEINSTEIN

Adolf Busch

Busch was tall, strong-jawed, blonde; an Aryan who embodied all the finest characteristics of the German string tradition. "Unser Deutsche violinist", declared Hitler. And with this proud expression of ownership is the implicit relief that unlike many of Germany's virtuosi, Busch was not Jewish. Busch's repertoire concentrated on the core Austro-German tradition, including not only all the major violin concertos and sonatas but most of the chamber repertoire as well. His playing deferred *a priori* to the composer and embodied an elegance, restraint and intelligence; qualities which made the teenage virtuoso Rudolf Serkin a natural choice for his recital partner.

Busch's immediate family was intensely musical. His father was a well-regarded violin maker and instrument repairer; his siblings were all exceptionally accomplished. Adolf's brother Fritz (1890–1951) became one of the twentieth century's major conductors and the artistic force behind the creation of Glyndebourne; Willi (1893–1951), a Shakespearean actor, Hermann (1897–1975) a cellist and member of the Busch String Quartet, and Heinrich (1900–1929) a pianist and composer. Adolf was born in 1891 in Siegen, Westphalia, the birthplace of Peter Paul Rubens, and was enrolled at the Cologne Conservatory (75 km to the west) at the age of 11. Here he studied the violin with Willy Hess and Bram Eldering, both disciples of Joseph Joachim (the dedicatee of Brahms' violin concerto), while Fritz Steinbach, another distinguished Brahmsian. taught Busch conducting and composition.

By 1912, at the age of 21, Busch was leading the Konzertverein Orchestra in Vienna (the precursor of the Vienna Symphony) under Ferdinand Löwe. From this august ensemble was born the Wiener Konzertvereins-Quartett which Busch led until the outbreak of war. By 1918 he was teaching the violin at the Berlin Hochschule für Musik where he took over from the French virtuoso Henri Marteau.

During the 1920s and early 1930s Busch became one of Europe's most sought-after soloists, performing with all the major orchestras and conductors in a fearsome schedule of almost continuous back-to-back concerts – he played the Beethoven concerto at least four-hundred times during this period (not counting

Rudolph Serkin

the open rehearsals that were the rule in Germany), and these engagements were complemented by tours with the Busch Quartet, which had re-formed after World War I. Busch acquired a reputation for readings that possessed not just a wonderfully judged sense of musical line and architecture but, as the critic and music historian Tully Potter has observed, a stylistic sensibility that within the context of *Werktreue* (faithfulness to the original text) always admitted a charm and geniality. The Busch Quartet's extraordinary recordings of the Beethoven quartet canon remain a vital legacy.

"Busch never confused being serious with being solemn. He started with an attitude of complete fidelity to the score, but this was only the beginning. A Busch journey through the great Bach solo violin Chaconne, or the fugue of Beethoven's C Sharp Minor quartet, would become a search, a pilgrimage in which the music emerged as if it were being composed on the spot. He saw, with complete honesty and directness, right into the heart of Beethoven's musical intentions. Nowhere is this better illustrated than in the B flat quartet, with its kaleidoscopic changes of mood ranging from the angry to the fantastical, from the humorous to the sublime."

Liner notes to the original LP issue of Beethoven's Quartet op. 130, Tully Potter

Busch's refusal to replace the two Jewish members of his quartet with Aryans, and his dismissive attitude towards the *Reichsmusikkammer* and the Nazi status quo – at a concert in Stuttgart in 1933, he publicly admonished an audience member for giving the Hitler salute – did not augur well for a continuing career in Germany. The swift arrival of anti-Semitic statutes and attacks on Jewish businesses led him to cancel all his German concerts (as did his brother Fritz, who went on to develop a career at the *Teatro Colón* in Buenos Aires). Busch's citizenship was withdrawn the same year and he moved to Basel in neutral Switzerland. His stand cost him at least half his annual income, a figure further reduced by his subsequent boycott of Italy and, with the *Anschluss,* Austria.

In the mid-1930s, he organized the Busch Chamber Players, a conductorless orchestra that gave performances of Bach and Mozart, and included musicians such as the flautist Marcel and pianist Louis Moyse, the violinist Blanche and

Max Reger

cellist Henri Honegger, and the cellist and conductor August Wenzinger. In 1939, with the onset of World War II, Busch immigrated to the United States, eventually settling in Vermont. He established a reputation as a chamber musician and recitalist, rather than a concerto soloist, and his programs eschewed the virtuoso gems and showpieces so beloved of players of the Jewish/Russian tradition, Heifetz and Milstein for example. He found the commerce of American music both foreign and distasteful: the need to play in the biggest halls for the highest fees when the music itself demanded intimacy. His major contribution to music in America was the establishment of the Marlboro Music School and Festival, which he founded with Rudolf Serkin (who had married Busch's daughter Irene in 1935).

A heart attack in 1940 further interrupted Busch's career, and a series of health problems limited his performances in the 1940s. In 1951 he visited Germany for the last time and although another major tour was planned for 1952, his poor health forced a premature retirement at the end of 1951 – he died suddenly at home on June 9, 1952.

While Busch's playing is widely available on recordings, his compositions remain largely unknown. His output was massive, especially so given his performing schedule: orchestral works, including three symphonies and a Concerto for Orchestra, concerti for violin, piano and cello, a quintet for saxophone and strings, a flute quintet, a piano quartet, a glorious early Divertimento and an array of chamber and vocal music – pieces often composed in-between engagements, on trains or boats or in hotel rooms. While his language has its roots in the polyphony of J.S. Bach and the music of the late nineteenth century – Brahms in particular – Max Reger was a critical influence in Busch's development as a composer. Their relationship began when the 17 year old Busch visited the composer and played for him – from memory – his terrifyingly difficult violin concerto. The two went on to perform widely as a duo.

Busch's Sextet, his only essay in the genre, was composed in 1928 and revised in 1933. Like all his string works, the piece is perfectly idiomatic. Its challenges lie in a polyphonic density that demands transparency, instrumental balance

J.S. Bach

and a clear separation of musical strands. It is a work written by a virtuoso violinist-composer for a virtuoso ensemble. The piece opens with a phrase of Brahmsian yearning but Busch, irresistibly drawn to exploring the implicit counterpoint of his themes, soon embarks on a series of contrapuntal expeditions. Like all great contrapuntists, Busch uses his gifts to heighten or relax musical tension: employing devices like stretto (the premature arrival of another fugal voice) and unanticipated key changes. While one is tempted to summon Brahms as a progenitor of the *Adagio molto e cantabile*, the manner in which Busch's ravishing melodies unspool is quite original, as is the fugato *Presto* movement: fleet, scintillating, full of charm and wit. But it is in the final *Allegro con spirito* that the full power of Busch's technique reveals itself. His use of fugue and counterpoint is breathtaking, both in its swerving harmonic and rhythmic momentum and in its apparent inevitability.

Although neither Busch nor Braunfels had any sympathy with the Nazi regime, they responded to it in very different ways. A bolder Braunfels might have emigrated with relative ease. A less cosmopolitan and more accommodating Busch might have held out in Germany. For many *mischlinge* ("mixed-breeds"– the Nazi's denigrating epithet for partial Jews) and even for fully Jewish Germans, the option of emigration was simply too complicated, intimidating and unpredictable to pursue – the writings of Victor Klemperer on this subject come immediately to mind. For Busch, a busy touring musician, perhaps the decision to leave came more easily. Neither was an intrinsically "better" or morally preferable choice. Both were accompanied by their own risks, their own challenges, and after the war, their own particular political and social price.

PROGRAMME II

CONTINENTAL BRITONS

MÁTYÁS SEIBER'S DAUGHTER, JULIA SEIBER BOYD, SURVEYS THE HOFFNUNG CARTOON USED TO CELEBRATE THE CENTENARY OF SEIBER'S BIRTH HELD IN 2005.
IMAGE COURTESY OF JULIA SEIBER BOYD.

ROBERT KAHN [1865–1951]

SUITE FOR VIOLIN AND PIANO, OP. 69

Romanze: Andante sostenuto – Allegretto
Scherzo: Vivace
Abendlied: Largehetto
Elfe: Molto vivace
Burleske: Allegro energico

Marie Bérard violin, **David Louie** piano

MÁTYÁS SEIBER [1905–1960]

DIVERTIMENTO FOR CLARINET AND STRING QUARTET

Toccata: Allegro
Variazioni semplici: Andante
Scherzo: Allegro
Recitativo: Introduzione – Rubato
Finale: Allegro

Joaquin Valdepeñas clarinet, **Marie Bérard** violin I
Erika Raum violin II, **Steven Dann** viola, **Bryan Epperson** cello

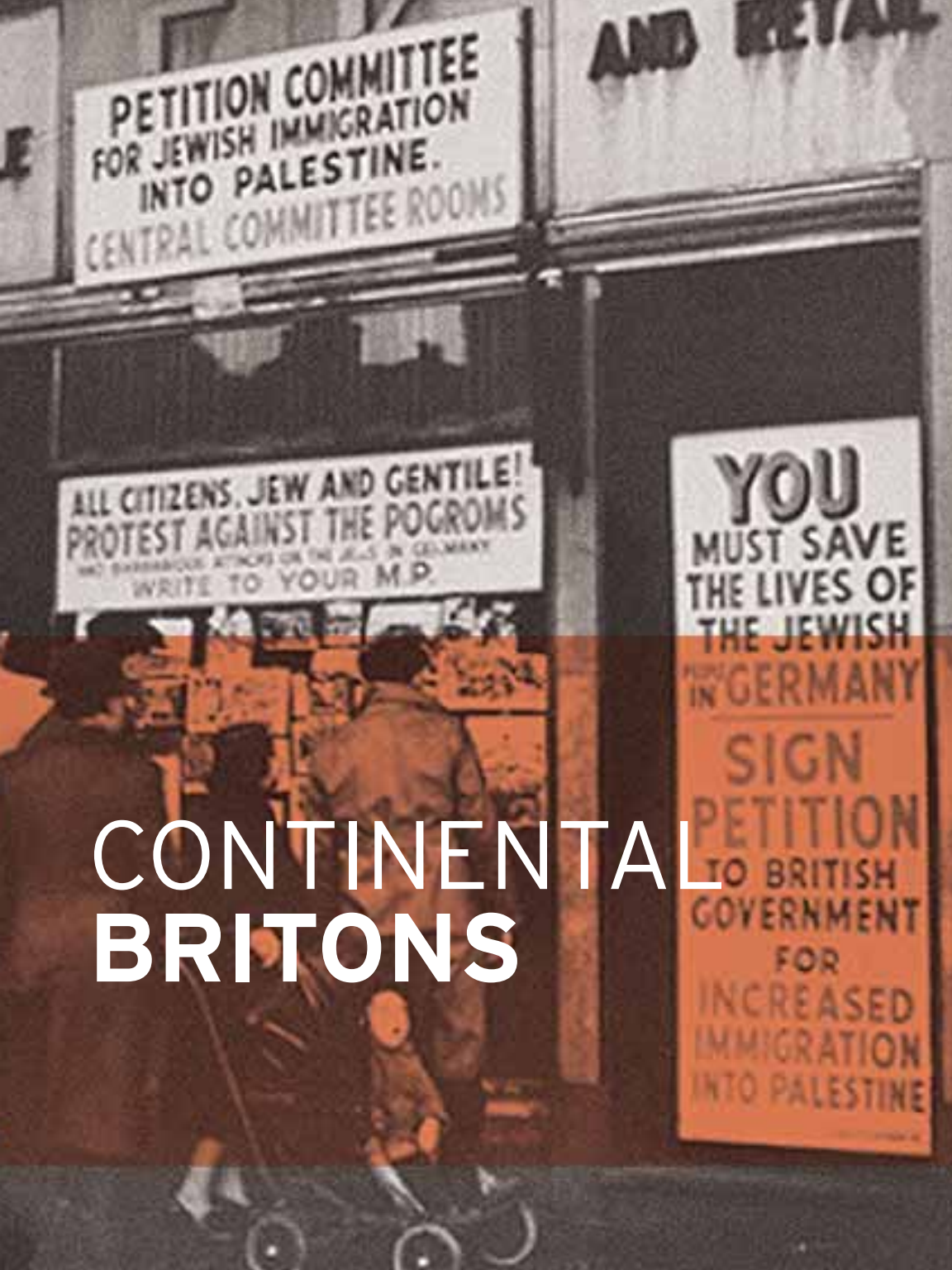
INTERMISSION

FRANZ REIZENSTEIN [1911–1968]

PIANO QUINTET IN D, OP. 23

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

Erika Raum violin I, **Marie Bérard** violin II, **Steven Dann** viola
Bryan Epperson cello, **David Louie** piano



CONTINENTAL **BRITONS**

PROGRAMME II
CONTINENTAL BRITONS

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

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

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

On arriving at British ports of entry, many refugees represented themselves as "visitors", and indeed the lull in violence that followed the antisemitic savagery

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

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

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

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

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

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

In attempting to enter Britain, members of the professional classes fared far better than the less well-educated, the unskilled, and those who simply looked "too foreign" – although there were many opportunities for women who were prepared to enter domestic service. Well-known and better-connected scientists, doctors, lawyers and business people generally experienced less trouble in

Karl Rankl

admission. The same was true for musicians of the first rank; for example, the philosopher/musician Theodor Adorno, the composers Kurt Weill, Ernst Křenek, Ernst Toch, and Karol Rathaus, the pianist Artur Schnabel and the cellist Emanuel Feuermann (all of whom ultimately left for America). By 1938 the Foreign Office was describing "musicians and minor commercial artists" as "unsuitable" for admittance.

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

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

"[...] the sweepings of continental ghettos hired by Jewish financiers."
Oswald Mosley on German Jews.

established composers, Wellesz a scholar at Lincoln College, Oxford. Imprisoned with spies and Nazi sympathizers of the same stripe as those who had stolen Jewish homes and livelihoods, and murdered family members, and to be suspected of sharing similar views and loyalties, was as unfathomable as it was humiliating and degrading. Public condemnation was intense and after a few months most of the internees were released. Some re-emigrated to the dominions (several hundred perished in the Atlantic when the Arandora Star was torpedoed) – others, with quota numbers, were sent to America. These odious episodes are an indictment of Britain's wartime paranoia and heavy-handedness, a chapter that 70 years on, is still confronted with little more than nervous chair-shifting.

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

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

ROBERT KAHN

On December 19th, 1933, Robert Kahn wrote to his friend and former student Wilhelm Kempff telling him of his plans to emigrate. Reproduced in his letter is the famous six-note theme from the final movement of Beethoven's String Quartet, op. 135, with its enigmatic accompanying text: "Muss es sein? Es muss sein" (Must it be? It must be). Beethoven had titled this movement "Der schwer gefasste Entschluss" (The hard-won decision), and the quote distills Kahn's

OSWALD MOSLEY AND MEMBERS OF THE BRITISH UNION OF FASCISTS

Robert Kahn

reluctance to detach himself from the Germany that had created and sustained his rich and varied musical career. By the following year, the Reich had all but eviscerated Jewish involvement in its artistic life and forced Kahn to resign his membership of the Prussian Academy of Arts – 50 years of commitment and musical achievement invalidated and dismissed in an instant.

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

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

Born in 1865, Robert grew up in a cultural Elysium. Mannheim's artistic community was well-supported, and the Kahn family provided their seven children with constant intellectual nourishment: regular readings of Shakespeare, Goethe, Heine and Schiller, and house concerts where both local and foreign musicians performed. Theodor Sohler, a Mannheim publisher who issued some of Robert's

Johannes Brahms

adolescent pieces, established a Brahms *Freundeskreis* (Brahms appreciation society) which met regularly at his house. Here devotees, including the Kahn family, studied and discussed the master's works. Robert's formal musical education was rigorous. In Mannheim he took theory classes with Vincenz Lachner, and piano lessons with Ernst Frank and Emil Paur (who would later conduct the Pittsburgh Symphony); at Berlin's Höchschule für Musik, he studied composition with the distinguished teachers Friedrich Kiel and Woldemar Bargiel, and later in Munich, at the suggestion of the conductor Hermann Levi, with Josef Rheinberger. In Berlin Kahn also met Joseph Joachim, the dedicatee of the Brahms and Bruch violin concertos, and began a long-standing musical friendship – Joachim was the dedicatee of Kahn's fifth violin sonata and premiered his first string quartet.

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

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

Recollections of Johannes Brahms, Robert Kahn

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

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

Recollections of Johannes Brahms, Robert Kahn

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

Robert Kahn

Kahn was a fairly typical late 19th, German-Jewish musician: assimilated, non-observant, musically conservative, eager to integrate into the artistic establishment. The trajectory of his career is impressive. In 1890, just 25, the Berlin Philharmonic under the now venerable Hans von Bülow performed his E major Serenade to an enthusiastic reception. Positions in Leipzig and at the Berlin Hochschule followed – the latter at the recommendation of the noted music historian and Bach biographer Philipp Spitta. Kahn's initial duties at the Hochschule, as a substitute piano teacher, were relatively modest, but by 1912 he had become a professor of composition, and his students included the conductor Ferdinand Leitner, the composer Günter Raphael, and the violinist Karl Klinger. Kahn was also increasingly sought-after as an accompanist and chamber musician. He became a member of the Prussian Academy of Arts in 1916 and a senator the following year. By 1931 he was a consultant to the Ministry of Science, Art and Education. His works include the early E major Serenade, a piano concerto, three sonatas for violin, two for cello, four piano trios, two string quartets, four piano quartets and a piano quintet, as well as many shorter piano pieces, suites for various instrumental combinations and over 100 songs. While one cannot claim the consistency of a Brahms or Schumann, Kahn's music is always beautifully crafted and full of ingratiating, sometimes irresistible musical ideas.

The Suite for Violin and Piano op. 69 was dedicated to one of Germany's greatest violinists, Adolf Busch. Busch's String Sextet is included in the first programme of this series. Kahn's Suite op. 69 was published in Berlin in 1920 and probably composed two years earlier. It is very much part of the mid/late 19th century Romantic tradition – there are hints of Schumann *(Kinderszenen)* and Brahms (Two Songs with Viola op. 91) in the opening *Romanze,* with its gentle melodic syncopation, and echoes of Schubert in the *Ländler*-like rusticity of the extended *Scherzo*. The *Abendlied* is in essence a cradle song, while *Elfe* displays a Mendelssohnian vivacity. The work's dedicatee was almost as conservative as Kahn in his musical tastes and he would have brought to this piece not only his glorious sound and perfect intonation but a total sympathy with its musical style.

Mátyás Seiber

MÁTYÁS SEIBER

The musical world lost Mátyás Seiber in 1960 when he was killed in a car accident in the Kruger National Park, a game reserve in South Africa, where he was on a lecture tour. Although he was just 55 years old, he had achieved a remarkable amount, not just as a composer who had developed a fluency in a wide variety of musical styles, but as a pedagogue, whose generosity and insight were equally admired. The British composer Peter Racine Fricker referred to him as "the greatest teacher of the twentieth century". His death prompted both Kodály and Ligeti to compose pieces in his memory.

Seiber was born in Budapest on May 4, 1905 into a rich musical environment. His mother taught the piano, and both his brother and sister became professional musicians. At the age of ten he began playing the cello and from 1919 – 1924 he studied at the Budapest Academy – cello with Adolf Schiffer and composition with Zoltan Kodály, under whose tutelage he developed an interest in medieval plainchant, and, in his settings of national folksongs, built on Kodály and Bartók's work. Both composers were jury members when Seiber entered his Wind Sextet in Budapest's 1925 composition competition. When the piece failed to win – it was regarded as "too progressive" by some of the adjudicators – an infuriated Bartók resigned from the jury in protest.

In search of a more sympathetic musical climate Seiber left Hungary in 1927. With the help of a reference letter from Kodály, he lectured at a private school and in 1928, after touring the Americas as a cellist with a ship's orchestra, he joined the teaching staff at the Hoch Conservatory in Frankfurt, where he gave the first academic lectures on jazz in Europe. The Nazi's disapproval of both jazz and Jews led to his emigration in the fall of 1933. After returning to Budapest and visiting Russia, Seiber settled in England in 1935. His flexibility and versatility guaranteed him a living. He worked for a publishing company, composed film music, compiled a 10-part accordion tutor and, at the suggestion of Sir Michael Tippett, soon joined the teaching staff of Morley Cottage where he founded and conducted The Dorian Singers (a group who disbanded only upon his death) and in 1942 also co-founded the Committee for the

"Bitterness is a matter of taste."

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

Promotion of New Music (which became the SPNM – The Society for the Promotion of New Music). He composed his *Bassardo Suite No 2* in the same period, and completed his Second String Quartet.

Seiber was inspired by literature and, in particular, the works of James Joyce, setting excerpts from two of the Irish writer's works to music. *Ulysses* (1947) is a cantata for tenor, chorus, and orchestra, while *Three Fragments from a Portrait of an Artist as a Young Man* (1967) is scored for narrator, chorus, and orchestra. Many of his works were performed at Cheltenham, Venice, and other national and international music festivals. He married Lilla Bauer, another Hungarian émigré, and a Ballet Jooss dancer in 1947, and soon became renowned as a composition teacher, attracting pupils from all over Europe. His students included Hugh Wood, Tony Gilbert, Peter Racine Fricker, Ingvar Lidholm, Hinner Bauch, and from Australia, Don Banks. Hugh Wood noted that Seiber played an important role in music not only as a teacher, "but also as a distinguished composer, whose knowledgeable sympathy for the music of Bartók and Schoenberg alike did much to form the post-1945 generation of composers."

His work linked and developed many diverse musical influences, from the Hungarian tradition of Bartók and Kodály, to Schoenberg and serial music, to jazz, folksong, film and lighter music. A late collaboration with John Dankworth produced the *Improvisations for Jazz Band and Orchestra*. His popular hit *By the Fountains of Rome* (1956) entered the top-ten and was rewarded with an Ivor Novello Prize. His friendships and work associations embraced many soloists including Tibor Varga, Norbert Brainin, guitarists Julian Bream and John Williams, percussionist Jimmy Blades, folksinger Bert Lloyd, and the tenor Peter Pears. He also occasionally composed music for films, the best known being *Animal Farm* (1955) an animation of George Orwell's novella. Some of his lighter music, especially dance accompaniments, was published under the pseudonym George S. Mathis. While some of his serial works are more forbidding, his thoughts on the process of composing remained wholly traditional:

"*I still cannot do what so many of my younger colleagues seem to be able to do so successfully, namely to plan out the whole work on the basis of ... mathematical*

JEWISH REFUGEES PREPARE TO BOARD THE SS SERPA PINTO IN THE PORT OF LISBON, 1941.

IMAGE USHMM, COURTESY OF MILTON KOCH

Keleti Station, Budapest

or architectonic calculations. For me the art of composing is still a journey of discovery: I discover all these possibilities inherent in the material as the piece begins to grow and unfold, and then I draw the consequences from them. It means often changing and recomposing many things until everything begins to fall into place. I know that this is a much more painful and time-consuming procedure, yet I still cannot bring myself to do otherwise. After all, it is for every composer himself to decide his place between freedom and strictness: he has to learn how to be coherent and organized, without losing the ability to listen to the unexpected, unaccounted and involuntary promptings of his imagination."

From Seiber's last radio talk, reproduced in *Essays on Music,* Hans Keller

The Divertimento for clarinet quintet is more familiar in its incarnation as a piece for clarinet and string orchestra – Concertino, which dates from 1951. But the piece was initially conceived in its reduced instrumentation and was apparently sketched out in 1926 on a train journey between Frankfurt and Budapest. Seiber worked on it intermittently until 1928. The five short movements make up a neo-classical suite that is worlds away from Robert Kahn's, composed a mere ten years earlier. There are certainly elements in the opening *Toccata* which suggest the motion of a train: the spinning wheels, represented by the sixteenth note string patterns, and the octave interjections, conceivably the rattle of points. The melody of the second movement, which serves as the basis for a short set of variations, gently suggests a Hungarian destination (as do the *Recitativo* and *Finale*), while the *Scherzo* evokes Seiber's fascination with jazz. Perhaps it is a train whistle announcing an arrival at Budapest's Keleti terminus that is represented in the clarinet's piercing exclamations of the coda.

FRANZ REIZENSTEIN

When Franz Theodor Reizenstein left Berlin in 1934, England presented an obvious sanctuary. His uncle Bruno, who had been injured in the First World War and had married the English nurse who tended his wounds, lived in Kingston-upon-Thames. He acted as guarantor to Franz, as well as several

Paul Hindemith

other family members, and provided the beginnings of a local circle. Franz, just 23 when he arrived, had already enjoyed some professional success. The son of a Nuremberg doctor, his prodigious gifts were nurtured by a close and artistic family and then cultivated at the Berlin Höchschule für Musik, where he studied composition with Paul Hindemith and piano with Leonid Kreutzer (Kreutzer emigrated to America in 1933, Hindemith in 1938 via Switzerland). Once in England, Franz's composition studies continued at the Royal College of Music with Vaughan Williams, while the illustrious Solomon refined his piano technique. Reizenstein's status as a British resident was interrupted (and so compromised) by a concert tour to South America in 1937/38. Despite a seven year residency in Britain, he too joined the thousands of Jews interned on the Isle of Man. Following internment – the army rejected him because of his poor eyesight – Reizenstein worked as a railway clerk. He composed whenever he had a free moment and by the end of the war he had produced the substantial Piano Sonata, op. 19, and the Violin Sonata, op. 20. In 1947 he completed a particularly fine and now unjustly neglected Cello Sonata, op. 22.

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

A well-rounded, versatile and adaptable musician, as well as a consummate pianist, Reizenstein performed regularly with artists of the calibre of violinist

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

Hans Gál

Max Rostal and cellist Leslie Parnas. These qualities, complemented by a brilliant talent for pastiche and a highly developed sense of the absurd, made him a perfect partner for the musical satirist Gerard Hoffnung (Hoffnung, another refugee, had left Berlin for London in 1939 as a schoolboy). Reizenstein's *Concerto Popolare* – "A Piano Concerto To End All Piano Concertos"– is a concoction in which the piano soloist believes she has been hired to play the Grieg Concerto. The conductor and orchestra are intractably committed to the Tchaikovsky. The ensuing pandemonium is as brilliantly witty today as it was half a century ago. Reizenstein provided a similarly anarchic spectacle with *Let's Fake an Opera*, a Britten spoof with a libretto by the Mozart scholar William Mann, that features myriad characters all drawn from different operas (the compilation recording of all three Hoffnung festivals is fortunately still available). During the 1950s, Reizenstein's foray into film was, musically at any rate, equally as successful, and his atmospheric score to *The Mummy*, a Hammer production starring Christopher Lee and Peter Cushing, is both inventive and fittingly chilling. But apart from his film scores, a handful of orchestral works and his four concertos (two for piano, opp. 16 and 37, and one each for violin, op. 31, and cello, op. 8) most of his oeuvre consists of chamber music.

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

Ralph Vaughn Williams

Its neglect is another illustration of the discrimination that an unapologetic traditionalist like Reizenstein had to suffer – the severance that accompanied his wholesale dismissal of serial procedure and the avant-garde – certainly from the BBC under William Glock – and the inward-looking post-war English musical establishment, with its random antisemitism. An article in The *Listener* (March, 1964) spelled out Reizenstein's views in no uncertain terms:

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

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

The Quintet is assembled in traditional classical sonata-form: four movements, the outer two and the second, *Poco adagio,* being of equivalent length; the *Scherzo* a fleeting hell-for-leather romp that draws on preceding material. Reizenstein's use of polytonal technique, where two (or more) keys are simultaneously suggested, gives the work a terrific sense of tension, but whatever the distance we are taken harmonically, there is always a return to an unequivocal tonal centre, indeed the work is securely cast in D major. The opening violin melody and the more subdued chordal piano theme which follows dominate

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

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

the content of the *Allegro non troppo,* albeit in fragmentary and derivative configurations. The piano part, while prominent and virtuosic, is seamlessly integrated with the string writing, and the fusion of this often problematic combination is as skilfully achieved, and as effective, as any of the pillars of the quintet repertoire.

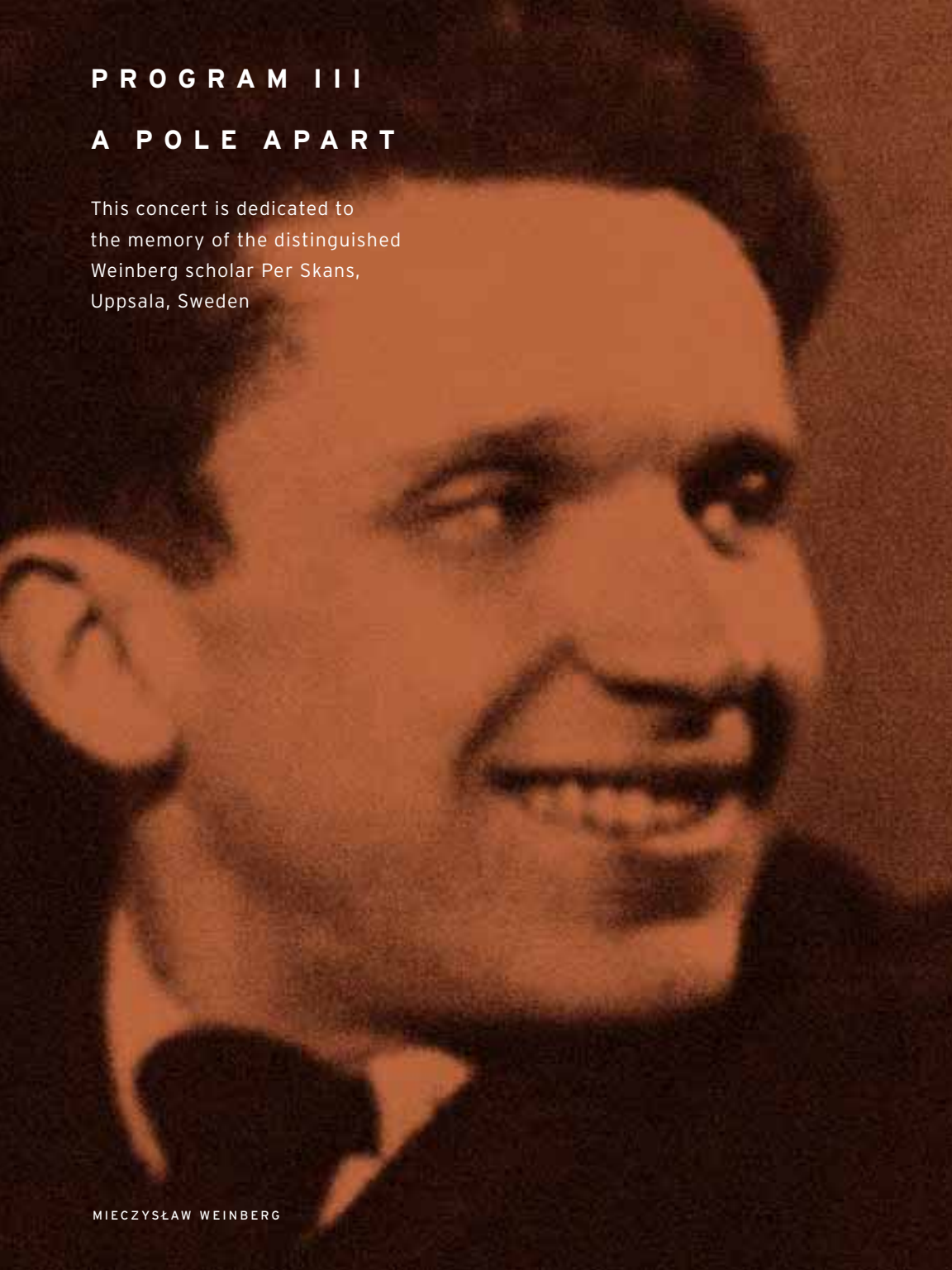
The six-note theme of the rhapsodic *Poco Adagio* is the basis of this entire arc-shaped movement: it is explored harmonically; elongated to form the subject of an extended fugato section; slowed down; re-explored contrapuntally and, after a false ending, fragmented and then reassembled for the final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

FRANZ REIZENSTEIN

PROGRAM III

A POLE APART

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



MIECZYSŁAW WEINBERG

MIECZYSŁAW WEINBERG [1919 – 1996]
SONATA FOR CLARINET AND PIANO, OP. 28 [1945]

Allegro
Allegretto
Adagio

Joaquin Valdepeñas clarinet, **Dianne Werner** piano

MIECZYSŁAW WEINBERG
FROM ZHUKOVSKY'S LYRICS, OP. 116 [1976]
VOCAL CYCLE FOR BASS AND PIANO

When I was Loved
The Voyager
The Ring
Fate
The Prisoner to the Butterfly
Night
Little Leaf
A.S. Pushkin

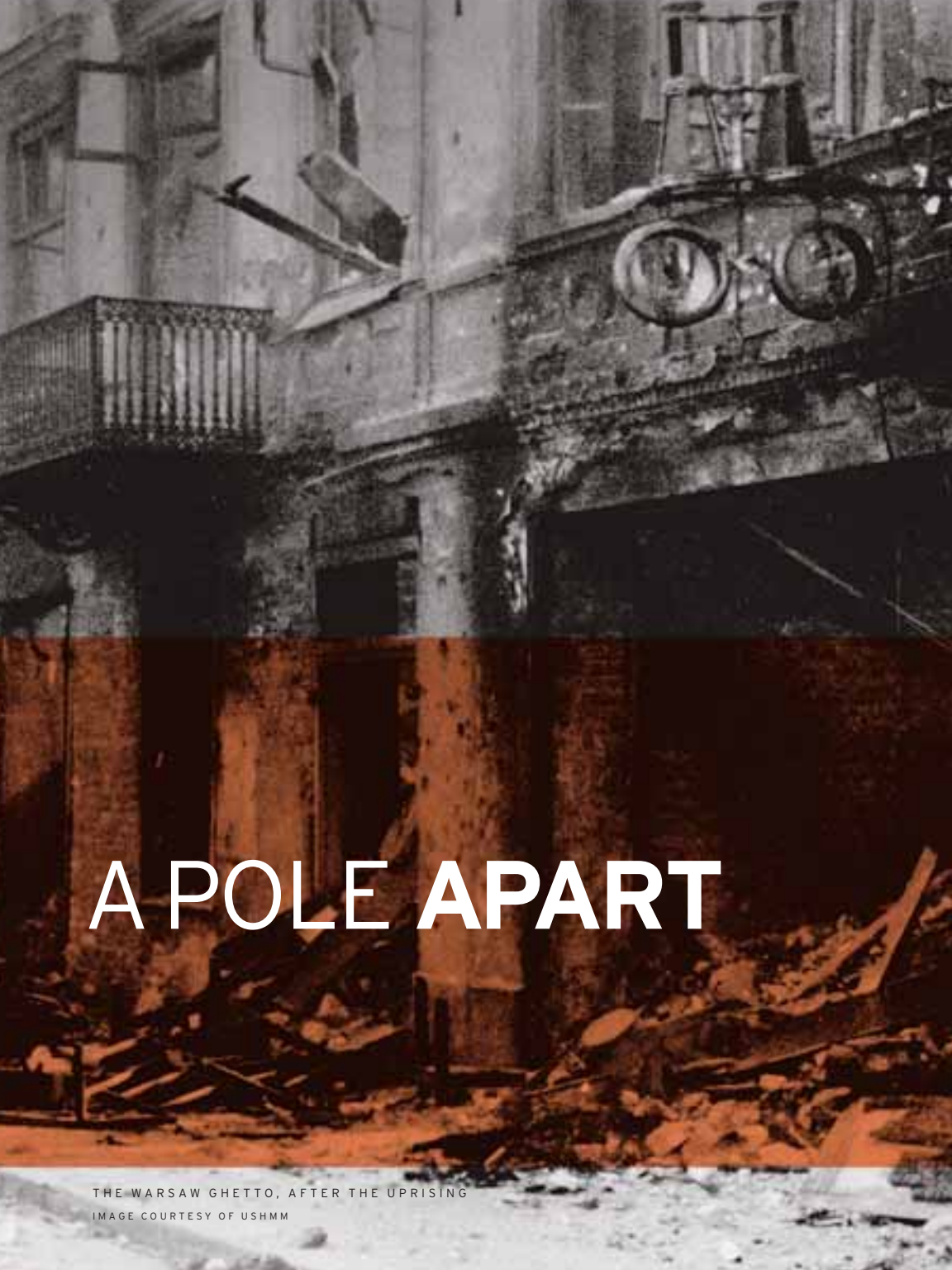
Robert Pomakov bass, **Dianne Werner** piano

INTERMISSION

MIECZYSŁAW WEINBERG
PIANO QUINTET, OP. 18 [1944]

Moderato con moto
Allegretto
Presto
Largo
Allegro agitato

Erika Raum violin I, **Marie Bérard** violin II, **Steven Dann** viola
Bryan Epperson cello, **David Louie** piano



A POLE **APART**

THE WARSAW GHETTO, AFTER THE UPRISING

IMAGE COURTESY OF USHMM

PROGRAMME III

A POLE APART

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

After 1917, the emerging Soviet Union had offered Jews living conditions superior to anything they had ever previously enjoyed. But this was short-lived and the repression of the 1930s saw the banning of Jewish newspapers and periodicals, and the closure of theatres and educational institutions. During the Second World War – still known in Russia as the "Great Patriotic War" – this repression was temporarily relaxed in order to mobilize the resources of the entire country, and to solicit funds from American Jewry. It was during this time of relative tolerance that Weinberg found refuge.

The Clarinet Sonata op. 28 was written in 1945, and Weinberg himself was at the piano when the clarinettist V. Getman gave the premiere on April 20, 1946, in the Small Hall of the Moscow Conservatory. The work is cast in three movements and concludes, as is often the case in Weinberg's compositions, with a slow movement (an *Adagio*). Only the first *Allegro* movement follows classical

"My friends, can you descry that mound of earth; Above clear waters in the shade of trees? You can just hear the babbling spring against the bank; You can just feel a breeze that's wafting in the leaves; A wreath and lyre hang upon the boughs… Alas, my friends! This mound's a grave; Here earth conceals the ashes of a bard; Poor bard!"

Opening stanza of Zhukovsky's *The Bard*

tradition while the second, an *Allegretto*, replaces the customary central slow movement. The appearance of the clarinet in East European *kapelyes* (family bands) occurred around 1800 and by the end of the century, a standard ensemble usually included one or two of the instruments. This sonority came to characterize Klezmer music – which Weinberg would have heard at his father's theatre – and it is insinuated discreetly throughout the Sonata, particularly in the second movement. The demanding solo part emphatically demonstrates Weinberg's complete familiarity with the clarinet's resources, notably in the cadenzas, where virtuosity functions not as an end in itself, but rather as an exuberant expression of music-making. The work is a major contribution to the clarinet repertoire.

FROM ZHUKOVSKY'S LYRICS, OP. 116

Weinberg completed the Zhukovsy cycle for bass in 1976 more than thirty years after the completion of the two other pieces on this programme. In contrast to the Clarinet Sonata and Piano Quintet which in spirit clearly reference Jewish characteristics and the tumult of the war, these songs are very much an intrinsic part of the Russian Romantic song tradition, and no one represented the new poetic spirit of the early 19th century more typically than Vasily Andreyevich Zhukovsky (1783 – 1852). Indeed his own epic life was quintessentially Romantic, in every sense of the word.

The illegitimate son of a wealthy landowner and a captive Turkish woman, Zhukovsky (who was given his godfather's name) was educated at Moscow University's Noblemens' Pension. In 1802, not yet 20, he soared to prominence with a translation of Thomas Grey's *Elegy to a Country Churchyard* – the date is conveniently cited as the beginning of Russian Romanticism. When Napoléon invaded Russia, Zhukovsky joined the army's general staff under Field Marshal Kutuzov and wrote patriotic verses, including the lyrics to the Russian national anthem "God Save the Tsar!" He became a familiar of the Russian court and was appointed tutor to the Tsarevich (the future Alexander II); protected fellow liberal writers and poets, and befriended and encouraged Nikolai Gogol and especially Alexander Pushkin, who became his successor and whose works

VASILY ANDREYEVICH ZHUKOVSKY

Vasily Zhukovsky

Zhukovsky zealously protected and promoted after his death. He travelled extensively, meeting European giants like Goethe and Kaspar David Friedrich. When he moved to Baden Baden in 1842 he married an eighteen year old. His own verses and his many translations provided lyrics forinnu innumerable Russian songs: by Alexey Verstovsky (a good friend), Mikhail Glinka, Anton Rubenstein, Alexander Gretchaninov, Anton Arensky, Vasily Aliabev and notably Sergei Rachmaninov.

Weinberg's choice of Zhukovsy's verses is intriguing. Apart from William Shakespeare, of the poets he chose for his other vocal works – the Polish Jew Julian Tuwim, the Ukranian Maksym Rylsky, the Yiddish poet Shmuel Halkin, Galina Nikolayeva, Alexander Yashin, Evgeny Vinokurov and Viktor Sosnora – all were contemporaries and many, like Weinberg himself, suffered under the Soviet yoke. Weinberg would have been well-acquainted with the Zhukovsy settings of the great Russian romantics, and in a sense his iterations are both a tribute to and a continuation of this rich tradition. Vocal lines possess a lyrical intensity, and rhythmically seldom stray from a regular pulse – sometimes propulsive as in "The Ring". And although the piano part is generally spare and transparent – in A.S. Pushkin little more than sustained chords – Weinberg never fails to provide a perfect reflection of and commentary to the poetry. The bass voice held a special attraction for him and in addition to the present cycle there are two more: the *Six Sonettes after Shakespeare,* op. 33 and *From the Lyrics of Baratinsky* op. 125, as well as several individual songs.

WEINBERG'S PIANO QUINTET

Weinberg revered Shostakovich as both a man and a mentor. Weinberg spoke of being introduced to "a new continent" in music. But their relationship evolved into something far more collegial. There are borrowings and similarities between Shostakovich's *Babi Yar* and Weinberg's Fifth Symphony; Weinberg's Seventh shares a similar formal design with Shostakovich's Ninth String Quartet, while his Tenth Quartet, dedicated to Weinberg, draws on the latter's Seventh Symphony. While Weinberg is generally viewed as a Shostakovich protégé his own influence on Shostakovich remains to be fully explored: the genesis of *From Jewish Folk Poetry,* op. 79 for example.

Solomon Mikhoels as King Lear

The two composers regularly played through one another's compositions and their families were intimate friends. When Stalin's antisemitic purges began again in 1948, Andrei Zhdanov – Stalin's deputy with responsibilities for "ideology, culture and science"– began a campaign aimed at extinguishing works by, and with creative connections to, Western influences, in particular Jewish artists and thinkers: "cosmopolitanism and formalism" in Soviet-speak, and the communist incarnation of the *Reichmusikkammer's* repressive credo. In the same year, Solomon Mikhoels, Weinberg's father-in-law, was murdered by the Cheka (the state secret police), his corpse run over by a truck and his death described as "an accident". In a bizarre but not unusual volte face, the murder was then blamed on the CIA. Zhdanov announced his initiative on the day of Mikhoels' death. Weinberg himself was arrested in January 1953 and charged with conspiring to establish a Jewish republic in the Crimea – a concoction that although absurd, still came with a death sentence. With scant regard for his own safety, Shostakovich, who had undertaken to adopt Weinberg's daughter in the event of her parents' death, wrote to Stalin and to his equally unpredictable security chief, Lavrenti Beria, protesting Weinberg's innocence. Incarcerated in sub-zero temperatures Weinberg was deprived of sleep and interrogated. It was only Stalin's propitious death in March 1953 that led to Weinberg's release. The adoption papers were ceremoniously burned.

Weinberg lost many relatives in the war, including his parents and sister who died in the Trawniki concentration camp, and his own experience of hate and racism under both Hitler and Stalin inform his music to a very considerable degree. He contemplates the horrors of repression, the suffering of the Jews, and in particular the loss of children, in many of his works. Both the Piano Quintet, op. 18, and the Piano Trio, op. 24, which dates from the same period, create a musical world where melody can slide from desolation to renewal; where rhythmic insistence transforms in a moment to a restrained gentleness, and where biting harmonies may just as quickly describe a perfect tranquility. While there is no clear program or autobiographical sense to the Piano Quintet, its sarcastic, parodic passages (notably in the violin's high-lying circus music of the third movement) speak intangibly of Weinberg's recent experi-

Dmitri Shostakovich

ences. The work was composed in 1944 and premiered by Emil Gilels and the Bolshoi Theatre Quartet in the Small Hall of the Moscow Conservatory on March 18, 1945. It has a traditional structure, notwithstanding the inclusion of two *Scherzos*.

The first movement, which is in sonata form, begins rather introspectively. The contrasting second theme has a definite march quality and one hears fragments and derivatives of these principal themes, throughout the work. The first *Scherzo,* an *Allegretto* colored by a folkloric theme in the minor, is followed by the second, a *Presto,* that integrates passages of grotesque café music. The meditative *Largo,* conceivably a threnody to the millions of war dead, is the work's longest movement. It opens with a broad main theme that develops in a majestic arc. After an extended solo, the piano initiates a dialogue with the strings which journeys to a tranquil conclusion. The Finale's opening is striking: a boisterous theme that propels the movement relentlessly forward until its course is unexpectedly interrupted by a wild, Scottish-sounding folk dance. After variations based on earlier material, the music calms and the conclusion of one of the 20th century's most remarkable piano quintets is serene and ultimately optimistic.

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

Mieczysław Weinberg

Only recently has the West begun to assess Weinberg's accomplishments, despite the fact that for many years he enjoyed the attention of the most celebrated Soviet musicians: the violinists Kogan and Oistrakh, the cellist Rostropovich, his wife, soprano Galina Vishnevskaya, and the great conductor Kirill Kondrashin. By all accounts Weinberg was a modest and generous man, somewhat removed from the Soviet mainstream; with his heavily accented Russian he remained, in part, an émigré. Shortly before his death in 1996, after a long battle with Crohn's disease, dispirited by Russia's disregard for him, Weinberg converted to the Russian Orthodox Church.

Weinberg owed Shostakovich his life, and while he was alive he had been content to work in his shadow, but because the Iron Curtain restricted all but the most politically motivated cultural exchanges, the West's ignorance of Weinberg's genius was practically guaranteed. The restoration of his ouevre has been long overdue.

PROGRAMME IV

EXILES TO AMERICA

MARC NEIKRUG

MARIO CASTELNUOVO-TEDESCO [1895 – 1968]
BALLATE DELL'ESILIO (GUIDO CAVALCANTI) FOR BARITONE AND GUITAR

HANNS EISLER [1898 – 1962]
THREE SONGS FOR BARITONE AND GUITAR (ARRANGED WYNBERG)

An den kleinen Radioapparat (Bertholt Brecht)
Hotelzimmer (Bertholt Brecht)
Über den Selbstmord (Bertholt Brecht)

Chris Pedro Trakas baritone, **Simon Wynberg** guitar

WALTER ARLEN [B. 1920]
THE POET IN EXILE: FIVE POEMS OF CZESŁAW MIŁOSZ FOR BARITONE AND PIANO **World premiere**

Incantation
Island
In Music
For J.L.
Recovery

Chris Pedro Trakas baritone, **James Anagnoson** piano

INTERMISSION

MARC NEIKRUG [B. 1946]
THROUGH ROSES

Marc Neikrug conductor, **Saul Rubinek** actor/director
Daniel Phillips violin

THROUGH ROSES ENSEMBLE
Steven Tenenbom viola, **Timothy Eddy** cello, **Tara Helen O'Connor** flute
Steve Taylor oboe, **Alan Kay** clarinet, **Anne-Marie McDermott** piano
Jonathan Haas percussion

EXILES TO **AMERICA**

A GROUP OF JEWISH REFUGEES ARRIVES BY TRAIN IN LISBON.
IMAGE COURTESY OF USHMM

PROGRAMME IV
EXILES TO AMERICA

MARIO CASTELNUOVO-TEDESCO

Tedesco's current reputation rests mainly on a corpus of charming, idiomatic guitar pieces – many written for the guitarist and musical arch-conservative Andrés Segovia – rather than on his broad and diverse output of symphonic, vocal, chamber and film music. He was a hugely prolific composer with a rare facility to produce – on demand – music appropriate to any mood or dramatic situation, a quality that endeared him to the Hollywood studios. His filmography is enormous. Over the course of just 15 years Tedesco supplied music for over 130 movies, although most draw on library (or "stock") music for which he went unacknowledged. Initially an employee of MGM, thanks to a recommendation from Jascha Heifetz, his credited films include the Agatha Christie classic *And Then There Were None, Gaslight* and *The Loves of Carmen,* starring and produced by Rita Hayworth. From 1946 Tedesco taught at the Los Angeles Conservatory of Music and his legacy as a teacher is incalculable: former students include André Previn, Jerry Goldsmith, Henry Mancini, John Williams and Nelson Riddle, all, like Tedesco himself, tremendously adept as creative composers and orchestrators.

Mario Castelnuovo-Tedesco was born in 1895 into a Jewish-Florentine family whose Tuscan history can be traced back to the sixteenth century and the Jews' expulsion from Spain. Ildebrando Pizzetti, a professor at the Cherubini Conservatory and Alfredo Casella were his principal teachers – ironically both would later became ardent Mussolini supporters. Casella, a fine pianist, included Tedesco's works in his own concerts as well as in the programs of the influential *Società Nazionale di Musica,* which promoted the young Italian "futurists".

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

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

Mario Castelnuovo-Tedesco, Cesare Orselli

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

The *Ballata dall'esilio* "Ballad of the Exile" was composed in 1956 to a text by the 13th century poet Guido Cavalcanti, a friend of Dante, and a major figure in the development of the *Dolce Stil Nuovo*. For the most part, the work's melodic line moves in steps of a tone or a third, creating an antique atmosphere and a sense of apprehensive melancholy. The guitar plays a gentle, rocking chordal accompaniment. Although composed by an Italian exile, the *Ballata* is not concerned with physical or political exile but rather with separation of the romantic, courtly sort – while Tedesco drew inspiration from literary, biblical and Jewish liturgical sources throughout his life, little of his work relates specifically to the war and human loss.

HANNS EISLER

Hanns Eisler, Jewish (on his father's side), a communist, a Schoenbergian – the first in fact – and a close collaborator of Bertholt Brecht's, was almost as repugnant to the Hitler regime as Kurt Weill, if not as famous. The Eisler family moved from Leipzig to Vienna in 1901 when Hanns was three, the first of a long series of peregrinations that would pattern the rest of his life. Eisler deserted

Hanns Eisler

the dodecaphonic camp, earning Schoenberg's scathing dismissal of him as a "coffeehouse radical". But Eisler had elaborated his own view of music. Rather than a self-enclosed realm referring to nothing but itself and its own procedures, he felt that music had to have a social and political, even revolutionary context and purpose; that it was a practical part of life rather than a rarefied experience for an educated, cultural elite, and that the walls erected between genres and social strata had to be not so much "broken down" as erased. In pursuit of this principle he drew on advertisements in the personal columns of Berlin dailies for the text of his early work *Zeitungsausschnitte* ("Newspaper-cuttings"), although musically the piece remains essentially serial.

He wrote a series of *Kampflieder* ("songs of struggle") to protest and inspire workers, and his *Die Massnahme* ("The Measures Taken") with Brecht is an anti-capitalist diatribe. His involvement in this astonishing variety of creative projects, as well as his work in music theatre, and radio, demonstrate a very singular departure from the traditional practices of early twentieth-century composers. By 1932 Eisler had twice visited the Soviet Union. The following year, when Hitler assumed power, he fled to Vienna; then London, Paris, Copenhagen and New York, where he taught at the New School; Spain, where he composed communist songs; Mexico City, where he worked as a visiting professor; and finally Hollywood, where two of his scores for RKO Studios were nominated for Academy Awards.

Here he also came to a rapprochement with Schoenberg and, most importantly, resumed his collaboration with Bertholt Brecht. But Eisler's second exile arrived very soon after the war's end, when, following long and elaborate FBI scrutiny, Eisler's communist history and political associations (as well as the activities of his two siblings) were brought before The House Un-American Activities Committee. Despite the protestations of friends like Charlie Chaplin, Leonard Bernstein, Aaron Copland and Roger Sessions, Eisler's request to remain in America was denied. So began Eisler's next and final period in Europe, from 1950 in East Berlin, where his fierce independence soon led to friction with the GDR's authorities.

Walter Arlen

An den kleinen Radioapparat ("To the Little Radio"), *Über den Selbstmord* ("On Suicide") and *Hotelzimmer 1942* ("Hotel Room 1942") are part of Eisler's *Hollywood Liederbuch,* a collection of songs that draw on a compendium of musical styles: cabaret and music theatre, jazz and blues, serial music and the Romantic lieder tradition. Its literary sources range from Goethe and Shakespeare to Mörike and Hölderlin and, in the case of the present three songs, Bertholt Brecht. It is only in the last decade that the true worth of this collection has begun to be recognized – the German baritone Matthias Goerne has gone so far as to describe the *Hollywood Liederbuch* as "the Winterreise of our times"– but it is yet to be embraced as an integral part of the lied and song repertoire. *An den kleinen Radioapparat* was composed sometime between 1938 and 1943 and speaks directly and viscerally of the dislocation that accompanied Eisler's exile; the enduring injustice of being cast out from a country and a culture that for generations had been considered a shared home. The objectification of the little radio is a powerful contemporary replacement of the bird, rose or linden tree of the 19th century. *Über den Selbstmord* is a dark, cynical distillation of the inevitable misery that fascism tows in its wake and an ironic and implicit challenge to its limits: "There should be no melancholy evenings nor high bridges over the rivers."

WALTER ARLEN

Walter Arlen was born Walter Aptowitzer, in Vienna in 1920. His parents, Mina (née Dichter) and Michael Aptowitzer, lived in apartments above the *Warenhaus Dichter,* one of Vienna's largest department stores and a landmark of the 16th, Ottakring District. The business was established in 1890 by Walter's maternal grandparents, Leopold and Regina Dichter and the store itself was modernized periodically – for the last time in 1935 – and "Aryanized" days after the *Anschluss* in March 1938. The same fate befell the Villa Dichter, the family's summer home in the eastern province of Burgenland.

After the war, the store fell into the hands of exploiters and eventually slid into neglect and disuse, revived when a group of community artists – musicians, writers, painters, graphic designers, choreographers, and photographers – were

VOLKSEMPFÄNGER (PEOPLES RADIO), 1936

Warenhaus Dichter

given permission to use and develop it, establishing in the process a particularly vibrant and creative community. The building's imminent destruction in 2007 (in order to make way for condominiums) led these artists to organize a number of exhibitions, climaxing, after the demolition, in the "Dichter Herbst" (Dichter Autumn), three weeks of celebration and homage to the Dichter family.

The mercantile accomplishments of the Dichters are complemented on Walter's father's side by Professor Viktor Aptowitzer, one of the most important biblical scholars of his time, and on his mother's, by Ernst Dichter, Leopold's nephew. Ernst (later Ernest) studied psychology and worked in the store as a window-dresser until he left Vienna for America in 1937. Here he became a seminal figure in the world of motivational research and advertising (he created Exxon's famous tag: "Put a tiger in your tank").

Walter and his sister Edith attended the "Dichter Herbst" which, through the efforts of District official Heinrich Schneider, culminated in the naming of the "Walter Arlen and Edith Arlen Wachtel Piazza" in March 2008. On March 12, the 70th anniversary of the *Anschluss,* Vienna's Jewish Museum organized a Walter Arlen evening which included some of his music and and an interview with Michael Haas, the Museum's Curator of Music. Barbara Prammer, President of the Austrian Parliament opened the event and subsequently invited the composer to attend the parliament's annual May 5 commemoration of the liberation of Mauthausen, the Austrian concentration camp. The ceremony included a performance of his *Humoreske.* These recent events have catalyzed a renewal of interest in Walter Arlen and his music. He has recently undertaken a European lecture/recital tour, organized by Volker Ahmels, the Director of the Schwerin Conservatory and a tireless promoter of suppressed music.

The story of Walter Arlen's flight from Vienna began on the night of March 12th, immediately after Hitler's takeover, when storm troopers raided the family's apartments, plundered cash, jewelry, silver, stamps and valuables that included all the firm's bank books, and carried his father off to the Karajanstrasse (Karajan Street) prison. From here he was taken to the Dachau concentration camp, and later to Buchenwald. Walter's mother was institutionalized after a severe nervous breakdown and his immediate family – all of whom had

Roy Harris

worked at the Warenhaus Dichter – left for Chicago where relatives helped them to begin new lives.

The 17-year-old Walter, barred from attending school, his father in custody, had to assume responsibility for his 12-year-old sister, his suicidal mother and the Dichter estate. He attempted to wrest the funds for their survival from a blocked account administered by the "Aryanizer" of the Dichter Warehouse, Edmund Topolansky. Thrown out of their own apartment, the family was obliged to move into that of Walter's paternal grandmother (who was murdered in Treblinka three years later). Walter left Vienna for America on March 14, 1939, the day before the expiry of his US visa and two months before his father's release from Buchenwald. Michael, Mina and Edith had until the end of May to escape to England. "They barely made it" says Walter. After seven years in London, the family was finally reunited in Chicago.

Following a spell as an assistant in a furrier's shop, Walter Arlen spent the war years in a government-assigned job in a chemical laboratory. He began his music studies in Chicago with Leo Sowerby and, after 1947, continued with the eminent American composer Roy Harris, whom he assisted as an amanuensis. In 1951 he settled in California and enrolled in a master's program at UCLA, where his instructors included John Vincent and Lukas Foss. His composition *The Song of Songs,* scored for soloists, chorus, and orchestra was submitted for his thesis. In 1952, the *Los Angeles Times'* music critic invited him to become the paper's assistant music critic, a position he held until the 1980s.

In addition to his duties as a critic, Walter served as a visiting professor at various educational institutions. Then in 1969, Marymount College, which was beginning its affiliation with Loyola University (they merged four years later) invited him to establish and chair a music department. This he did with great success. He spontaneously returned to composition during his sabbatical year in 1986 and continued to produce music until failing eyesight made this impossible. He wrote the bulk of his mature works during this period.

Walter Arlen's acquaintance with the pianist José Iturbi, led to his artistic directorship of the eponymous Foundation which presented five young artists annually until the enterprise ceased after seven years. He enjoyed friendships

Czesław Miłosz

with several Austrian Consul Generals in Los Angeles, including (President) Thomas Klestil and (Ambassador) Peter Moser. He maintains dual American and Austrian citizenship. As this program goes to print, the Austrian Ministry of Arts and Culture has announced that Walter Arlen is to be awarded Austria's highest civilian honor: The Gold Medal for service to the Austrian Republic.

The texts to Arlen's songs are drawn from the work of the Nobel prize-winner Czesław Miłosz who was born to Polish parents in Szetejnie, Lithuania in 1911. A poet, novelist, essayist and translator, he spent his early years in Vilnius and, during the German occupation, in Warsaw. He served as Poland's cultural attaché in Washington, D.C. and in Paris, and following his defection to the West worked from 1960 to 1980 as a Professor of Slavic Languages and Literature at the University of California Berkeley. His two best-known books, *The Captive Mind,* a classic study of intellectual engagement with totalitarianism, and *Native Realm,* a discussion of identity and self-definition in Central Europe, were both written in France during the 1950s. Walter Arlen set the present five songs in 1991 (*The Poet in Exile* is his own title). He writes:

"*The five poems I set to music capture images of a bygone era, and express feelings about that bygone era, when life was uncomplicated, simple, conveyed in nostalgic, wistful memories, concluding with comforting thoughts of acceptance and recovery.*"

Tonight's performance is the work's world premiere.

INTERVAL

MARC NEIKRUG – THROUGH ROSES

PROGRAMME NOTE BY THE COMPOSER

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

A VIEW OF A DEATH MARCH FROM DACHAU

IMAGE COURTESY OF USHMM

Kommandant Rudolf Hoess' house,
Auschwitz, today

violinist who survived the death camps. This gave me the possibility of integrating music that he may have played with music of my own composition.

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

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

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

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

Without wishing to give a description of the action, I feel that certain background information is pertinent here. During World War II there were

Marc Neikrug

musicians in Hitler's death camps who were kept alive in order to perform, they were made to play marches every morning and evening for the work details leaving and returning to the camp. They gave concerts at various camp sites, and played on other occasions at the whim of anyone in power. This included such sadistic ideas as having waltzes played faster and faster while old men were forced to dance until collapsing.

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

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

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

Marc Neikrug's work is an unsparingly honest essay on the withdrawal of *all* freedom – when the power to transmogrify or even to destroy one's own culture is replaced, not by simple censorship or condemnation, but by a sense that everything artistically familiar – all that has come to represent beauty, dignity and strength – has been violated and ultimately usurped. This sense of alienation and dispossession expressed by the violinist Stern in *Through Roses* also embodies the idea of "inner migration" in its bleakest iteration and at its most distant ebb.

IMAGE COURTESY OF CLIFF SPICER

THE ROYAL CONSERVATORY OF MUSIC AND ARC

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

ARC's programmes are exploratory, thematic and instrumentally diverse, and while ARC has at its core The Glenn Gould School faculty, it also collaborates with special guests and outstanding GGS students. ARC's mandate includes the performance of both the traditional chamber music canon, as well as repertoire that, through political changes or shifts in musical fashion. has been ignored. ARC also fosters the creation of new compositions and develops creative associations with musicians outside the Western classical tradition, as well as artists from other disciplines.

Since its creation in 2002, ARC has presented a number of highly successful concert series and symposia in Toronto, including explorations of music of the Holocaust – "Music Reborn"; programmes of British chamber music from the early 20th century – "A Green and Pleasant Land", and chamber music by film composers – "Reel Music". These have been broadcast by the CBC and by National Public Radio throughout Canada and the US. ARC made its New York debut in 2003, performed in Stockholm and London in November 2004, and toured China in the Spring of 2006. The ensemble's Grammy-nominated recording *On the Threshold of Hope* (RCA Red Seal), dedicated to the music of Mieczysław Weinberg, was enthusiastically reviewed in the world's press. Its second, of music by Julius Röntgen, *Right Through the Bone,* has just been released. ARC's "Music in Exile" series, originally presented in Toronto in autumn, 2006, has been repeated in Budapest and London in 2008, and will visit Israel in 2009.

BIOGRAPHIES

James Anagnoson

Marie Bérard

Steven Dann

JAMES ANAGNOSON, PIANO

Boston-born pianist James Anagnoson is one half of the piano duo Anagnoson & Kinton. Since Mr. Anagnoson and Leslie Kinton began performing together in 1976, they have given more than a thousand concerts throughout Canada, the U.S., Europe, and Asia and have made nine recordings. Their works are heard regularly on the CBC, as well as NPR in the United States and various European radio networks. Mr. Anagnoson was recently appointed dean of the Glenn Gould School at Toronto's Royal Conservatory of Music, where he has been a faculty member since 1997. In his new position, Mr. Anagnoson is responsible for the artistic direction and financial stability of the school, which is a center for professional training in music performance at the bachelor and graduate levels.

MARIE BÉRARD, VIOLIN

In addition to her work as concertmaster of the Canadian Opera Company Orchestra and as assistant concertmaster of the Mainly Mozart Festival in San Diego, Marie Bérard is a sought-after soloist, chamber musician and teacher. She has also worked with Amici, ArrayMusic and New Music Concerts and has premiered sonatas by Bright Sheng and Anthony Davis as well as several new works with the Accordes String Quartet. Among her solo recordings are works by Alfred Schnittke (Concerto Grosso, No. 1 and Á Paganini), and the *Meditation* from *Thaïs* for violin and orchestra. Her recording of the concerto for violin and brass ensemble by Henry Kucharzyk was released in 2002. Ms. Bérard appears regularly at chamber music festivals, notably Ottawa, Speedside and Music in Blair Atholl, Scotland. She performs on a 1767 Pietro Landolfi violin.

STEVEN DANN, VIOLA

One of North America's most distinguished and versatile violists, Steven Dann has served as principal viola with the Toronto Symphony Orchestra, the Amsterdam Concertgebouw, Zürich's Tonhalle and the National Arts Centre Orchestra in Ottawa. In concerto appearances he has collaborated with Sir Andrew Davis, Jiří Bělohlávek, Sir John Elliott Gardiner, Jukka-Pekka Saraste and Vladimir Ashkenazy. Steven has also been a guest principal of the Boston and City of Birmingham Symphony Orchestras under Sir Simon Rattle, and with the Chamber Orchestra of Europe, with whom he also recorded. He has been a member of the Smithsonian Chamber Players in Washington D.C. and a featured performer on their Sony Classical recording series. Steven has a great interest in both early and contemporary music and has commissioned concerti from Alexina Louie and Peter Lieberson as well as chamber works from R. Murray Shafer, Frederick Schipitsky and Christos Hatzis. Last season he recorded Luciano Berio's *Sequenza* No. 6 (Naxos). His teachers include Lorand Fenyves, Bruno Giuranna, Zoltán Székely and William Primrose. He is faculty member of the Glenn Gould School of The Royal Conservatory of Music.

BRYAN EPPERSON, CELLO

One of Canada's most charismatic chamber musicians, Bryan Epperson is principal cellist of both the orchestra of the Canadian Opera Company and, during the summer, that of the Santa Fé Opera. He made debuts in Milan, Venice, Siena and Florence at the recommendation of Claudio Abbado and, since then, has received regular invitations to perform throughout Europe and North America.

Bryan Epperson

David Hetherington

David Louie

Erika Raum

Collaborations include performances with such legendary musicians as David and Igor Oistrakh, Christian Ferras and Tibor Varga. Bryan has recorded on the Naxos and Musica Viva labels and broadcast on NPR, BBC and the CBC. A graduate of the Curtis Institute of Music, Bryan's initial studies were with Leonard Rose, André Navarra and George Neikrug. He subsequently served as an assistant to Antonio Janigro at the Salzburg Mozarteum. Bryan is devoted to both a 1752 Paulo Antonio Testore cello and a 928S Porsche of almost equivalent vintage.

DAVID HETHERINGTON, CELLO

A native of St. Catharines, Ontario, David Hetherington is currently assistant principal cellist of the Toronto Symphony Orchestra (TSO). He received his musical training at The Royal Conservatory of Music and the University of Toronto and furthered his studies in New York, Italy and Germany with Claus Adam, André Navarra and Paul Tortelier. A member of the TSO since 1970, Mr. Hetherington is on the faculty of The Glenn Gould School and is also music director of the Inter-Provincial Music Camp near Parry Sound, Ontario. As a soloist, he has performed with the TSO, the Niagara Symphony and the Symphony Orchestra of Canada. As a chamber musician, he has toured Canada, the U.S., Mexico and Europe. He is a founding member of the Amici Chamber Ensemble and the Accordes string quartet. Accordes' recording of Harry Somers' String Quartets, released by Centrediscs in 2001, received a Juno nomination. Mr. Hetherington has also appeared on other recordings for the CBC and Centrediscs, with whom he made the Canadian premiere recording of Talivaldis Kenins' prize-winning cello sonata. He has also recorded nine discs with Amici for Summit Records, Naxos and CBC Records.

DAVID LOUIE, PIANO

The pianist and harpsichordist David Louie, described as"A pianistic sensation" (Rhein Zeitung, Germany), was born in British Columbia. A winner of several international piano competitions (CBC Radio; Santander, and Sydney) he made his New York debut with the venerable Peoples' Symphony Concerts and since then has performed at major series in Chicago (the Dame Myra Hess Memorial Concerts); Mose Festwochen, Germany, and the National Auditorium, Madrid. He has appeared with the Vancouver Symphony; the National Arts Centre Orchestra in Ottawa; the Gulbenkian Chamber Orchestra, Lisbon; and the Royal Philharmonic Orchestra and has collaborated with many distinguished artists, including the Takács Quartet. David Louie completed graduate studies at the University of Southern California. His principal teachers include Boris Zarankin and John Perry whom he now assists at The Glenn Gould School of The Royal Conservatory of Music. Away from the keyboard, he enjoys languages, literature, art, film and the great outdoors.

ERIKA RAUM, VIOLIN

Erika has played the violin professionally since the age of 12. Since winning the Joseph Szigeti International Violin Competition in 1992, she has been invited to Europe on many occasions, most recently to Portugal, Austria, Germany, England, Italy, France and Hungary, where she appeared with the Budapest Radio Orchestra, the Austro-Hungarian Orchestra,

Yosef Tamir

Joaquin Valdepeñas

Dianne Werner

and the Franz Liszt Chamber Orchestra. Erika has performed throughout Canada and the US: at the Parry Sound, Ottawa, Vancouver and Caramoor chamber festivals and regularly at the Banff Centre. In Europe she has appeared at festivals in Budapest and Prussia Cove. She is much in demand as a chamber musician and performs regularly with the distinguished pianist Anton Kuerti, with whom she recorded a landmark CD of Czerny's piano and violin works (on CBC's Musica Viva label). She teaches at The Royal Conservatory of Music's Glenn Gould school.

YOSEF TAMIR, VIOLA

Yosef Tamir grew up in Moscow, and studied the violin at the Tchaikovsky Institute of Music with Irina Kouznetsova and both violin and viola in Tel Aviv with Leonid Rozenberg. After graduating from Indiana University, Yosef moved to Toronto to study at the Glenn Gould School with Steven Dann. He has been a principal violist with the UBS Verbier Festival Chamber Orchestra and has performed with James Levine, Yuri Termikanov, Kurt Masur, Yuri Bashmet, Mstislav Rostropovich, Kent Nagano and Wolfgang Sawallisch. He is currently a member of the Canadian Opera Company Orchestra. As a chamber musician he has collaborated with the St. Petersburg, St Lawrence Quartet and Ying Quartets and with Pinchas Zukermann, Ruth Laredo and Ilya Kaler. His performances have been broadcast on NBC TV, CBC Radio, and WQXR. Yosef is a member of the acclaimed Tokai String Quartet, a laureate of the 9th Banff International String Quartet Competition.

JOAQUIN VALDEPEÑAS, CLARINET

One of the most distinguished clarinetists of his generation, Joaquin Valdepeñas has performed with the BBC Welsh and Toronto Symphonies, the English Chamber Orchestra, the Kalichstein-Laredo-Robinson Trio at the 92nd Street "Y", and with the Chamber Music Society of Lincoln Center. Festival appearances include Edinburgh, Marlboro, Banff, Casals, Evian, Mostly Mozart, Nagano, and Aspen, where he is a faculty member and the conductor of the wind ensemble. A founding member of Amici, one of Canada's premiere chamber ensembles, Joaquin has also collaborated with the Quartetto Latinoamericano, the American, Ying, and Muir Quartets and with members of the Cleveland, Vermeer, Guarneri, and Tokyo String Quartets. With recordings on the CBC, Summit, Centrediscs and Sony labels, his most recent releases are Contrasts and a CD of the Brahms Clarinet Sonatas. In addition to his teaching work at The Royal Conservatory of Music, Joaquin has conducted the Toronto Symphony Orchestra on several occasions, and for ten years conducted the Toronto Symphony Youth Orchestra.

DIANNE WERNER, PIANO

After initial training at The Royal Conservatory with Margaret Parsons-Poole, Dianne Werner continued her studies with Peter Katin, György Sebök and Alicia de Larrocha. She went on to win a number of major prizes in the Young Keyboard Artists Association Competition in the United States and the Silver Medal at the prestigious Viotti-Valsesia International Piano Competition in Italy. Dianne also received a number of major awards in Canada, including three Canada Council Grants and a Floyd

Simon Wynberg

Stephen R. Vann

Chalmers award from the Ontario Arts Council. An exceptional soloist, accompanist and chamber musician, her collaborations include a national tour and recordings with soprano Nancy Argenta and a wide array of performances with the principal players of the Toronto Symphony, the New York Philharmonic, and the Canadian Opera Company Orchestra. Acclaimed for her lyrical and poetic style she has given solo and concerto performances across Canada. She is a faculty member of The Royal Conservatory of Music.

SIMON WYNBERG, ARTISTIC DIRECTOR – ARC

Simon Wynberg enjoys a diverse career as a guitarist, chamber musician and artistic director. He established the Scottish chamber-festival Music in Blair Atholl in 1991, which he still runs, and was artistic director of Music at Speedside and the Guelph Spring Festival in Canada from 1994 to 2002. He has also programmed and directed festival events in the United Kingdom and the Bahamas. His entry in *The New Grove Dictionary of Music and Musicians* describes him as "not only a virtuoso performer of distinction but one of the guitar's foremost scholars". He has edited over 60 volumes of hitherto unknown guitar music and his many recordings (on Chandos, ASV, Hyperion, Narada, Stradivari, Vox and Naxos) have received glowing reviews and awards: the *Penguin CD Guide* Rosette; *Gramophone* Critics' Choice, and a *Diapason* Award. He is the curator of ARC's musical projects including the present "Music in Exile"series, and executive producer of all ARC recordings.

STEPHEN R. VANN, ARTISTIC PRODUCER

Stephen Vann's artistic administration career spans more than twenty years collaborating with many of today's finest musicians and conductors. He returns tonight as Artistic Producer after Babi Yar Remembered: Shostakovich in Word and Song in 2006, and Music and Memory featuring pianists Misha and Cipa Dichter and Vladimir Feltsman in 2007. In his consulting practice, Mr. Vann specializes in creative artistic programming as well as branding and marketing for a variety of individual artists and cultural institutions. While at the helm of the Eos Orchestra for seven years, he produced an annual series of innovative concert programs, national tours, lectures, symposia, television events on A&E and PBS, and numerous recordings, including the Grammy-nominated "Celluloid Copland for the Telarc label." Mr. Vann served as General Manager of the New York Philharmonic, and Executive Director of the Nashville, Columbus, and Omaha Symphony Orchestras. Central to Mr. Vann's accomplishments in each post was his continued success at eliminating deficits, increasing and balancing operating budgets and endowments, negotiating union agreements, and increasing contributions and ticket sales through creative programming, media projects, marketing, and institutional positioning.

SPECIAL GUESTS


Michael Beckerman


Marc Neikrug


Daniel Phillips

MICHAEL BECKERMAN, LECTURER

Professor Michael Beckerman is a scholar, lecturer, and educator. He has written several books on Czech topics, including, most recently, *New Worlds of Dvorák* (Norton, 2003); *Janácek and His World* (Princeton, 2003); and *Martinu's Mysterious Accident* (Pendragon, 2007). He is at present working on a book and documentary about the last composition written in the Terezin concentration camp by Gideon Klein, and also on a project on music and the idyllic. He has written frequently for *The New York Times,* appeared numerous times on PBS's "Live from Lincoln Center", and has lectured throughout the United States and Europe. A recipient of the Janácek Medal from the Czech Ministry of Culture, he is also a laureate of the Czech Music Council and has twice received the ASCAP Deems Taylor Award for his work on Dvorák. He is currently a Professor of Music at New York University.

MARC NEIKRUG, CONDUCTOR

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

As a pianist, Marc Neikrug has performed worldwide for over 30 years and has appeared at major festivals and concert halls with Pinchas Zukerman since 1975. Neikrug has conducted many performances of his works with the Pittsburgh, Utah, Melbourne Symphonies and in Zürich, Liege, and Frankfurt. As an artistic leader Neikrug spent seven years as composer-in-residence with the St. Paul Chamber Orchestra. He conceived of and directed Melbourne Summer Music, a month-long festival in Australia during the late 80s and early 90s. Since 1998 he has been Artistic Director of the Santa Fé Chamber Music Festival. He has also consulted on artistic planning with the National Arts Center in Ottawa.

DANIEL PHILLIPS, VIOLIN

Daniel Phillips enjoys a versatile career as a chamber musician, solo artist, and teacher. Professor of Violin at the Aaron Copland School of Music at Queens College, Mr. Phillips is a co-founder of the Orion String Quartet, the resident quartet of The Chamber Music Society of Lincoln Center. Born into a musical family, he began his violin studies with his father Eugene Phillips, a composer and former-violinist with the Pittsburgh Symphony. His professional training continued at the Juilliard

Robert Pomakov

Saul Rubinek

School with Ivan Galamian and Sally Thomas, and he worked extensively with, and served as teaching assistant to, Sándor Végh. As a winner of the Young Concert Artists International Auditions, he gave acclaimed debuts at New York's 92nd Street Y and Alice Tully Hall. Mr. Phillips has performed as soloist with many of the country's leading orchestras, including Pittsburgh, Houston, New Jersey, Phoenix and San Antonio, as well as Switzerland's Bern Symphony Orchestra. He is a veteran of the Marlboro Music Festival and an alumnus of the Lockenhaus Kammermusikfest. For Sony he toured and recorded in a string quartet with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. His other recordings can be heard on the Nonesuch, Bridge, and Musical Heritage labels.

ROBERT POMAKOV, BASS

Canadian bass Robert Pomakov has already earned attention for his unique voice and musicianship in opera, concert and recital. Only 26 years old, he is a recent graduate of the Curtis Institute of Music in Philadelphia. During the current season, he sings his first performances as Fasolt in *Das Rheingold* at the Canadian Opera Company. These performances mark the inaugural operatic performances at the Four Seasons Center. He participated earlier in the year in concerts in this theater as well. He also makes his Chicago Lyric Opera debut as the First Nazarene in a new Francesca Zambello production of *Salome* conducted by Sir Andrew Davis. His debut at Bordeaux Opera is as Don Fernando in *Fidelio* and he returns to the Canadian Opera as the Police Commissioner in a new production of *Lady Macbeth of Mtsensk.* In concert, he sings the Beethoven 9th Symphony with the Florida Orchestra, the Toledo Symphony (both conducted by Stefan Sanderling) and the Calgary Philharmonic. He also appears in concert at Roy Thomson Hall with other leading Canadian operatic artists.

SAUL RUBINEK, ACTOR

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

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

In the U.S., Saul has co-starred in the dramatic thriller *True Romance*, and HBO'S award-winning drama *And the Band Played*

Chris Pedro Trakas

Gottfried Wagner

On. He played Henry Kissinger in Joel Wyner's *Dick*, as well as the biographer W.W. Beauchamp in Clint Eastwood's Academy Award winning hit *Unforgiven*. His other film credits include *Against All Odds, Bonfire of the Vanities, Young Doctors in Love, Soup for One* and Alan Alda's comedy *Sweet Liberty*. He has also been a recurring guest star on the hit NBC series *Frasier*.

In the summer of 1994 he co-starred in MGM's *Getting Even with Dad* with Macaulay Culkin and Ted Danson and also in Disney's comedy-thriller *I Love Trouble* with Nick Nolte and Julia Roberts. His feature directorial debut is *Jerry and Tom*, a black comedy featuring Joe Mantegna, William H. Macy and Maury Chaykin. Mr. Rubinek also wrote and produced the award-winning documentary film *So Many Miracles*, which was broadcast on PBS. The film chronicles his parents' experience in Poland during the Holocaust and their reunion with the farmers who hid them during the war.

CHRIS PEDRO TRAKAS, BARITONE

Chris Pedro Trakas, described by *The New York Times* as "outstanding ... an elegant baritone with a commanding sound," is known for the passionate vocalism he brings to an eclectic repertoire ranging from Mozart, Schubert, Rossini, Mahler and Debussy through Britten, Bernstein, Bolcom, Adams and Ellington on opera, concert, and recital stages in the U.S. and abroad. Among the many highlights of his career are the roles of Harlekin in *Ariadne auf Naxos* at the Metropolitan Opera; the Count opposite Renée Fleming in Menotti's production of *Le Nozze di Figaro* at the Spoleto Festivals in America and Italy; Alberich in Wagner's *Rheingold* with The Eos Orchestra; and Figaro in the St. Ann's Warehouse puppet production of *The Barber of Seville.* His interest in contemporary opera includes two world premieres by Stewart Wallace – *Hopper's Wife* and *Yiddisher Teddy Bears.* A Naumburg Award-winner he is sung with the Chicago, Philadelphia, National, and Detroit Symphony Orchestras and the Israel Philharmonic. A distinguished recitalist Mr. Trakas has concertized with James Levine and last season gave the first complete performance of Schubert's *Winterreise* in Malta with pianist Myron McPherson, and premiered David Del Tredici's complete 35-minute song cycle, Love Addiction in New York with the composer at the piano.

GOTTFRIED WAGNER, MUSICOLOGIST, DIRECTOR

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

Central to his work is the connection of German and European culture and politics of the 19th and 20th centuries with Jewish culture and history. His studies have been published in 11 languages. He works internationally as a multimedia director, musicologist and writer and received numerous awards for his artistic and academic activities, as well as for his humanitarian involvement. He co-founded

Bret
Werb

"The Post-Holocaust Dialogue Group" with Dr. Abraham Peck in 1992. His autobiography *Twilight of the Wagners*, first published in Germany in 1997, created world-wide interest and has since been translated into 6 languages (USA: Picador 1999). He has lived in Italy since 1993.

BRET WERB, MUSICOLOGIST

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

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Erich Wolfgang Korngold Jessica Duchen, 1996

Nazi Germany and the Jews Saul Friedländer, 1998

Before the Deluge Otto Friedrich, 1995

Defying Hitler Sebastian Haffner, 2007

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The Musical Migration and Ernst Toch Diane Peacock Jezik, 1989

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The Twisted Muse: Musicians and Their Music in the Third Reich Michael H. Kater, 1997

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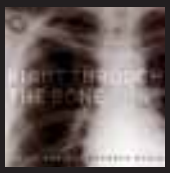

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