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JMI International Centre for Suppressed Music

www.suppressedmusic.org.uk

The **International Centre for Suppressed Music (ICSM)** was established in September 1999, by the Jewish Music Institute (JMI) at the School of Oriental and African Studies (SOAS), University of London, as a platform to bring together those working in the field to promote the study and performance of music suppressed by the Nazis. What might have evolved as the language of music in western Europe had certain composers not been stopped from working, banned, forced into exile or killed by the Nazis in the 1930s is a subject that is now being addressed with increasing intensity world-wide. The International Centre for Suppressed Music is at the forefront of research, education, publication, recording, performance and communication of information on this vast subject. The Suppressed Music website holds details of conferences, concerts and publications and publishes an online Journal with articles, previews, reviews and obituaries. The Jewish Music Institute is an independent (non-religious) arts body based at the University of London with charitable status and its own artistic and academic policies.

Tel 020 8909 2445 e-mail jewishmusic@jmi.org.uk **Website** www.jmi.org.uk

The Institute of Musical Research

www.music.sas.ac.uk

The Institute of Musical Research exists to facilitate research in music of all traditions and eras, and to support freelance and affiliated scholars alike. Located at Senate House in the heart of Bloomsbury, the Institute of Musical Research is the youngest of the ten Institutes comprising the University of London's School of Advanced Study. It was established in 2005 and began operation in 2006. It offers high-quality conference space and administrative support, dedicated study space and office facilities for visiting fellows, and infrastructural support for projects and research groups. Modest funds are available to co-sponsor events and research facilitation initiatives. IMR runs a busy events schedule, hosts visiting fellows at their London base, supports research projects and groups, and administers a national research training centre and information gateway. IMR welcomes expressions of interest from those wishing to be involved in the IMR events programme or its other research activities. www.music.sas.ac.uk

This conference is supported by the Judy Appleman Foundation, Yaacov Kotliki of Visonic Group, Clive Marks, The John S. Cohen Foundation, the Austrian Cultural Forum and the German Embassy.

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

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

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

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

We are especially pleased to be associated with Simon Wynberg, the Director and the Artists of the Royal Conservatory of Canada and we look forward to attending the fine concerts and public lectures at the Cadogan Hall on Saturday and Sunday – when the music of this period will be heard by many Londoners. We gratefully acknowledge the support and presence of the German Embassy and the Austrian Cultural Forum as well as individual supporters. My family too are pleased to be supporting a project of recording Schreker arias in 2010.

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

Leopold de Rothschild CBE

Born in 1927, Leopold de Rothschild CBE was educated at Bishop's College School (Canada), Harrow and then Trinity College, Cambridge. His career has seen him in many prestigious roles, beginning with his position as Partner of N. M. Rothschild & Sons Limited in 1956. He became Executive Director upon incorporation in 1970, focussing principally on overseas involvement with Latin America. Leo, as he is generally known, became Director of the National Provincial Bank (later National Westminster Bank) from 1963 until 1970, and Director of the Bank of England from 1970 to 1983. Between 1982 and 1995, Leo was Director of Sun Alliance & London Insurance PLC and he also founded and chaired the Anglo Venezuelan Society from 1975 to 1982; he is currently its Vice-President. Leo's financial career has always run concurrently with his active involvement in a variety of charitable and cultural organisations, particularly within the realms of music. Leo's energy and expertise has seen him taking the roles of Chairman of the Music Advisory Committee of the British Council, Director of the Sadler's Wells Trust (later English National Opera), Member of the Council for the Winston Churchill Memorial Trust, Chairman of the English Chamber Orchestra and Music Society, a Trustee of the National Museum of Science & Industry, a member of the National Railway Museum Advisory Committee, a Trustee of the Glyndebourne Arts Trust and as Chairman of the Royal College of Music, the Bach Choir and of the Countess of Munster Musical Trust. Leo is currently Chairman of Exbury Gardens Limited, President of the Bach Choir and President of the English Chamber Orchestra. He is Joint President of the Jewish Music Institute with Lady Solti.

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

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

Programme

Tuesday 8 April

- 14.00–14.30** **Registration and coffee/tea** (Room N336)
- 14.30–15.00** **Session I: Welcome and Archives** (Room N336)
Welcome and opening remarks
Chair: Geraldine Auerbach MBE (Director, JMI)
Leopold de Rothschild CBE (Joint President, JMI),
Professor Katharine Ellis (Director, Institute of Musical Research)
Dr Johannes Wimmer, Director of the Austrian Cultural Forum
- 15.00–16.30** **Presentations by Libraries and Institutions**
Chair: Michael Haas
Libraries and Institutions housing archives of composers
affected by Nazi policies including:
Volker Ahmels (Konservatorium Schwerin)
Thomas Aigner (Vienna City Library)
David Bloch (Terezín Music Memorial Project Archive, Tel Aviv)
Richard Chesser (The British Library)
Gila Flam (Director, Music Jewish National and University Library,
Hebrew University, Jerusalem)
Primavera Driessen Gruber (Orpheus Trust, Vienna and
Akademie der Künste Musikarchiv, Berlin)
Antje Kalcher (Dipl. Archivarin, Universität der Künste, Berlin)
Bret Werb (US Holocaust Memorial Museum)

- 16.30–17.00** **Tea/Coffee** (Room N336)
- 17.00–18.30** **Session 2: Families** (Room N336)
 Chair: Daniel Snowman, Author of *Hitler's Emigrés*
 Interviews with the families of composers and musicians affected by
 Nazi policies including:
 Eva Fox Gál, Tanya Tintner, Andrea Rauter, Julia Seiber Boyd
- 18.30–20.00** **Wine Reception** (Room N336)

Wednesday 9 April

- 10.00–10.30** **Coffee/tea and late registration** (Room N336)
- 10.30–11.00** **Conference Introduction** (Room N336) Michael Haas and Erik
 Levi – Conference Academic Convenors
- 11.05–12.45** **Session 3: Before Hitler** (Room N336) Chair: Erik Levi (Royal
 Holloway, University of London)
- 11.05–11.35** Gerold Gruber (University of Vienna), *The Pianist as Composer –*
Artur Schnabel's Compositions
- 11.40–12.10** James Deaville (Carleton University, Ottawa), *Jón Leifs and the Third*
Reich: The Making and Unmaking of an 'Aryan' Composer?
- 12.15–12.45** Francesco Parrino (Royal Holloway, University of London),
D'Annunzio, Casella and the Italian premiere of Pierrot lunaire
- 12.45–14.00** **Lunch** (Room NG14)
- 13.20–13.50** **Lunchtime presentation** (Room N336) with film on the
 International Competition **Ostracised Music 2008** by Volker
 Ahmels, Director of the Konservatorium Schwerin
- 14.00–15.00** **Session 4: Internal Exile** (Room N336) Chair: Michael Haas
 Keynote Address: Albrecht Dümling (Berlin), *What is Internal Exile*
in Music? The Cases of Walter Braunfels, Heinz Tiessen, Eduard
Erdmann and Philipp Jarnach

15.10–16.20 Parallel sessions 2 x 30 mins

<p>Session 5: Jüdische Kulturbund (Room N336) Chair: Lord Moser</p> <p>Lily E Hirsch (Cleveland State University), The Jewish Culture League and 'Jewish Music' in Nazi Germany</p> <p>Judith Cohen (Tel Aviv University), 'Bach into the Synagogue': Kurt Singer's Ideas on a Reform of Synagogue Music</p>	<p>Session 6: Exile (Room NG16) Chair: Peter Tregear</p> <p>Philip Graydon (Dublin Institute of Technology Conservatory of Music and Drama), The Exile's Tale: Walter Braunfels's <i>Verkündigung</i> (1935)</p> <p>Frank Harders (Berlin), Poland Abroad</p>
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16.20–16.50 Tea/coffee (Room NG14)

16.50–18.00 Parallel sessions 2 x 30 mins

<p>Session 7: Exile in Britain (Room N336) Chair: Lloyd Moore</p> <p>Malcolm Miller (Open University), Music as Memory: Emigré Composers in Britain and their Wartime Experiences</p> <p>Suzanne Snizek (University of British Columbia), Musical Life in the Internment Camps of Huyton and Douglas, Isle of Man</p>	<p>Session 8: Representations of Jewish Music (Room NG16) Chair: Peter Tregear</p> <p>Joshua Walden (Wolfson College, Oxford), Ethnography and Nostalgia. Changing Musical Representations of Jewish Culture across Time and Diaspora</p> <p>Yelena Irzabekova (Berlin), Yiddish Music Culture before the Second World War</p>
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18.30–20.15 **Session 9: Film *We Want the Light*** (Room N336) Chair: Malcolm Miller
Christopher Nupen will introduce his film, which seeks to understand the meaning of music in human experience through the prism of its role in relationships between Jews and Germans.

Thursday 10 April

9.30–11.10 Parallel sessions 3 x 30 mins

<p>Session 10: Terezín (Room N336) Chair: Simon Broughton</p> <p>Christiane Heine (University of Granada), The String Quartets from 1940/41 of Gideon Klein and Emil František Burian in the Context of the Evolution of the Genre in the Czechoslovakian Republic</p> <p>Kristof Boucquet (University of Leuven), 'Die Metamorphosen der Individualität in verschiedenen Erdenleben' – The Transformation of Viktor Ullmann's Compositional Language</p> <p>Michael Beckerman (New York University), Form and Oppression in Some Terezín Works</p>	<p>Session 11: Hungary-Poland (Room NG16) Chair: Martin Anderson</p> <p>Agnes Kory (London), Hungarian Jewish Composers who Perished in the Holocaust</p> <p>Christian Heindl (Vienna), Iván Eröd – Emigration from Communist Hungary in 1956</p> <p>Katarzyna Najiwalek (University of Warsaw), Nazi Censorship in Music. Warsaw 1941</p>
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11.10–11.35 **Coffee/tea** (Room NG14)

11.35–12.45 Parallel sessions 2 x 30 mins

<p>Session 12: Terezín and Czechoslovakia (Room N336) Chair: Betty Collick</p> <p>Deborah Netanel (Miami University, Ohio), The Legacy of Erwin Schulhoff</p> <p>Lenka Lichtenberg (Toronto), Through my Mother's Eyes: Personal Stories about Terezín's Major Musical Personalities</p>	<p>Session 13: Poland (Room NG16) Chair: Martin Anderson</p> <p>Bogumila Mika (University of Silesia, Poland), 'Polish refugees' – Some Stories of Polish Musicians Living under Nazism during the Second World War</p> <p>Barbara Milewski (Swarthmore College, USA), More Music for the Kinohalle! Jozef Kropinski's Compositions from Buchenwald</p>
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12.45–14.00 **Lunch** (Room NG14)

12.55–14.30 **Lunchtime film showing** (Room N336) Chair: Geraldine Auerbach
 Simon Broughton introduces his film: *The Music of Terezín*
 A BBC/Czech TV co-production, 1993

14.00–15.30 Parallel sessions 3 x 30 mins

<p>(Room N336) Continuation of lunchtime showing of Simon Broughton's Film <i>The Music of Terezín</i></p> <p>Session 14: After Hitler I: Survivors (Room N336) Chair: Clive Marks</p> <p>Shirli Gilbert (University of Southampton), 'S'vet geshen' (It will happen): Zionist Songs amongst Jewish Holocaust Survivors</p> <p>Gila Flam (Hebrew University of Jerusalem), The Fate of Yiddish Song Post-Nazism</p>	<p>Session 15: Franco's Spain (Room NG 16) Chair: Erik Levi</p> <p>Francisco Parralejo Masa (University of Salamanca), Anti-Semitism, Nazism and Music during the Spanish Second Republic (1931-1936)</p> <p>Gemma Perez Zalduondo (University of Granada), Third Reich Music Policy as a Model for the First Part of Franco's Regime (1939-1943)</p> <p>Eva Moreda-Rodriguez (Royal Holloway, University of London), Hispanic-German Music Festivals during the Second World War</p>
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15.30–16.00 Tea/coffee (Room NG14)

16.00–17.00 **Session 16: After Hitler II: Where shall I go?** (Room N336)
 Chair: Michael Haas
 Keynote Address: Bret Werb (United States Holocaust Memorial Museum, Washington DC), 'Where Shall I Go?': The Music of Jewish Displaced Persons

17.10–18.15 **Session 16A: London** (Room N336) Chair: Amaury de Closel

17.10–17.40 Brian Thompson (Chinese University of Hong Kong), Artur Schnabel in London (1925-1933)

17.45–18.15 Florian Scheduling (Royal Holloway, University of London), The Silence of the Avant Garde: Musical Emigré Culture in London, 1933-1945

18.45–20.00 **Session 16B: Plenary Session** (Room N336) Chair: Shirli Gilbert
Music during the Holocaust: Preview of the forthcoming website
'Music During the Holocaust' <http://holocaustmusic.ort.org> by Clive
Marks, OBE (to which many of the conference delegates have
contributed) followed by discussion. Panel to include Simon
Broughton, Bret Werb, Gila Flam, Michael Beckerman

20.30 **Optional Conference Dinner** at the Paradiso Restaurant, 35
Store Street, WC1E 7BS

Friday 11 April

9.30–11.15 **Session 17: Exile in the USA I** (Room N336) Chair: Michael Haas

9.30 – 10.00 Ben Winters (City University, London), Swearing an Oath: Korngold,
Film, and the Sound of Resistance

10.05–10.35 Juliane Brand (California), Karl Weigl's Final Years, 1938–49: A Story
of Perseverance

10.45–11.15 Melina Gehring (University of Hamburg), Indebted to Hitler? –
Alfred Einstein's American Exile

11.15–11.45 **Coffee/tea** (Room NG14)

11.45–12.55 Parallel sessions 2 x 30 mins

<p>Session 18: Exile in the USA II (Room N336) Chair: Michael Haas</p> <p>James Parsons (Missouri State University), Hanns Eisler's <i>Hollywooder Liederbuch</i> and 'the new stuff of life'</p> <p>Anna Strutz (University of Vienna), The Impact of Cultural Transfer – Black Mountain College, North Carolina</p>	<p>Session 19: Exile in the USA III (Room NG16) Chair: Albrecht Dümmling</p> <p>Barbara Barry (Lynn University, Florida), 'A Survivor from Warsaw': The Broken Reflection in Adorno's Mirror</p> <p>Magnar Breivik (University of Trondheim), From Surabaya to Ellis Island: On Two Versions of Kurt Weill's 'Surabaya-Johnny'</p>
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12.55–14.00 **Lunch** (Room NG14)

- 14.00–15.00** **Session 20: Exile in Palestine** (Room N336) Chair: Erik Levi
Keynote Address: Jehoash Hirshberg (Hebrew University, Jerusalem), Nazism as the Principal Catalyst for the Creation of Musical Life in the Jewish Community of Palestine 1933–45
- 15.15–16.20** **Session 21: After Hitler III** (Room N336) Chair: Philippe Olivier
- 15.15–15.45 Lauren Freede (University of Edinburgh), Personal Recollections and Professional Tensions: Autobiographical Responses to the Redevelopment of Musical Life in Germany and Austria after Hitler
- 15.50–16.20 Barry Salmon (The New School, New York), Trauma to Trauma Drama: Representations of Holocaust in Music and Moving Image
- 16.20–16.45** **Tea/coffee** (Room NG14)
- 16.45–18.25** **Session 22: After Hitler IV** (Room N336) Chair: Erik Levi
- 16.45–17.15** Roger Allen (University of Oxford), ‘Tonality is not the Past but the Future’: Wilhelm Furtwängler’s Second Symphony
- 17.20–17.50** Emile Wennekes (Utrecht University), ‘Some of the Jewish musicians are back at their desks’. A Case Study in the Re-migration of European Musicians after World War II
- 17.55–18.25** Sophie Fetthauer (University of Hamburg), The Lexicon verfolgter Musiker und Musikerinnen der NS-Zeit (Biographical Dictionary of Persecuted Musicians 1933-1945)
- 18.45–20.00** **Final Discussion: Recovering the Repertory** (Room N336)
Co-Chairs Michael Haas, Erik Levi Panel to include: Albrecht Dümling, Jehoash Hirshberg, Peter Tregear, Amaury de Closel, Bret Werb
- 20.00** **Close**

Abstracts

**Roger Allen (University of Oxford), 'Tonality is not the Past but the Future':
Wilhelm Furtwängler's Second Symphony**
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Furtwängler's Second Symphony in E minor is a large-scale symphonic work composed during the later stages of World War II and first performed in 1947. It therefore forms a link between the final period of the Hitler regime and the beginnings of musical life in post-war Europe. The argument of this paper is twofold. First, it considers Furtwängler's compositional agenda through a broad brush analysis of the score and asks whether this apparently neo-Brucknerian tapestry is simply a coded defence of a discredited ideology or whether it has a deeper significance: is the work anything more than a pastiche of various influences or does it represent a distinctive musical voice that raises it above the level of the merely imitative? Second, the argument considers Furtwängler's understanding of tonality through his repeated use in his various writings contemporaneous with the symphony of the twin metaphors of 'organic' and 'biological' and asks what is meant by his notebook entry for 1949 that 'tonality is not the past but the future'? To what extent might this indicate an ideological agenda? Finally, with a passing reference to the incomplete Third Symphony (1954) it asks whether Furtwängler's post-war compositions are merely deeply conservative works by a representative of the Wilhelmine culture that Nazism had destroyed or is there a wider significance for European musical life post-Hitler?

Barbara Barry (Lynn University, Florida), *A Survivor from Warsaw: The Broken Reflection in Adorno's Mirror*
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When Anthony Giddens identifies anxiety, physical dislocation and the pluralities of history as prime characteristics of modernism, he refers primarily to the last part of the 20th century. But the pluralities of history can be traced back at least to the 1870s if we read Nietzsche's prescient critique, and anxiety intensifies in pre-World War I Expressionism, in works like *Erwartung* and *Pierrot Lunaire* which depict the fragmented personality.

It was only with World War II, though, that massive physical dislocation undermined the relationship of the individual to family, community, institution and language. This dislocation can be seen from two perspectives: one was the prelude to terrorisation and inhuman brutalisation for those caught in the maw; the other was equally an uprooting for those who escaped, like the intellectual refugees in southern California, including Schoenberg, Adorno and Thomas Mann.

For Adorno, the most traumatic part of the transplant was the loss of the German language in daily discourse, since conceptualisation, description and communication are all embedded in language. In his essay on Schoenberg in the collection *Prisms*, Adorno notes astutely how after Schoenberg abandoned the 'ground' of tonality, Pierrot Lunaire's isolation in a cosmos both ironic and terrifying is depicted in *Sprechgesang*, the half-world between speaking and singing.

Sprechgesang as precarious mode of discourse is also the narrative of *A Survivor from Warsaw*, Schoenberg's problematic masterpiece about the vicious roundup of Jews in the Warsaw ghetto and their unified singing of 'Shema Yisrael'. The question Adorno raised was not just whether, with civilisation marching into barbarism, there could be art after Auschwitz, but whether barbarity itself could be the subject matter of art. Adorno's conundrum is essentially rooted in questions about musical language and meaning – whether music can incorporate such searing material and not be reduced to an object of mere aesthetic contemplation. At an even deeper level is the issue of propriety – and it is this which Adorno does not solve, probably because he could not, and it is doubtful whether more than seventy years later we can solve it either. Nevertheless, if solving the conundrum is not possible, its essential ambiguity remains as critical today as when Adorno raised it.

In the post-War years, these issues were gradually allowed to die down – it is bad manners to pick old scars in public. But Adorno's incisive and disturbing questions still need to be asked, and challenge us to answer them. What is behind these questions is the urgent call to address the meaningfulness of music in contemporary life, how art is the mirror of life, especially, as Adorno would argue, a splintered mirror, and above all, what it means to be human.

Michael Beckerman (New York University), BAB and the Hidden World of Terezín.

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The paper argues that while things like A's and B's used as crude structural tools seem neutral enough, there is, in fact, a tendency to imagine that what comes first is somehow primary, significant and essential, while what is in the middle is secondary filler. No series of compositional practices challenges such a reading more than a group of works written in Terezín. Looking at compositions by Pavel Haas, Viktor Ullmann and Gideon Klein, I argue for a BAB understanding of musical form where, for specific reasons in this case, what occupies the 'B' spot is, in fact, the point of the whole thing. Hidden in these compositions are two snippets of Czech historical melody, and an inchoate musical scream. Placing or, in this case, hiding the most significant moments in the centre creates powerful effects by challenging normal ways of understanding musical structure.

Kristof Boucquet (University of Leuven), 'Die Metamorphosen der Individualität in verschiedenen Erdenleben' – The Transformation of Viktor Ullmann's Compositional Language

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In 1929, at the music festival of the International Society for New Music in Geneva, the Jewish Czech composer Viktor Ullmann gained international acclaim for his *Schönberg-Variationen* für Klavier. Fifteen years later, he finished his Seventh Piano Sonata (1944) as an internee of the Terezín concentration camp (Theresienstadt), only two months before he was killed in Auschwitz. This paper will explore the remarkable evolution of Ullmann's compositional language from his *Variationen* to the last three Piano Sonatas (composed in

Terezín), through a detailed investigation of the musical and extra-musical influences in these selected piano compositions.

As a pupil of Josef Polnauer and Arnold Schoenberg, Ullmann initially embraced Schönberg's atonal language: the *Variationen* are based on Schoenberg's piano piece Op. 19, No. 4, and also make reference to Schoenberg's twelve-tone method. In the last Piano Sonatas, Ullmann arrived at an individual synthesis of tonal and atonal elements, influenced by the example of Alban Berg. Two unifying factors throughout this development are the techniques of 'polyphony' and 'variation', by which Ullmann proved himself an admirer of German tradition (from Bach to Schoenberg). On a more metaphysical level, these techniques can be interpreted as a musical expression of Ullmann's belief in the interrelationship and transformation of all human life (or in his own words 'die Metamorphosen der Individualität in verschiedenen Erdenleben'). In this way, the evolution of Ullmann's compositional language testifies to his enduring faith in the cultural transformation and elevation of the human spirit, even under circumstances in which physical and spiritual life were constantly under threat.

Juliane Brand (California), Karl Weigl's Final Years, 1938–49: A Story of Perseverance

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In March 1938 the life of the Viennese composer Karl Weigl turned into a story of exile that can in countless ways be superimposed on thousands of Viennese exile stories from the 1930s. Collectively and singly, their narratives illuminate one of those periods in human history when an individual is both powerless to change circumstances and faced with boundless choices on how to live those circumstances.

The paper connects the logistics of emigration from Austria to the United States with the human story of forced exile. The grid of the story – the part that no emigré could control – is formed by Nationalist-Socialist policies, various countries' immigration as well as exit, transit, and entrance policies, and the randomness of chance. To tell the private story lived within that grid, I draw on sources in public and family archives from the period between Anschluß in 1938, when Weigl was 57, and 1949, the year of his death.

Weigl arrived in New York a virtual unknown. He had a new, unfamiliar, economically insecure identity thrust upon him. His successful European career never translated into a successful American one, nor did he ever try to translate his late-tonal Austro-German musical language into a new vernacular. But after 1945 he never considered returning to Europe, and he wished to have his ashes scattered in Yosemite National Park. In these and other ways the final eleven years of the life of this bred-to-the-bone Viennese embody essential contradictions in the experience of exile.

Magnar Breivik (University of Trondheim, Norway), From Surabaya to Ellis Island: On Two Versions of Kurt Weill's 'Surabaya-Johnny'

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Already from the early years of his career Kurt Weill regarded himself primarily as a composer for the stage. As he was a Jew by birth, after the Nazi take-over in 1933 he

fled from Berlin to Paris. After a two-year stay in France he settled down permanently in the USA.

Weill would always adapt to the artistic, aesthetic, and economic conditions decided by the time, public and location of a new piece. Still, he would continuously try to maintain his own self-esteem as a musical theatre innovator within any given preconditions. Weill's compositional receptiveness and creative adaptability inevitably affected his musical style, both through what might be characterised as minor fluctuations and more substantial alterations. It is well known among musicologists that Weill's emigration from Europe to the USA led to a development towards a more accessible and popular style determined by the conventions of Broadway musical theatre.

This paper will compare two versions of Weill and Brecht's song 'Surabaya-Johnny', the initial 'European' version of 1929 and an 'American' version from 1942/43, using the comparison as a case study on some of the effects that Weill's exile had on the progress of his tonal language. His statement 'every text I've set looks entirely different once it has been swept through my music,' even raises the question if a new version of Weill's music in exile is bound to produce a new rendering of the text involved.

Simon Broughton, Film: *The Music of Terezín*

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The Terezín (Theresienstadt) ghetto during World War II saw one of the most remarkable stories of artistic creativity in the face of adversity that there is. This award-winning film, made by Simon Broughton for the BBC in 1993 is probably the definitive film on Terezín and its music.

Terezín is a small 18th-century garrison town about 60km northwest of Prague built by the Hapsburg Emperor Joseph II in 1780. From 1941–44 in Nazi-occupied Czechoslovakia, it was used as a concentration camp for Czech Jews and other Jews from elsewhere in Europe. It was actually a staging post for Auschwitz, but although transports regularly left for 'the east', those in Terezín didn't know what that meant.

Unlike Auschwitz, Terezín wasn't a death camp, although it was so overcrowded and conditions were so bad that nearly one in four inmates died while they were within its walls. Although supervised by the Nazis, it was run by a Council of Jewish Elders. Purely by coincidence, Terezín was full of musicians and artists and a cultural life started, at first in secret and then with the agreement of the Nazis who finally used it for propaganda purposes and invited the Red Cross to see how well they were treating the Jews. Ironically, Terezín was artistically the freest place in occupied Europe. Elsewhere Jewish music was forbidden, so-called 'degenerate music' and jazz were banned, but all were played in Terezín. 'Only the Germans knew we were sentenced to death,' says Zdenka Fantlová, an actress in the ghetto, 'So they let us get on with it and what we were really doing was dancing under the gallows.' In 1944, after the success of the Red Cross deception the Nazis decided to make a propaganda film, which includes some amazing footage of actual musical performances.

The Music of Terezín looks at the four major composers who were writing music in the ghetto – Gideon Klein, Pavel Haas, Hans Krása and Viktor Ullmann. They all perished and represent a lost generation in Czech music. It also looks at the way music became a means of sustenance and opposition in these unique circumstances. It includes interviews and performance from the singer Karel Berman who was cast as Death in Ullmann's

opera *The Emperor of Atlantis*, one of the few pieces that was actually banned in the ghetto because of its satirical nature. Berman died just a few years after this film was made. Other interviewees include the Czech writer Ivan Klíma, who was a child in the ghetto and remembers trying to drop bricks on the rats, pianist Edith Kraus, who premiered one of Ullmann's piano sonatas in the ghetto, actress Zdenka Fantlová, and pianist Alice Herz Sommer who is still fit and well aged 104.

With lots of archive footage, musical performances strikingly shot on location in the attics and cellars of the ghetto and moving personal testimonies, this is a story of musical creativity that resonates way beyond the walls of the ghetto and produced powerful music that still deserves to be heard today.

Judith Cohen (Tel Aviv University), 'Bach into the Synagogue': Kurt Singer's Ideas on a Reform of Synagogue Music
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Kurt Singer (b. Berent, West Prussia, 1855, d. Terezín, 1944) – neurologist, musician, founder and director of the Berlin Physicians' Orchestra and Choir, artistic director of the Berlin Charlottenburg Opera, lecturer, music critic and writer – was dismissed from most of his activities in 1933. He geared all his energy to the establishment and direction of the *Kulturbund deutscher Juden*, which he led with élan and courage under the pressure and the threat of the Nazi regime from 1933 to 1938.

Among Singer's manifold writings are four volumes on Bach's Cantatas (*Bach's Kantatenwelt*) in typescript, comprising 226 pages in all, and an essay (12 pp. in typescript) on psalm texts in Bach's Cantatas (*Psalmen-Texte in Bach'schen Kantaten*), the subject of this paper.

The dictum 'Bach into the Synagogue' is attributed to Franz Rosenzweig (1886–1929) and is taken by Kurt Singer literally. He discusses 34 Bach cantatas based wholly or partly on psalm texts, suggesting that instead of the Synagogue music of Sulzer and Lewandowski 'we should knock on the gates over which the name of a genius is inscribed in golden letters'.

The son of a liberal Rabbi, Singer – a social democrat in his political conviction – seems to have been a conscious, though non-religious, Jew. His essay aims to suggest a way to assist the assimilatory generation of German Jews, suddenly cut off from their cultural ambience, to build a bridge between the two cultures. It is also a personal confession.

The paper will demonstrate specific cases of cantatas 'enlisted' by Singer for the Synagogue service, and discuss his ideas against the background of ideological conflicts within the *Kulturbund* (e.g. Eastern versus Western culture; classical versus 'modern' music), conflicts that also informed the musical scene in Israel (Palestine) of the 1940s and 1950s.

James Deaville (Carleton University, Canada), Jón Leifs and the Third Reich: The Making and Unmaking of an 'Aryan' Composer?

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Icelandic composer Jón Leifs (1899–1968) occupies an awkward position within 20th-century musical history. Leifs' long-term activity in Germany during the Third Reich (1917-1944), his willing participation in National-Socialist musical institutions like the Ständiger Rat für die internationale Zusammenarbeit der Komponisten and his own messianic beliefs in Icelandic tradition all contributed to the impression that he collaborated with the ruling Nazis. His music certainly found support with the German public, critics and Nazi ideologues during the 1930s, as the creations of a fellow 'Aryan'. However, according to commentators, Leifs' reputation declined in Germany of the late 1930s and early 1940s because his musician wife was Jewish and thus their children were as well. For Leifs's specialists, a concert of the Berlin Philharmonic in 1941 with the *Organ Concerto* was symptomatic of his problematic position: the audience walked out and the critics ridiculed both composer and composition. This paper will re-examine the composer as presented in recent biographical studies. Drawing upon published and unpublished documents, newspaper reports and the music itself, this paper investigates the composer's passage through the musical aesthetics and politics of Nazi-era Germany. We will first examine the conditions under which the non-German composer Leifs could find legitimation in the Third Reich, and then – based on files from the composer's archive at the National and University Library of Iceland – illustrate the complexities of assessing his position within Nazi Germany. Works for special examination are the *Iceland Overture* and the *Iceland Cantata* from the 1920s, both of which enjoyed considerable popularity in Germany of the 1930s, as well as the *Beethoven Variations* and the *Organ Concerto* that had caused such a stir in 1941.

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

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When the Second World War was over and the Third Reich defeated, it was not necessarily easy to discover which musicians had supported or opposed the Nazis. The commissions responsible for De-Nazification soon recognised that Party membership was not a sufficient criterion. At the same time there was a bitter dispute between refugee artists and some of those who had remained in Germany during the period. The first group tended to regard colleagues from the second category – like Wilhelm Furtwängler or Richard Strauss – as supporters of the regime.

Researchers who work on the situation of the refugees often share this critical view, which however is a generalisation that cannot be accepted. As is well-known, there were a number of artists who worked in Nazi Germany that looked at Hitler and his policy from a very critical distance – for example, the writer Ricarda Huch, the composer Karl Amadeus Hartmann or the sculptor Ernst Barlach, all of whom lived in a state of 'internal exile'.

To date there has not been much research on Internal Exile, and apparently no clear definition of the term is available. For example, if one speaks of Internal Exile in music, Karl Amadeus Hartmann is most often mentioned as the classical case since he

chose not to publish or perform his works within the Third Reich. In my lecture I will discuss in which ways Walter Braunfels, Heinz Tiessen, Eduard Erdmann and Philipp Jarnach might be labelled 'Internal Exiles'.

Sophie Fetthauer (University of Hamburg), *The Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit (Biographical Dictionary of Persecuted Musicians 1933–45)*

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This biographical dictionary focuses on musicians (composers, conductors, singers, instrumentalists as well as pedagogues, musicologists, music-publishers and others) who were persecuted in Germany between 1933 and 1945 for racial, political, cultural or other reasons. The individual entries provide a biography, describe his or her professional and other activities with particular reference to the history of persecution and exile. A list of works, documents and literature as well as photos are added to every article. The project will provide a completely new foundation to all research concerned with the destructive effects of the persecution and expulsion of musicians, as well as the constructive impact of migration on global music culture. This should also provide a better understanding of musical life today and have the added benefit of enabling the rediscovery of many musicians who have been completely forgotten.

The paper explores the following issues: concept and criteria, search functions for scientific use and central sources documenting the persecution of musicians between 1933 and 1945.

Gila Flam (Hebrew University of Jerusalem), *The Fate of Yiddish Song Post-Nazism*

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During the Holocaust people sang a variety of songs in ghettos and camps. Most of these songs were sung in Yiddish, some were of pre-War repertoire, some were composed during the internment, and many were parodies on melodies that represent the rich musical world of the Jewish people.

After the Holocaust, many of the songs were lost forever, some were collected and published right after the War, and some were collected and published many years later. These collections made their way to the new Klezmer musicians who treated the sources as commercial world music and thus presented it to a variety of audiences worldwide.

Thus, the songs that were once intimate and Jewish became world music of the 20th century and continue to draw attention in their original language, in translation and in completely new musical arrangements.

My paper will present the different aspects of music and its meaning by analysing examples of Yiddish songs from the Lodz and Vilna Ghettos.

Lauren Freede (University of Edinburgh), Personal Recollections and Professional Tensions: Autobiographical Responses to the Redevelopment of Musical Life in Germany and Austria after Hitler
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Individual musicians responded to the forced restrictions of cultural life under National Socialism in a variety of ways. As a result, one of the biggest challenges for the post-War reconstruction of the serious musical sphere in both Germany and Austria was the reconciliation of artists whose differing actions and experiences during the Third Reich had given them strongly divergent opinions on the appropriate musical reaction to Nazism. These conflicting ideas were thrown into sharper focus by the American occupiers' demand for a fundamental shift in the ideology underpinning German musical life, one of perceived national superiority.

This paper looks more closely at the personal responses of local composers, performers, administrators and music journalists to the complicated situation in which they found themselves after 1945. Issues discussed in their autobiographical reflections include: the reaction of black-listed artists to their position; the resentment or tolerance of those apparently pushed forward for reasons of political expediency rather than talent; the conflict or lack thereof between those who had engaged with the regime and those who were 'inner emigrants' or active resisters; the reception of returning émigrés and visiting foreign (and Jewish) artists; and the friction between those pushing for a more radical and engaged conception of music and those content with the primacy of the German canon. Yet these personal recollections also challenge the traditional correlation between political and artistic positions, and between political support and popular success. My paper considers the impact of such overlapping tensions on the slowly revitalising music scene.

Melina Gehring (University of Hamburg), Indebted to Hitler? – Alfred Einstein's American exile
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The paper focuses on Alfred Einstein's American exile (1939–52), with specific reference to two chapters from my recently published book *Alfred Einstein. Ein Musikwissenschaftler im Exil* (2007). After a brief overview of the circumstances which led to his emigration, I will show how completely Einstein turned his back on Europe during and after the War. He felt deeply grateful towards his new home country, where he was finally granted an academic post, after his musicological career had previously been impeded for over thirty years by anti-Semitic discrimination. Thus, he stated that he had been 'driven into paradise', and, in his idiosyncratic black humour, even called Adolf Hitler his 'greatest benefactor'. He was deeply frustrated by the post-War rehabilitation of musicians and musicologists who had acted opportunistically during the 'Third Reich' (such as Hans Pfitzner, Wilhelm Furtwängler, Rudolf Siegel, Robert Haas and Friedrich Blume), scathingly denouncing their behaviour in letters to his friends. These exonerations nurtured his pessimism regarding post-War Germany, writing in 1949 to Nicolas Slonimsky that he did not wish to visit the 'Fourth Reich'. Likewise, he stated in a letter to Erwin Kroll in the same year that he refused to publish in Germany, as there would soon be further book burnings. Einstein's preoccupation with National Socialism even

after the War poignantly shows how traumatic and deep the impact of the National Socialist regime must have been for those who managed to escape the Holocaust.

**Shirli Gilbert (University of Southampton), 'S'vet geshen' (It will happen):
Zionist Songs amongst Jewish Holocaust Survivors**
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While much has been written about the extraordinary renewal of Jewish life in the Displaced Persons' (DP) camps of occupied post-War Germany – the marriages, the baby boom, the vibrant and autonomous political life – as yet little has been written about the remarkably heterogeneous musical activities that flourished in these transitional spaces. Songs from the pre-War period and from the wartime ghettos and camps were widely sung. Visiting performances were given by renowned artists including Yehudi Menuhin, Leonard Bernstein, Emma Schaver and Molly Picon. In addition, a good deal of new music was created by the DPs themselves: home-grown ensembles were established that toured to other DP camps, and many songs were created recounting the horrors of the war years, chronicling mourning and loss, relating illegal immigration to Palestine and the failures of the UNRRA (United Nations Relief and Rehabilitation Administration), and myriad other contemporary responses. This flourishing musical life can offer helpful insight into how surviving victims negotiated their understanding of what had happened to them, and their relationship to the individual and collective future.

This paper will focus in particular on the significant theme of music relating to Zionism. The strength of Zionist sentiment amongst Jewish DPs has been well documented, but there has been considerable debate as to whether it was a natural, 'almost intuitive' response to the Holocaust, as opposed to a response to pressure from and manipulation by emissaries from the Yishuv. Music is a valuable lens through which to explore the DPs' complex relationship with and imaginings of Palestine, and the role of Zionism in their negotiation of national identity and memory at this formative transitional moment. Of the contemporaneous musical repertoire that began to emerge amongst DPs at this time, a substantial part consists of songs expressing the longing for Palestine and lamenting the perils of illegal immigration. Zionist music also featured prominently in children's education as well as in communal events. Surviving songbooks and recordings (drawn from a range of archival sources) reveal that a fairly wide repertoire was in circulation, and suggest either the presence of Zionist emissaries, or at least the direct provision of educational materials from the Yishuv. At the same time, much of the new music created by the DPs themselves – while relating continued Jewish suffering, and acknowledging that true liberation may be some time in coming – reveals a heartfelt Zionist sentiment, based less on ideology than on the need for a sense of security, community, and belonging in the aftermath of the catastrophe. The implications of this study offer to deepen our understanding of how Jewish identity and memory was negotiated at this crucial, transitional juncture in Jewish history.

Philip Graydon (Dublin Institute of Technology Conservatory of Music and Drama), The Exile's Tale: Walter Braunfels's *Verkündigung* (1935)

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It is fascinating to consider how the music of Walter Braunfels (1882–1954) – one of the most prominent opera composers in Germany during the 1920s – had almost vanished completely off the radar until relatively recently. After early success with works such as *Prinzessin Brambilla* (1909) and, more auspiciously, *Die Vögel* (1920), Braunfels was denounced as 'degenerate' by the incoming Nazi regime in 1933 on account of his part-Jewish heritage and stripped of his post as co-director of the Cologne Hochschule. This paper examines the background to his 1935 operatic mystery-play *Verkündigung* ('Annunciation') and finds a work rich in contemporary context and autobiographical overtones. Though composed during Braunfels's period of 'inner exile', it was premiered in 1948 in the rather different milieu of post-War Cologne.

Gerold Gruber (University of Vienna), The Pianist as Composer – Artur Schnabel's Compositions

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Growing up in *fin-de-siècle* Vienna, Artur Schnabel was strongly influenced by the contemporary cultural and aesthetic views of his surroundings. Undoubtedly less well-known as a composer than as a pianist, his works, which include three symphonies, five string quartets and many pieces of chamber music, are modelled on the compositional technique of Arnold Schoenberg. Moving to Berlin in 1900 where he married Therese Beh, he had to leave Germany in 1933 and emigrated with his family to England. From 1933 to 1939 he gave master classes at Tremezzo on Lake Como, and after this settled in the United States.

This paper explores the relationship between Schnabel's cultural heritage as a pianist and the ideas of new music as a composer. It also touches on the crisis of exile that resulted from the music policies of the Third Reich.

Frank Harders (Berlin), 'Poland Abroad'

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Completely deprived of its national sovereignty after 1795, generations of Polish intellectuals and artists were forced to develop their talents abroad. In this respect, the cultural centres of Germany and France – Berlin and Paris – played the most important role. Later, during the period of National-Socialist persecution, lines of escape lead to England and above all to the USA. Many important Polish musicians and composers were killed after the occupation of Poland in 1939 or perished in German extermination camps.

The project 'Poland Abroad', started in 2004 with a major festival in Berlin, organised by myself in the Konzerthaus in collaboration with Deutschlandradio, the University of the Arts, the Polish Embassy and the Chancellery. This paper explores the background to 'Poland Abroad', focusing on the issues of Exile and the consequences of

the Shoah for Polish Musical history through combining research, editorial, recording and concert projects.

Christian Heindl (Vienna), Iván Eröd – Emigration from Communist Hungary in 1956

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Iván Eröd, born in Budapest in 1936, was still a child when his grandparents and his brother were murdered in the Concentration Camps of Auschwitz and Buchenwald after Nazi occupation of Hungary in 1944. He himself survived due to his courageous mother, who left a collecting point for deportation together with her younger son. He studied piano and composition, and was ready to take his final examinations, when in 1956 People's Uprising against the Communist government (ruling the country as a consequence of the partition of Europe after World War II) was put down, and he had no more hope for a democratic future there. Following the example of friends and colleagues, he fled to Austria, where he could start a new life with financial support from the state and fellowships. He began to study again from the beginning at the Vienna University of Music, and soon became a well-known pianist of classical as well as contemporary music and one of the leading Austrian composers of his generation. Dealing with dodecaphony in his early Viennese years, in the late 1960s he turned his style to a new tonality. From this time on in his *œuvre* one often can find the influence of Hungarian music (Bartók). Since the fall of the 'Iron Curtain' he also received more attention from his former home country. Receiving the Budapest Bartok-Pasztyory-Award in 1993 he bought a house in the small village of Csakberenyi in central Hungary, which since then has become his second home again.

Christiane Heine (University of Granada), The String Quartets from 1940–41 of Gideon Klein and Emil František Burian in the Context of the Evolution of the Genre in the Czechoslovak Republic

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The string quartets composed in 1940–41 by Gideon Klein (1919–45) and Emil František Burian (1904–59) signify a culmination and, at the same time, a preliminary termination of the development of the genre after Leoš Janáček. This is mainly due to the forced deportations that began a few months later of some of the most important Bohemian and Moravian composers to the Nazi concentration camps. Klein's String Quartet, Op. 2, was the last substantial work composed in freedom before he was brought with other Czech artists to Terezín in December 1941; in the following four years he only wrote yet some smaller chamber and piano works before he was taken first to Auschwitz and then to Fürstengrube (where he perished under unexplained circumstances). In comparison, the Fourth String Quartet, Op. 95, of Burian – National Prize Winner in 1936 and well-known before the Second World War mainly as a theatre composer and founder of the theatre D34 – marks a 'caesura' in his interrupted work list to which he added another four works after his liberation from the Nazi terror and final return to Prague.

The goal of this paper is to make an analytical comparison between Klein's and Burian's String Quartets, examining the relationship of both the compositions to

tradition and the *avant garde* with regard to musical form and style criteria in order to discuss in conclusion the question of their historical position within the genre in the succession of Janáček.

Lily E Hirsch (Cleveland State University), The Jewish Culture League and 'Jewish Music' in Nazi Germany

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The Nazi plan to expunge 'Jewish music', and prevent the cultural appropriation and thus pollution of 'German music' included the creation of the *Jüdischer Kulturbund* (Jewish Culture League), 1933–41. In this segregated organisation, Jewish musicians were paradoxically expected to perform for all Jewish audiences a repertoire of 'Jewish music' – the very music the Nazis sought to destroy. But what could be considered 'Jewish music' in Nazi Germany? To address the growing debate regarding this question, the assimilated leaders of the League, under Nazi and Zionist duress, convened the Jewish Culture League Conference in September 1936. According to the transcription of the Conference held at the Akademie der Künste in Berlin, during the four programmed musicological presentations, 'Jewish music' was defined based on the composers' origins, negated as a hope only for future generations composing in Palestine, and used to circumscribe certain composers without a clear explanation of criteria. In my paper, based on newspaper articles from the time, interviews with former League members, scholarship from the period, and archival material collected at the Akademie der Künste and the Leo Baeck Institute, New York, I describe the League's debate on 'Jewish music', both at the Jewish Culture League Conference and in performance. Through this discussion, I expose the contradictions and ideological inconsistencies that framed discussions of 'Jewish music' in Nazi Germany. This topic thus functions as an extreme example of the process of dispute and negotiation that resulted in ideas of 'Jewish music' in this particular time and place.

Jehoash Hirshberg (Hebrew University, Jerusalem), Nazism as the Principal Catalyst for the Creation of Musical Life in the Jewish Community of Palestine 1933–45

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The ascent of Nazism in Germany was the direct cause for a sudden wave of Jewish emigration from central Europe and Poland. It was a unique process which brought to Palestine simultaneously perceptive audiences committed to classical music, a very large group of excellent instrumentalists, and more than 30 well-trained, professional composers. With only a few exceptions, none of the exiled composers and performers were Zionists. They suffered exile as a sudden trauma betraying their illusion of emancipation, which was especially strong in the professional music world where talent and perseverance should mostly count. Their reaction to their new surrounding will be measured on the imaginary line between the vision of the East, which pushed them to renounce their German roots, and the powerful persistence of the heritage of the West, which effected the creation of a German enclave in Palestine. I will focus on the reactions of three German-born immigrant composers to their receiving country in their daily life

and in their new compositions: Stefan Wolpe (1902–72), Paul Frankenburger-Ben Haim (1897–1984), and Erich Walter Sternberg (1891–1974). I will suggest a model for the stylistic semiotics in their works: 1. domination of German heritage; 2. parallel dualism; 3. synthesis of parameters.

Yelena Irzabekova (Berlin), Yiddish Music Culture before the Second World War

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This paper explores the development of Yiddish music before its destruction during the Second World War. Surviving early Yiddish sheet music testifies that East European Jewish music was undergoing rapid development which might have led to the appearance of a great national composer, equal to that of Sholom Aleichem in Yiddish literature. Yet many of the pioneers of this development (Specktor, Marc Ullstein, Ilya Ullstein.) remain completely neglected.

The development of Yiddish music demonstrates parallels with the processes that Russian, Polish, Hungarian national music cultures underwent in the 19th century before they were the emergence of national musical figures such as Glinka, Chopin, Liszt, and others. Unfortunately, the development of Yiddish music was tragically interrupted by the Holocaust. Many Jewish musicians and composers such as Nadel, Gibirtig, Kroshner, Magaziner and others perished in the Holocaust.

Agnes Kory (London): Hungarian Jewish Composers who Perished in the Holocaust

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This paper focuses on the work of composers Sándor Kuti, Sándor Vándor, László Weiner and – to a lesser extent – György Justus. Such figures are hardly known or even remembered in Hungary. Although much of their output has not survived, I have reason to believe that several of their scores might have been stored away hidden from the public eye. My paper will also examine recent and partially successful attempts to bring some of Weiner's music into the public domain.

It is to be hoped that my paper will facilitate further research into an area that until recently has not generated much academic research.

Lenka Lichtenberg (Toronto), Through my Mother's Eyes: Personal Stories about Terezín's Major Musical Personalities

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My mother, Jana Renee Friesova, was 14 when she and her parents had to leave their comfortable home and board a train to Terezín. She spent the following two-and-a-half years in the ghetto, fully participating in its life of music and art. Through her father, who boarded and worked with Karel Svenk, she got to know the group of artists around the composer of *Vsechno jde, kdyz se chce* ('Anything goes'). And as a teenage girl living in Madchenheim L410, a former army headquarters where the large cellars were used by

artists for rehearsals, she got to know Rafik (Rafael) Schachter, and performed with his choir. She also became good friends with the singers Karliček Berman and Sany (Alexandr) Singer, both of whom remained her close friends after the War. My paper will present some of my mother's experiences and observations about these and other artists, based on her autographical book *Fortress of my Youth* (1996), an essay she wrote as a 16-year old in Terezin on the topic of music, her interview with Sany Singer (1968) and my interview with her on the subject.

My presentation will include musical examples of Terezín songs: Ilse Weber's *Modlitba* ('A Prayer') and Svenk's *Vsechno jde, když se chce*, in their original Czech.

Bogumila Mika (University of Silesia, Poland), 'Polish refugees' – Some Stories of Polish Musicians Living under Nazism during the Second World War

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During the Second World War music in occupied Poland was extremely suppressed. The normal musical life had been paralysed as a result of Nazi politics which aimed to destroy Polish culture. Thus Polish music was excluded from concert programmes, and the radio transmission of Polish compositions was absolutely forbidden. At the same time, one of the most effective ways of opposing the Nazi system was the organisation of a secret musical life based on teaching music, giving secret concerts and composing art pieces. The aim of my paper is to illustrate the situation of music in Poland during the period of Nazi occupation. Central to my discussion are the composers Roman Padlewski (who died in the Warsaw Uprising) and Józef Koffler, as well as the Polish father and son of Jewish origin Grzegorz and Jerzy Fitelberg, both of whom had to seek refuge outside Poland.

Barbara Milewski (Swarthmore College, USA), More Music for the Kinohalle! Jozef Kropinski's Compositions from Buchenwald

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Former Polish political prisoner Jozef Kropinski was one of the most prolific composers in the Nazi concentration camps. From the time of his transport to Buchenwald from Auschwitz in March 1943, until his last days there before liberation in April 1945, Kropinski – a violinist, music teacher, and choral conductor before World War Two – composed some 500 works in a range of musical genres and styles. Most of these were intended for performances staged by camp inmates in 1944 in the Kinohalle (the camp cinema) with approval from the SS command. A smaller number of Kropinski's compositions were designed only for the delectation of his closest friends and shared clandestinely in the barracks. Approximately 120 of these compositions were smuggled out of the camp and eventually made their way to various archives in Poland, Germany and the USA after the war. Yet despite the value of these works to an understanding of 20th-century Polish musical culture, Kropinski and his music remain virtually unknown to scholars today.

This paper will bring to light a selection of Kropinski's compositions and explore the nature of their genesis, style and performance. I will consider the conditions that

fostered Kropinski's astonishing creativity in Buchenwald, and his subsequent total withdrawal from musical composition after the War. I will also briefly compare Kropinski's musical activities to those of other prisoners in the Nazi camp system who turned to music as a form of psychological escape and survival.

Malcolm Miller (Open University), Music as Memory: Émigré Composers in Britain and their Wartime Experiences

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This paper explores the way in which émigré composers who escaped persecution in Nazi Europe in the 1930s, expressed their personal experiences of war and migration in their compositions. Works such as Berthold Goldschmidt's Second and Third String Quartets, the Fifth String Quartet of Joseph Horowitz, Vilém Tauský's string quartet *Coventry* and Hans Gál's *Huyton Suite*, display programmatic associations connected with autobiographical themes of persecution, loss, displacement and acculturation. I will illustrate the way the music conveys these themes, set within a historical and biographical context. I will also ask to what extent such works represent a genre of musical 'memorial' distinct from, yet comparable, to the more publicly recognised, yet personally felt, war requiems, such as Britten's *War Requiem*, Wilfred Josephs' *Requiem* and Ronald Senator's *Holocaust Requiem*.

Eva Moreda-Rodriguez (Royal Holloway, University of London), Hispanic-German Music Festivals during the Second World War

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After the end of the Spanish Civil War (1939–45), the musical scene of the country was seriously damaged by the departure of some of the most influential composers and critics, and by the dismantling of musical life during the conflict. One of the main elements used by the cultural officers and music critics of the Franco regime in the restoration of musical life in the first years after the war was the exchanges with the friendly Axis nations – especially with Germany, which was perceived by Spanish musicians as a first-rate musical power, as opposed to marginalised Spain. Perhaps the most significant event of the Hispanic-German musical exchanges was the series of three festivals which took place in Bad Elster, Madrid and Bilbao between the summers of 1941 and 1942. This paper will seek to assess a number of aspects which reflect the tight bond that existed between politics and music in the festivals: namely, the parallel between the history of the festivals and the evolution of the diplomatic relations between both countries, the political and symbolic acts associated to the concerts, and the way in which each country chose to present itself and its own music to its counterpart (and to the world) through its choice of repertory and performers.

Katarzyna Naliwajek (University of Warsaw), Nazi Censorship in Music. Warsaw 1941

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The situation of Nazi music censorship in Warsaw seems unusual when compared to the Reich and even to the rest of the Generalgouvernement territory. While its main categories remained racial and determined by the changes of the military context, the ideological borderline was no longer traced between the 'modernist' and the stylistically acceptable. After September 1939 concert and operatic life was banned in Warsaw. Music could be played only at the cafés. The role of music censorship was to secure a suitably low artistic level of the repertoire and its compliance to the rules of the day. Classical concerts were later introduced by the Nazis as propagandistic events meant to demonstrate the enlightening role of German culture and their liberal attitude towards the inhabitants of the occupied territory. Just like German cinemas and theatres, purposely offering light, often vulgar repertoire, they were mostly boycotted by the Warsaw public. This 'cultural politics' served in fact as a smoke screen, which was supposed to obfuscate the real goals, directed not only against the culture, but first of all toward the extermination of people. The complex nature and role of music censorship, its manifestations and inconsistencies around the year 1941 will be examined by confronting various sources: official (such as propagandistic press), clandestine (underground publications) and others, such as a concert programme with annotations by a Nazi censor ('Abteilung für Volksaufklärung und Propaganda'). These data will serve to evaluate which repertoire was accepted and what kind of music was banned by the Nazi regime at that time of the war in Warsaw.

Deborah Netanel (Miami University, Ohio), The Legacy of Erwin Schulhoff
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Erwin Schulhoff was 47 years old when he was arrested by the Nazis and sent to his death at the Wülzburg concentration camp. Although war twice interrupted his life and career, he was a renowned pianist and a very prolific and multifaceted composer. Schulhoff the composer, alongside other victims of the Holocaust such as Gideon Klein, Hans Krása, Pavel Haas and Viktor Ullman, was a member of a generation that blended the innovations of Schoenberg and Stravinsky's modernism with established forms of nineteenth-century Romanticism, and later combined avant-garde aesthetic with elements of jazz. More was lost, perhaps, than their individual talents; music after the Second World War abandoned these attempts at synthesis and pursued specialised projects of experimentation. Many comfortably fashionable composers of the post-War era invoked the horror of the Holocaust as a justification for their gray, grim, often featureless works; it is a powerful irony that the music of composers silenced by the Holocaust is lyrically charged, formally lucid, and often faintly hopeful in its closing cadences. The purpose of this paper is to explore Erwin Schulhoff's position among the composers of the early 20th century and to retrieve some sense of the whole musical culture that was torn apart by the Holocaust and by the general catastrophe of the Second World War.

Francisco Parralejo Masa (University of Salamanca), Anti-Semitism, Nazism and Music during the Spanish Second Republic (1931–36)

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For many years, advocates of Franco's dictatorship tried to legitimate the military uprising of 1936 (and its main consequence, the Spanish Civil War) as a necessary fight to 'save Spain' from the international 'Jewish-Communist-Masonic' conspiracy.

Anti-Semitism played a very important role in the creation of the powerful Catholic and conservative nationalism found in Franco's dictatorship (1939–75). The Jews were presented as atavistic enemies and imaginary (and hidden) conspirators against the 'real' (intended as catholic and traditionalist) nation.

This kind of bias could be found easily in the popular imagination over many centuries ago (the Jews had been expelled from Spain in the 15th Century). However, since the evolution of a democratic and secular State in 1931, its presence in the right-wing and Catholic propaganda would grow uncritically until the first years of Franco's dictatorship.

In this historical framework, Nazi ideology had a very important impact in some conservative media, especially in those more closely associated with the army and the extremely traditionalist group known as 'carlistas'. The German state subsidised some media and spent huge amounts of money to get good reviews of its politics published.

This paper analyses the presence of Nazi ideology in Spanish music criticism between 1933 and 1936, its impact on the critical reception of Jewish composers, its relationship with traditional and Catholic anti-Semitism, and its link with the ideological bases of the future dictatorship of General Franco.

Francesco Parrino (Royal Holloway, University of London), D'Annunzio, Casella and the Italian premiere of *Pierrot lunaire*

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One of the progenitors of European fascism, the Italian writer and nationalist Gabriele D'Annunzio exerted a significant influence on Mussolini and played a pivotal role in the formation of a fascist culture in Italy. A music lover, D'Annunzio granted music a central place in his project for a cultural and political renewal of Italy, which would allow the country to achieve imperialist goals. For him, a revaluation of ancient Italian music was a way to revive Italy's glorious past and instil the Italian race's best spiritual values into his fellow countrymen. This explains why D'Annunzio's personality and work could wield deep fascination for the Italian musicians. Alfredo Casella – arguably the most influential Italian musician during Mussolini's ventennio and the regime's 'unofficial composer' – showed himself to be sensitive to D'Annunzio's ideas, both through his compositional activity and, in 1924, by founding a music society – the *Corporazione delle Nuove Musiche* ('New Music Corporation') – that aimed to put D'Annunzio's political views about music into practice. However, the society also programmed works by foreign avant-garde composers such as Bartók, Hindemith and Stravinsky, and, most notably, organised a series of performances of the *Pierrot lunaire* conducted by Schoenberg.

This paper examines the intellectual relationship between D'Annunzio and Casella as well as the reception of the 1924 Italian premiere of the *Pierrot lunaire*, seeking to

explain why a musician involved in the development of a nationalistic and conservative aesthetic championed a foreign trend like Schoenberg's.

James Parsons (Missouri State University), Hanns Eisler's *Hollywooder Liederbuch* and 'the new stuff of life'

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How should one respond to Hanns Eisler's *Hollywooder Liederbuch* (1942–43)? To the casual or first-time observer, this remarkable collection of 47 songs lacks even the pretence of homogeneity; rather, in keeping with Theodor Adorno's well-known aphorism, it confirms that 'every intellectual in emigration is, without exception, mutilated'. Yet recalling George Steiner's more recent observation that 'Song leads us home to where we have not yet been', an alternative view is possible: that Eisler found in the union of words and music not merely a refuge, as many have claimed, but a way to combat the Nazi nightmare. Thus the *Liederbuch*, drawing on the work of ten poets and encompassing a host of musical styles, is no eclectic rag bag. Instead, Eisler takes to heart the injunction of his friend the Marxist philosopher Ernst Bloch (expressed in his 1939 article 'Disrupted Language, Disrupted Culture'), whereby the exile turns to the 'roots' of her or his cultural heritage and transforms them into 'the new stuff of life'. Eisler accomplishes this with evocations of a specifically German Lied tradition in which he joins expressionistic homages to his former teacher, Schoenberg, allusions to Schubert, and echoes of his own *Massenlieder*, or workers' songs. Simultaneously employing techniques of montage allows the veteran film composer to acknowledge the California *Traumstadt*. Examining this melding of tradition and innovation through selected songs from the *Hollywooder Liederbuch* discloses Eisler's singular solution for coping with the refugee's most pressing concern: the loss of *Heimat*.

Gemma Perez Zalduondo (University of Granada), Third Reich Music Policy as a Model for the First Part of Franco's regime (1939–43)

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From the end of the Spanish Civil War up until the moment that World War II began to change its course, an important part of musical policy and the organisation of musical life in Spain were under the responsibility of institutions linked with Spanish Falangist movement, the totalitarian party that had helped in the coup of 1936.

In the Falangist press and music magazines, there are constant references to the German model. These references proliferate from 1939 to 1940, the moment Nazi propaganda started in Spain. In 1942, references to German politics in internal documents belonging to the fascist institutions responsible for music, propaganda and censorship, are frequent. This year is the climax of Nazi propaganda in Spain and so the musical relationship between these two regimes was stronger. In Spain, it coincides with the moment the clear censorship of creativity and musical activity was defined and carried out, as well as the purge of musicians.

The aim of this paper is to analyse the degree to which Third Reich policy was present in the ideas and decisions of Falangist institutions, especially those related to the

value given to symbolism of national anthems – the German anthem included, censorship in ‘danceable’ and foreign rhythms, and the condemnation of the *avant garde*.

Barry Salmon (The New School, New York), Trauma to Trauma Drama: Representations of Holocaust in Music and Moving Image
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This paper studies the complicity of music and moving image, which together in cinema for Hanns Eisler and Theodor Adorno form one of the most potent manipulative forms of the culture industry in the formation and continuing reformation of Holocaust, as a now unsituated signifier of radical evil.

In the opening sentence of his essay, ‘On the Construction of Moral Universals: The Holocaust from War Crime to Trauma Drama’, Jeffrey Alexander asks, ‘How did a specific and situated universal event, an event marked by ethnic and racial hatred, violence and war become transformed into a generalised symbol of human suffering and moral evil, a universalised symbol [...] free floating rather than situated – universal rather than particular’ in which the extermination camps entered into universal history, ‘becoming a ‘world-historical’ event in Hegel’s original sense’. Alexander rightly turns to ancient tragedy and media representations of the extermination camps in this narrative transformation, from statistics, to mass killings, to Holocaust, to ‘ontological evil’. The cine-musical investigations and suggestions in *Composing for the Films*, published in 1947 by Eisler and Adorno, as both were living in exile in Los Angeles, provide a point of departure in this comparative analysis of music and moving image depictions of Holocaust, whether as *the Holocaust* or in continuing representations of holocaust as a universal concept.

As images of Holocaust, fully scored, continue to play out in our daily experience, not only in Germany in the 1940s but in China, in Africa, this essay considers the consequences of tragic narrative creation around binaries of heroism and radical evil in cinema and television and the significance of music in the process. It is notable that as Elie Wiesel in 1977, described the Holocaust as ‘ontological evil’, Adorno until his death just eight years earlier had clung to the notion of Auschwitz, the particular, the site of the event.

As a starting point the two arguably most prominent examples of cinema concerning the Nazi Genocide, *Nuit et Brouillard* directed by Alain Resnais (musical score by Hanns Eisler) and *Schindler’s List* directed by Stephen Spielberg (musical score by John Willams), are interrogated as contrasting examples of how composers, in concert with film, attempt to present the unrepresentable.

Florian Scheduling (Royal Holloway, University of London), The Silence of the Avant Garde: Musical Emigré Culture in London, 1933–45
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Of the large number of composers and musicians who came to Britain after 1933, only a handful were to make an impact on British musical life, even though many of them had enjoyed distinguished careers prior to their migration. Among those who perhaps made the least impact in exile were composers who can be assigned to the *avant-garde*.

As a paradigmatic example, in 1938, several exiled Continental composers spoke at the 'Music and Life Congress' organised by the British section of the ISCM in London. All of them had suffered from Nazi persecution, and several had stayed and settled, with varying degrees of success, in Britain. The exiled composers spoke on new compositional styles and techniques, such as dodecaphony, micro-tonality, and non-thematic composition. Ironically, they were put into the same panel, the conference's last, tellingly entitled 'problematic tendencies in contemporary music'.

A cursory glance at London's concert circuit and BBC programming at this time cannot fail to observe that the avant-garde played a remarkably limited role in the capital's musical life, even given wartime conditions. Despite their heterogeneity as a group, a common feature amongst several progressive composers is that they soon turned their attention to lighter, more traditional or functional music, or ceased composing altogether.

Would it be feasible, therefore, to construct British disinterest as the predominant factor for this silence of the avant-garde or might there be other catalysts for the crisis? In examining London's concert life and musical institutions and a wide array of émigré organisations and activities, my paper will discuss some of the causes, characteristics and consequences for the crisis of the avant-garde in exile in London.

Suzanne Snizek (University of British Columbia), Musical Life in the Internment Camps of Huyton and Douglas, Isle of Man

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During the bombardment of Britain in World War II in the summer of 1940, the British government adopted the policy of mass internment of foreign nationals originating from 'enemy' states (namely, Germany, Austria and Italy) to the camps at Huyton and Douglas. My paper considers musical life in these camps paying particular attention to two works by Hans Gál (*Huyton Suite*, a trio for flute and two violins, and *What A Life*, a cabaret-style satirical work for small ensemble) written during the composer's internment. Particular focus will be given to the activities and the experiences of the musicians that participated in the performances, of both works through examination of historical documents, firsthand accounts, personal interviews and related diaries and memoirs.

Anna Strutz (University of Vienna), The Impact of Cultural Transfer – Black Mountain College, North Carolina

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This paper explores the extent to which cultural transfer took place at Black Mountain College in North Carolina where after the Anschluss a number of Austrian refugees, including Schoenberg students and friends of Schoenberg's music, such as Heinrich Jalowetz, Eduard Steuermann, Ernst Krenek und Rudolf Kolisch, taught European and specifically Austrian culture to their American students. As in the case of many other exiled musicians Jalowetz, Steuermann, Krenek and Kolisch maintained their Austrian heritage, conveying their views on music and the other arts to their students with enthusiastic fervour.

Brian Thompson (Chinese University of Hong-Kong), Artur Schnabel in London (1925–33)

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This paper examines Artur Schnabel's gradual move from Berlin to London in the late 1920s and early '30s by exploring the critical reception of his performances and recordings. Although Schnabel was little known in Britain when he arrived for a recital in 1925, he was soon recognised as the leading expert on Beethoven's piano music. Over the next six years, his following and performance opportunities grew steadily and HMV enlisted him to record all of Beethoven's piano music.

Through an analysis of the reviews of Schnabel's performances and recordings I explore issues of identity in this period of growing tension with Germany. Through reviews published in the main London dailies, *The Musical Times*, *The Gramophone* and other publications, we see that most British critics and listeners were highly receptive to his playing, accepting the austerity of his programmes and his refusal to play encores as sign of his integrity, while for a minority, by the early '30s, Schnabel had become a tyrant, with one commentator likening him to Bismarck and another going as far as to call him the 'Hitler of the piano'.

Joshua Walden (Wolfson College, Oxford), Ethnography and Nostalgia. Changing Musical Representations of Jewish Culture across Time and Diaspora

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In 1911, Joseph Achron composed *Hebrew Melody*, a setting for violin and piano of a Chassidic prayer. Achron was a member of the St Petersburg Society for Jewish Folk Music, whose participants promoted ethnomusicological study of Jewish music, and the appropriation of melodies from this research into compositional practice, to produce 'Jewish' art music. At the top of the score of *Hebrew Melody* is a preface featuring the transcription of the original Chassidic melody, intended to indicate the quasi-objective aesthetic mode in which the work represents Jewish custom. By the 1930s, however, *Hebrew Melody* gradually became stripped of its associations with ethnography, as its performers moved in exile throughout the Diaspora. While Jascha Heifetz and others played it frequently in recital, *Hebrew Melody* was also arranged into two popular songs, including an adaptation for Seymour Rechtzeit in the style of Tin Pan Alley, with melodramatic lyrics about a shtetl wedding. The piece was employed as the soundtrack in the 1935 Zionist short film *Hebrew Melody*, in which the music appears to emanate from the Palestinian landscape. Finally, *Hebrew Melody* emerged in an adaptation more alien to its origins than before: it entered the concert repertoire of Clara Rockmore, a virtuoso theremin player. The work's changing meanings over time indicate that as Jewish musicians were forced to emigrate throughout the Diaspora during the early 20th century, their early interest in using ethnography as a tool for salvaging an imperilled culture was increasingly replaced by the nostalgic, fictionalised representation of musical traditions.

Emile Wennekes (Utrecht University), 'Some of the Jewish musicians are back at their desks'. A Case Study in the Re-migration of European Musicians after World War II

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Whereas the exodus from Nazi Germany and the deportation of musicians from occupied territories, for either racial or political reasons, has for sometime now been assured of global musicological research, there is as yet scarce interest concerning the specific theme of 're'-migration after the end of the War. What were the circumstances surrounding the return of musicians to their pre-war employment after surviving traumatic wartime deprivation? And how did, on the other hand, (musical) society deal with collaborators who wished to retain their posts?

The number of musicians deported from Germany during the War has been estimated at 4000. Of these, a mere 5–10 percent ever returned to their fatherland; many of them could no longer function in their former positions. What equivalent numbers there are for other countries, must remain at the moment mere speculation. Until now remigration has merely functioned as a 'coda' to the theme of exile in individual biographies, or in research relevant to the manifestation of certain institutions (conservatories, orchestras *et al.*). A systematic, theoretical framework of remigration must still be developed.

This paper focuses on the deportation and remigration of musicians in the Netherlands during the 1940s and '50s. As a case study (and thread) a handful of protagonists from a group consisting of 1,200 Jews will be followed through their deportation from the Netherlands to Theresienstadt and, as of February 1945, via Switzerland back to Holland, where they finally returned in August of that same year. The musicians in question were fated to survive the National Socialists' atrocities, but were now confronted with new difficulties, hardly less existential.

In the presentation, exemplary biographical cases will be discussed. A presentation of the (numerical) sources – missed income, discourse concerning financial compensation, etc. – sheds light on the manner in which institutions and governments dealt with the plight of deported musicians upon their return home. In the Netherlands, judicial confrontations sometimes continued well into the 1970s before even the slightest commitment to compensation had been achieved. The government often turned a blind eye to the situation, not considering the question a problem for public solution, as orchestras, conservatories and music schools were often run privately. The institutions, in turn, felt themselves to be to a large extent blameless.

Augmenting the problem of compensation were those, for example, of lost instruments, or the precarious situations ensuing from a certain musical position having been successfully taken over by a valued (but politically incorrect?) colleague. Many involved were confronted with devastating dilemmas; compromises were seldom satisfactory. The theme of post-war re-migration is diverse, including as it does questions of ethics, finances, politics and the judiciary, as well as musical, psychological and behavioural repercussions.

**Bret Werb (United States Holocaust Memorial Museum, Washington DC),
'Where Shall I Go?': The Music of Jewish Displaced Persons**
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This paper examines the repertoire of topical music created and performed in Displaced Persons' Camps within the American and British zones of occupation. Recovered from a range of sources – including archival collections, periodical literature, survivor testimony, memoirs, printed and manuscript songbooks, field and commercial recordings – these works reflect the bewilderment, frustrations and hopes of survivors as they attempted to envision the future and rebuild their lives. Emblematic of this repertoire is the Yiddish song 'Vu ahin zol ikh geyn?' ('Where Shall I Go?'), popularly regarded as the anthem of the *She'erit ha-Pletah*, the 'surviving remnant' of European Jewry. A recounting of the origins of this song as a 1930s tango and its transformation, during the War, into a song about the plight of a pariah group within the Warsaw ghetto, serves as guiding theme. The paper also offers a survey of music by type, and a discussion (featuring archival field recordings) of the work of pioneer researchers Israel Kaplan, Shmerke Kaczerginski, David Boder and Ben Stonehill, whose efforts included collecting music in Displaced Persons' camps and from recent refugees.

Ben Winters (City University, London), Swearing an Oath: Korngold, Film and the Sound of Resistance
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As Erich Wolfgang Korngold was gradually forced from Austro-Germanic operatic life in the mid- to late 1930s, his dalliance with Hollywood – which he undoubtedly viewed as a career sideshow – began to assume ever more importance, both as a way to keep him compositionally active and to provide a much needed income following the curtailment of royalty payments from Germany. In line with the composer's romantic sensibilities, however, it is common among Korngold scholars to treat these Hollywood years as distinct and inviolable, an attitude supported by the fact that Korngold's composition for the opera house and concert hall virtually ceased until the end of the War, coinciding with his work for film. Similarly, although film scholars invoke the composer's European origins as a legitimising stamp, discussions of the film music tend to be oriented toward the future, emphasising the novelty of Korngold's contributions to an emerging genre. Yet ample evidence is provided in the film scores of a continuity of approach in style, which extends to the re-use of earlier concert-hall material (*Sursum Corda* in *The Adventures of Robin Hood*, for example) and to evocations of a national Austrian heritage. By examining a number of films, we can see how Korngold's status as a displaced Austrian Jew is evident in his work for Warner Bros., how his music lends these films an aura of anti-fascist resistance, and how Korngold's dual roles in the arenas of high and popular culture are not mutually exclusive.

Biographies of Composers' Families

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

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

Ferdinand Rauter (Andrea Rauter) was born in Klagenfurt, capital of the southern Austrian province of Carinthia, on 4 June 1902. In 1913 the family moved to Aussig, on the Elbe, where his father became director of a school for the blind, and in 1920 Rauter began his studies of music and chemistry at Dresden. His musical interests ranged from a deep appreciation of the music of Bach, of which he was a distinguished performer on both piano and organ, to the study and collection of folksongs. In 1929 he met the Icelandic singer Engel Lund, and together they toured Europe, the United States and Canada, performing and interpreting folksongs of many nations. Some of their finest performances were given in the National Gallery's lunchtime concert series during the Second World War. These songs have now been recorded by Lieder Theatre London sung by 14 young singers in their native tongue. Nimbus has now released these on a double CD and are also reprinting the music. Early in the War, Rauter was interned. While in internment camp, he met Norbert Brainin and Peter Schidlof and encouraged them to form what was to become the Amadeus Quartet. He also laid the foundations of the Anglo-Austrian Music Society, of which he was a leading member until his death in 1987. After the war, he was active with Karl Koenig, in Scotland, in developing music therapy for disabled children, inspired by the work of Rudolf Steiner. 'Rau', as he was affectionately known to his friends, continued to perform until shortly before his final illness, but it is, perhaps, as a great teacher that he will be most remembered. His gentle enthusiasm for music stimulated interest in many who had always thought themselves totally unmusical. Ferdinand Rauter was a long-standing member of the Mycological Society, and he was a recognised authority on fungi. He also was an expert cook and photographer. Rau's daughter Andrea has been Music Project Manager at the Austrian Cultural Forum London since 1996 where amongst other things she curates the New Artist Series and the ACF's platform for contemporary music 'Soundings'. Before this she taught children in mainstream school and those with special needs.

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

Georg Tintner (Tanya Tintner) was born in Vienna in 1917. He studied piano with his grandmother and joined the Wiener Sängerknaben at the age of nine. He began composing at that time, writing works for his colleagues to sing and himself to conduct. At 13 he entered the Akademie für Musik und darstellende Kunst as a composition prodigy, studying composition with Josef Marx and later conducting with Felix Weingartner. He joined the Wiener Volksoper at 19 but fled after the Anschluss in 1938, finally arriving in New Zealand in 1940. There he began his conducting career, moving to Australia in 1954. He lived there until 1987, with brief stints in Cape Town and London (Sadler's Wells). In 1987 he moved to Canada as conductor of Symphony Nova Scotia, and in the later 1990s recorded a highly regarded set of Bruckner's eleven symphonies for the Naxos label. He died in Halifax in 1999. Although he regarded himself as a composer who conducted, his composing life was effectively over by 1962 – a combination of the loss of his culture, personal tragedies, and difficulty finding a post-serialist musical language. His most important works include *Sehnsucht* (1936) and *Trauermusik* (1939–41) for piano, several songs (1935–40), Violin Sonata (1942–44) and *The Ellipse* for string quartet and soprano (1954–59).

Biographies of Conference presenters and chairs

Volker Ahmels

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

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

Roger Allen

'Tonality is not the Past but the Future': Wilhelm Furtwängler's Second Symphony

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

Martin Anderson - Session Chair

Writer, JMI International Centre for Suppressed Music committee member, proprietor Toccata Press and Toccata Classics

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Martin Anderson writes on music for a variety of publications, including *The Independent*, *International Record Review*, *Fanfare* in the USA, *Klassisk* in Norway and *Finnish Music Quarterly*, and is regularly commissioned to write booklet essays for CDs and programme

notes for concerts. He has a particular interest in exploring the less-well-known areas of the repertoire, and has written a good deal on Nordic and Baltic music; the majority of his contributions to *The New Grove Dictionary of Music and Musicians* were on Norwegian composer. He also publishes books on music as Toccata Press and CDs as Toccata Classics, the aim being to fill gaps in scholarship and performance. Before plunging into the choppy waters of freelance writing, he worked in economics for twenty years, at the Institute of Economic Affairs (during which time, in his mid-twenties, he was a member of the BBC's Central Music Advisory Committee) and the Organisation for Economic Co-operation and Development, on the improbable basis of a degree in medieval French and German, from St Andrews University.

Geraldine Auerbach MBE - Session Chair
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Geraldine Auerbach is the Director of the Jewish Music Institute, which facilitates the study and performance of music of Jewish connection for the benefit of all. She was the founder director of the London International Jewish Music Festival, a biennial month-long Festival in London's prime concert halls that took place from 1984 to 2000. Highlights were Ernest Bloch's *Sacred Service* in York Minster and St Paul's Cathedral, a Day of Jewish Culture in the Millennium Dome and 'Simcha on the Square', a Jewish culture celebration in Trafalgar Square in association with the Mayor of London. She initiated Jewish Music Distribution that provides Jewish music to the trade and by mail order. With Professor Malcolm Troup, she established the first full-time Jewish music lectureship at City University in 1991. This moved to SOAS in 1999 where she has developed practical training programmes and summer schools in cantorial and Klezmer music and Jewish song. She has established Britain's first library of Jewish music, with an online catalogue www.jmi.org.uk. Born in Kimberley, South Africa, she came to the UK in 1962 and was appointed MBE in the year 2000 for her services to music.

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

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

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

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

Juliane Brand
Karl Weigl's Final Years, 1938–49: A Story of Perseverance
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Juliane Brand trained in musicology (1991 PhD, Yale University, 'The Music of Rudi Stephan'), worked in publishing (Arnold Schoenberg Institute, Los Angeles; University of California Press, Berkeley; etc.), and is now an independent scholar and editor. Her main publications include: *Briefwechsel Arnold Schönberg–Alban Berg*, ed. with Christopher Hailey and Andreas Meyer, *Briefwechsel der Wiener Schule 3* (Schott, Mainz, 2006), Theodor W. Adorno, *Alban Berg: Master of the Smallest Link* tr. and ed. with Christopher Hailey (Cambridge University Press, 1991), *The Berg-Schoenberg Correspondence*, tr. and ed. with Christopher Hailey and Donald Harris (W. W. Norton, New York, 1987) and *Rudi*

Stephan. *Komponisten in Bayern–Dokumente musikalischen Schaffens im zwanzigsten Jahrhundert 2* (Hans Schneider, Tutzing, 1983).

Magnar Breivik

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

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

Simon Broughton – Film maker *The Music of Terezín*

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

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

Amaury du Closel – Session Chair

Director, Festival Voix Etouffées, Paris

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Amaury du Closel studied composition with Max Deutsch, himself a pupil of Schoenberg, and conducting with Alexandre Myrat, Karl Oesterreicher and Sir Charles Mackerras. He also attended master-classes with Pierre Boulez and Vladimir Delman. Amaury du Closel

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

Judith Cohen 'Bach into the Synagogue': Kurt Singer's Ideas on a Reform of Synagogue Music

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

Betty Sagon Collick - Session Chair

Singer, performer teacher and administrator, Committee member of JMI International Centre for Suppressed Music

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Betty Sagon Collick is now an Executive, Advisor and Trustee of the Jewish Music Institute. She was born in London and gained a scholarship to the Royal Academy of Music where she received her LRAM. During World War II she joined ENSA and sang to the Eighth Army in Italy. She has sung in recitals, concerts, musicals and on TV, in the UK and abroad. She sang in the Carl Rosa Opera Co in operas conducted by émigré conductors Peter Gellhorn and Vilém Tauský. After marrying Cyril Collick, a well-known sound engineer in the film and TV industry, she had two children and decided to go into music administration, working for the Decca Record Co and for an American publisher. In addition to her work at JMI she sings at concerts and teaches, broadcasts at the radio station at Northwick Park Hospital and is Assistant Group Developer for a Senior Citizens' Group 'Good Companions'.

James Deaville

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

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

Albrecht Dümling

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

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Albrecht Dümling is a musicologist and music critic working in Berlin. After finishing his doctoral dissertation, an interdisciplinary study on Arnold Schoenberg and Stefan George, he wrote the first comprehensive book on Bertold Brecht's collaboration with composers. In 1987 he created the exhibition 'Entartete Musik. A critical reconstruction Düsseldorf 1938', which travelled to more than 50 places worldwide (including the Royal Festival Hall in London). In 1992–99 he served as Project Consultant for the DECCA CD series 'Entartete Musik'. Since 1990 he has been chairman of 'musica reanimata'. For his activities for the rediscovery of persecuted musicians he has been rewarded the European Cultural Prize 'Kairos', of the Alfred Toepfer Foundation, Hamburg. He is also an Honorary Research Associate at Royal Holloway, University of London, a Research Fellow at the Victorian College of the Arts Melbourne and a member of the Advisory Board of the International Centre for Suppressed Music in London.

Sophie Fetthauer

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

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Sophie Fetthauer studied Musicology and German Literature at the University of Hamburg, and since 1996 has pursued research within the study group 'Exilmusik' through a number of publications (*Das 'Reichs-Brahmsfest' 1933 in Hamburg. Rekonstruktion und Dokumentation*, 1997; *Lebenswege von Musikerinnen im 'Dritten Reich' und im Exil*, 2000; *Music in the DP-Camp Bergen-Belsen 1945–1951*), and Marc Neikrug: 'Through Roses'. *Musiktheater im Kontext der Holocaustrezeption*). In 1998 she secured a research

assignment from Deutsche Grammophon to publish the book *Deutsche Grammophon. Geschichte eines Schallplattenunternehmens im 'Dritten Reich'* (2000). From 2000 to 2002 she was awarded a doctoral scholarship by the Friedrich Ebert Stiftung, to work on her publication *Musikverlage im 'Dritten Reich' und im Exil* (2004). She was editorial assistant at the Hochschule für Musik und Theater Hamburg (*Musik und Gender im Internet*) and since 2005 has been editorial assistant at the Institute of Musicology of the University of Hamburg (*Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit*, <http://www.lexm.uni-hamburg.de>).

Gila Flam

The Fate of Yiddish Song Post-Nazism

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Gila Flam was born in Haifa, Israel, studied at the Hebrew University of Jerusalem and received her BA and MA in Musicology, and substitute studies in Hebrew Literature, Jewish Folklore, Jewish Modern History and Theatre. Her MA thesis, in 1982, was on the musical work of Beracha Zefira, the first singer-musician to introduce Jewish-Eastern music in Erez Yisrael of the 1930s and '40s to Israeli popular song and art music. Dr Flam continued her studies at UCLA Music Department at the Ethnomusicology Program. Her dissertation on the Songs of the Łódź Ghetto (1988) was later published under the title *Singing for Survival: Songs of the Łódź Ghetto 1940–1945* by the University of Illinois Press (1992). Dr Flam worked at the USHMM in Washington, DC (1989–92), where she founded the Ethnomusicology Archives and implemented the music in the Learning Center. In 1992, she returned to Israel and taught at several colleges and universities. Since 1994 she has been the director of the Music Department and the National Sound Archives of the Jewish National and University Library of the Hebrew University of Jerusalem, Israel (JNUL). In 2000 she completed her studies at the Library and Archival School at the Hebrew University of Jerusalem and received a degree as a certified archivist. As the director of the Music Library she focuses on expanding the depository of Israeli composers' collections as well as the number of commercial and field recordings. In addition to her position as the Director of the Music Library, she lectures, writes and consults, in Israel and abroad, on the subjects of Holocaust music, Yiddish and Israeli music, and the preservation and archiving of music in general.

Lauren Freede

Personal Recollections and Professional Tensions: Autobiographical Responses to the Redevelopment of Musical Life in Germany and Austria after Hitler

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Lauren Freede is currently completing a PhD in German at the University of Edinburgh after previously studying in Sydney. Her research looks at autobiographical impressions of musical life in post-War West Germany and Austria, as well as the link between music and national identity since the 19th century. She is also interested in broader questions of autobiography, memory and representation. She has presented papers at several

venues, including the Conference of University Teachers of German, and her case study of the Berlin Philharmonic Orchestra was published in the MHRA Working Papers series.

Melina Gehring

Indebted to Hitler? – Alfred Einstein’s American exile

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Melina Gehring studied Musicology, American Literary Studies and Journalism at the University of Hamburg, Germany. For her master’s thesis on Alfred Einstein, she spent three months consulting the Einstein Collection at the University of California, Berkeley. Her research led to the monograph *Alfred Einstein. Ein Musikwissenschaftler im Exil* (2007) and to contributions to the *Österreichische Musikzeitschrift*, *Neue Zeitschrift für Musik*, the *Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit* and the *neue musikzeitung*. During and after her studies she worked as a freelance journalist for newspapers such as *Die Zeit* as well as for the record company Deutsche Grammophon and was a music critic for the *Hamburger Abendblatt*. Melina Gehring is currently writing her PhD thesis in American Studies at the University of Hamburg, where she also teaches seminars. In her thesis she explores the representation of labyrinths in the contemporary American novel.

Shirli Gilbert

‘S’vet geshen’ (It will happen): Zionist Songs amongst Jewish Holocaust Survivors

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

Philip Graydon

The Exile’s Tale: Walter Braunfels’s *Verkündigung* (1935)

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

of Beethoven's *Die Ruinen von Athen*. He is also contributing an essay on Strauss' operas to the forthcoming *Cambridge Companion to Richard Strauss*.

Gerold Gruber

The Pianist as Composer – Artur Schnabel's Compositions

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

Michael Haas – Conference Convenor

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

Frank Harders-Wuthenow

Poland Abroad

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Frank Harders-Wuthenow studied musicology, philosophy and Romance languages in Mainz and Hamburg, and composition and music theory at the Hamburg College of Music. From 1990 to 1996 he was music-dramatic advisor at the Bielefeld Theatre. In 1993 he became an associate of the Société internationale Franz Schreker in Paris resulting in dramaturgical supervision of the Kiel Opera's Schreker cycle (*Flammen, Das*

Spielwerk, Christophorus). Since 1997 he has been an employee of the music publisher Boosey & Hawkes/Bote & Bock Berlin and from 2002 was head of the promotion department where he was responsible for the publication of the works of Władysław Szpilman and Szymon Laks, among others. Since 1996 he has been producer of the Berlin CD label EDA Edition Abseits, but has also made numerous CD productions for other labels (Capriccio, CPO, Koch/Schwann, Audite). Radio broadcasts and publications on the musical history of the 19th and 20th centuries with main emphasis on the area of 'suppressed music'. Initiator, together with Primavera Gruber, Amaury du Closel, Volker Ahmels and Michel Pastore, of the European Platform of Suppressed Music Institutes. Since 2006 chairman of the association 'Room 28 e.V.' in Berlin.

Christian Heindl

Iván Eröd – Emigration from Communist Hungary in 1956

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

Christiane Heine

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

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

Lily E. Hirsch

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

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

Jehoash Hirshberg

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

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Jehoash Hirshberg was born in Tel Aviv and received the degree of PhD in musicology, University of Pennsylvania (1971) with a dissertation on 14th-century music. Since 1971–72 he has been a Professor at the Department of Musicology, Hebrew University, Jerusalem, retiring in 2006. His research fields are varied and include the history and sociology of music in the *Yishuv* and in Israel (a book published by Oxford University Press, 1995, 2002, monographs on Ben Haim and on Boskovich), the Italian solo concerto 1700–60 (a book with Prof. Simon McVeigh, The Boydell Press, 2004), music of the Karaite Jews in Israel, and, recently, a research project on the Italian opera during the decade of national unification, 1860–70.

Agnes Kory

Hungarian Jewish Composers who Perished in the Holocaust

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

Erik Levi – Conference Convenor

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

Lenka Lichtenberg

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

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

Clive M Marks OBE Hon D.Phil - Session Chair

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Clive Marks has been lecturing on music for over fifty years. He was, perhaps, one of the first to lecture on music in Nazi Germany to a Jewish audience way back in 1965, when the subject was little known. Subsequently, he lectured in Israel and the USA on the period between 1933 and 1945. He chaired the London College of Music for fifteen years, overseeing its survival and eventual move into what is now Thames Valley University, where he was a long-serving governor and was awarded an Honorary Doctorate and Fellowship for services to music. For many years he was a director of Britain's oldest music publishing firm, Novello and Co., when he specialised in contemporary music. Up until now he has been a trustee of Trinity College of Music and the London Philharmonic Orchestra. In central China, he was awarded an honorary professorship and has lectured in Israel and the UK on Music in 20th-century China and the part played by the Jews. He is currently devoting his time, together with Dr Shirli

Gilbert, to World ORT's educational internet project for collecting and presenting all the music within the death camps, ghettos, displaced and internment camps, as well as the songs of the partisans, during World War II. In his non-musical capacity, he is an active Vice Chairman of the Council of Christians and Jews, a founder of the Jewish Association for Business Ethics, President of the London Jewish Cultural Centre (and formerly a chairman of Jew's College). He has recently retired after fifty years from practice as a chartered accountant.

Francesco Parralejo Masa

Anti-Semitism, Nazism and Music during the Spanish Second Republic (1931–36)

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

Bogumila Mika

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

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

Barbara Milewski

More Music for the Kinohalle! Jozef Kropinski's Compositions from Buchenwald

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Barbara Milewski, Assistant Professor of Music at Swarthmore College, earned a PhD in Musicology from Princeton University in 2002. Her research, which focuses on 19th- and 20th-century Polish musical nationalism, and music of the Nazi camps, has been generously supported by fellowships and prizes awarded by the American Musicological

Society, the USHMM Center for Advanced Holocaust Study, the U.S. Department of Defense, and the Polish Institute of Arts and Sciences of America. With a colleague, she has recently produced a CD of concentration camp songs created by the former prisoner and survivor, Aleksander Kulisiewicz. Currently a Fulbright research fellow in Poland, she is writing a book on the songs composed in Sachsenhausen, Birkenau and Buchenwald.

Malcolm Miller

Music as Memory: Émigré Composers in Britain and their Wartime Experiences

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

Lloyd Moore - Session Chair

Committee member of JMI International Centre for Suppressed Music

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

Eva Moreda-Rodriguez

Hispanic-German Music Festivals during the Second World War

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Eva Moreda-Rodriguez holds separate undergraduate degrees in Classics (University of Santiago de Compostela, Spain, 2003) and Music (University of La Rioja, Spain, 2006). She started her PhD in October 2006 at Royal Holloway University of London, under the supervision of Erik Levi. Her doctoral research focuses on the musical press during the first phase of Francisco Franco's regime (1939–51). Other research interests include popular music and women composers. At Royal Holloway, she also tutors a course of

music history and co-organises a seminar of postgraduate research. Eva's experience outside academia is mostly as a journalist, press officer and writer.

Claus Moser KCB, CBE - Session Chair

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

Katarzyna Naliwajek

Nazi Censorship in Music. Warsaw 1941

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

Deborah Netanel

The Legacy of Erwin Schulhoff

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

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

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

Philippe Olivier was born in Alsace and divides his time between France and Germany. From 1975 to 1994 he was a producer at the French Radio Station and was at this time the first in his country to devote special broadcast programmes focusing on suppressed music. He has written nineteen books, among which *La musique au quotidien* prefaced by Pierre Boulez and *L'opéra*, reprinted regularly since 1985, are particularly notable. His last book – *Der Ring des Nibelungen in Bayreuth von den Anfängen bis heute* – was published in 2007 by the Schott Verlag. Philippe Olivier also is a successful lecturer and has been invited to speak in almost all of the countries of Europe, including at the University of Vilnius and in Tokyo. He has given seminars at the Kraków Music Academy. In the audiovisual field, Philippe Olivier has directed documentary films on Paul Badura-Skoda, Barbara Bonney, Gundula Janowitz and Noboku Imai. He wrote in 2007 a documentary on the Ensemble Intercontemporain for Arte. He produces programmes for the Kulturradio RBB Berlin. Since 2004, he has written for *Das Magazin* of the Berlin Philharmonic Orchestra and programme notes for the Vienna Philharmonic Orchestra. He is now *Gastprofessor* at the *Hochschule für Musik und Theater* in Rostock, as co-leader of the *Zentrum für verfemte Musik* recently founded at this institution. From 1994 to 2001, Philippe Olivier was very involved in the late Centre Européen des Cultures Yiddish in Strasbourg. Philippe Olivier is Chevalier of the Ordre National de la Légion d'honneur, as well as the Ordre National du Mérite. He is Officier of the Ordre des Arts et Lettres. In 1998 he received the Austrian Gold Insignia of Honour.

Francesco Parrino

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

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

James Parsons

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

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James Parsons is Professor of Music History at Missouri State University (Springfield) where, from 2004–7, he was University Fellow in Research. His scholarship focuses on the German Lied from the 18th to the 20th centuries as well as Beethoven. Articles and review-essays appear (or soon will) in *Beethoven Forum*, *Brecht Yearbook Early Music*, *Journal of the American Musicological Society*, *The Journal of Film Music*, *Music Analysis*, *Music & Letters*, *Nineteenth-Century Music Review* and *Notes*, and, most recently, the essay 'At Home with German Romantic Song', for *A Companion to European Romanticism*, ed. Michael Ferber (Blackwell). He is the volume editor and contributor of two essays to *The Cambridge Companion to the Lied* (Cambridge University Press, 2004). At present, he is at work on a book-length study of 20th-century German song, for which he has received fellowships from the National Endowment for the Humanities and Fulbright Scholar Program.

Gemma Pérez-Zalduondo

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

gemma@ugr.es

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

University of Granada entitled *Cruces de caminos: intercambios musicales y artísticos en Europa durante la primera mitad del Siglo XX*.

Barry Salmon

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

salmonb@newschool.edu

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

Florian Scheduling

The Silence of the Avant Garde: Musical Emigré Culture in London, 1933–45

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Florian Scheduling has studied at the Universities of Hamburg, Salamanca, and London. He was recently awarded a PhD for his thesis entitled 'Mátyás Seiber: Composition in Exile' at Royal Holloway, University of London. In the autumn term of 2007, he was a post-doctoral fellow with the European Network of Musicological Research at the Humboldt University, Berlin. Florian's research interests are in the area of music and politics, particularly in exile studies, regarding the interaction of music, diaspora and displacement. His publications include, amongst others, articles on Mátyás Seiber in *Musik in Geschichte und Gegenwart* (MGG) and *Komponisten der Gegenwart* (KdG), the contribution "'An animated quest for freedom": Musical Avant-garde and The Magic Canvas in the Context of Exile' in *London Calling: German Speaking Émigrés in British Film*, ed. Christian Cargnelli and Tim Bergfelder, and an essay surrounding Yehudi Menuhin's concert in a Berlin DP-Camp in 1947. Several further publications are forthcoming, amongst them a co-edited volume, with Erik Levi, on Music and (Dis)Placement.

Suzanne Snizek

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

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Suzanne Snizek is currently completing a DMA programme at the University of British Columbia in flute performance. Her thesis concerns the musical activity within the WWII British internment camps, with special focus on Hans Gál and the musicians who worked with him within Huyton and Douglas camps. She is also flute instructor at Trinity Western University in British Columbia, Canada, and was senior lecturer of flute at the University of the Arts in Philadelphia from 2000 to 2005, at which point she decided to

emigrate to Canada. Before leaving the States she worked as an active freelance flutist, performing with groups as varied as the Moody Blues and Roger Daltrey to The Chamber Orchestra of Philadelphia and the Delaware Symphony.

Daniel Snowman - Session Chair
Daniel@danielsnowman.org.uk

Daniel Snowman was born in London, educated at Cambridge and Cornell and has held posts in both the academic world and the BBC. His books on the Amadeus Quartet and Placido Domingo combine close-up portraiture of the artists concerned with the broader brush of the social historian. Recent publications include *The Hitler Emigrés: The Cultural Impact on Britain of Refugees from Nazism* and a collection of critical essays about the work of some thirty of today's leading historians. Daniel is currently writing a book about the social history of opera.

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

Brian Thompson (Chinese University of Hong-Kong)
Artur Schnabel in London (1925–33)
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Brian Thompson is an instructor in the Department of Music at the Chinese University of Hong Kong, where he teaches courses on western music history and film music. He earned his PhD in historical musicology from The University of Hong Kong (2000) and degrees in music, musicology and library and information studies from Concordia University, the University of Victoria, and McGill University, respectively, in Canada. He is especially interested in issues of nationalism and identity in music, has presented his research in many international forums, and published articles and reviews in such journals as *Fontes artis musicae*, *Film Music Journal* and *Studies in Ethnicity and Nationalism*. His liner notes for Artur Schnabel's Beethoven recordings (solo piano works) are contained in the II-CD set issued by the Naxos Historical label.

Peter Tregear - Session Chair

Peter.tregear@gmail.com

Peter Tregear is a conductor, singer and academic. Australian-born, he began his musical career as a student of flute and piano at University of Melbourne Conservatorium of Music. He undertook doctoral studies, and was subsequently appointed a lecturer in music, at the University of Cambridge. His principle academic interest is music of Weimar Germany, and he has also mounted several modern revivals and world premieres of works from that period, including an internationally acclaimed performance of Max Brand's opera *Maschinist Hopkins* in London in 2001. Youth music is also a particular passion, and he has worked with youth orchestras and choirs in the UK, Italy and Australia. He returned to Melbourne in 2006 to take up the position of Dean of Trinity College where he has also worked at the Australian National Academy of Music and with both Victorian Opera and Melbourne Opera. Tregear currently serves on the Artistic Advisory Panels of Victorian Opera and Musica Viva Australia, the Advisory Boards for the International Centre for Suppressed Music (London), the Ernst Krenek Institute (Austria), and the Swiss Global Artistic Foundation, and is a trustee of the Australian Music Foundation. His study of Krenek's music from the 1920s and '30s will be published later this year by Scarecrow Press.

Joshua Walden

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

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

Emile Wennekes

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

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Emile Wennekes is chair professor of Musicology (Post-1800 Music History) and Head of School, Media and Culture Studies at Utrecht University, where he was previously part time professor of Dutch Music History. He published in 1999 his PhD thesis concerning

the Amsterdam Crystal Palace, wherein amongst musical, social and economic themes attention is paid to the influence of Amsterdam's Jewish community in the 19th-century growth of the city. Before deciding definitively for an academic career, Wennekes worked as a music critic for the Dutch daily newspapers *NRC Handelsblad* and *de Volkskrant*, was artistic advisor for MuziekGroep Nederland and worked as an orchestra programmer for a Dutch public broadcasting company. Wennekes publishes regularly, most recently on contemporary composers in the Netherlands and on the conductor Bernard Haitink. He is currently initiating a more internationally oriented research project about performativity and the medialisation of music.

Bret Werb

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

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Bret Werb, staff musicologist at the U.S. Holocaust Memorial Museum, Washington DC, has programmed the museum's long-running chamber music series and produced three CDs for the museum: *Krakow Ghetto Notebook*; *Rise Up And Fight!: Songs of Jewish Partisans*; and *Hidden History: Songs of the Kovno Ghetto*. A contributor to the latest edition of *The New Grove Dictionary of Music and Musicians*, Werb earned an MA in ethnomusicology at UCLA with a thesis on the Yiddish theatre composer Joseph Rumshinsky. Werb's study of the Yiddish troubadour and song collector Shmerke Kaczerginski appeared in volume twenty of the scholarly journal *Polin*. He currently curates the online exhibition 'Music of the Holocaust' (www.ushmm.org/museum/exhibit/online/music), showcasing the music collection at the US Holocaust Memorial Museum. A new CD, *Ballads and Broad-sides*, featuring historic recordings from the museum's Kulisiewicz Collection of Polish prisoners' songs from the Nazi camps, will be released this year.

Ben Winters

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

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

Archives: Content and Policy

Libraries and Institutions housing archives of composers affected by Nazi policies

Berlin University of the Arts, University Archive

www.archiv.udk-berlin.de

Antje Kalcher Antje.Kalcher@udk-berlin.de (submitted but did not attend)

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

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

Another estate may be mentioned: the composer, musicologist and writer Justus Hermann Wetzell (1879–1973) lost his chair for music theory under the Nazi regime as he refused to divorce his Jewish wife. She was interned in the Berlin 'Rosenstrasse', but both managed to survive.

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

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

British Library Music Collections

British Library (www.bl.uk)

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

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

Hirsch Collection

Paul Hirsch was born in Frankfurt, in 1881 and began collecting in 1896. He left Germany before the War, bringing his library with him, and settled in Cambridge. In 1946 he sold his library, which by then consisted of about 18,000 items, to the British Museum Library for £120,000. He died in 1951. His collection is particularly strong in music theory, early editions of composers from the Viennese classical period, and 19th-century opera. He also amassed a comprehensive collection of secondary literature. Hirsch himself produced a catalogue of his collection in four volumes: Paul Adolf Hirsch, *Katalog der Musikbibliothek Paul Hirsch, Frankfurt am Main*. Herausgegeben von Kathi Meyer und P. Hirsch, Berlin, 1928–47. When the collection was acquired by the British Museum, two separate accession parts were published for the printed items:

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

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

The individual entries were then incorporated into the main BM catalogues.

Brief entries for the manuscript items were published in Pamela J. Willetts, *Handlist of music manuscripts acquired, 1908–67* (Trustees of the British Museum, London, 1970).

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

Zweig Collection

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

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

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

Music MSS and Papers of Mátyás Seiber

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

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

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

Jewish National and University Library, Jerusalem

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

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

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

Four databases offer online access to the following:

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

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

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

The National Sound Archives is in process of digitisation, and only a small percentage thereof can so far be accessed from workstations. Most of the collection is

still played back from the original carriers. A comprehensive digitisation project has just started, intended to last five years.

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

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

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

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

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

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

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

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

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

Since 1963 the university library has been in possession of the Bruno Walter Estate which his daughter and inheritress Lotte Walter-Lindt wished to see transferred to the then Academy for Music and Performing Arts in Vienna. Upon her death in 1970 those parts of her father's estate which had remained in her private possession were transferred to the Bruno Walter Memorial Foundation in New York and thereafter to

the New York Public Library thereby becoming their property. Therefore, the Bruno Walter Estate constitutes only part of the entire estate, a fact which is indicated with the descriptive suffix 'Wiener Nachlass'.

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

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

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

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

Contact Information:

University Library of the University of Music and Performing Arts Vienna

Lothringerstrasse 18, A-1030 Wien

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

email: infobib@mdw.ac.at

Orpheus Trust

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

Dr Primavera Driessen Gruber (now Orpheus News) orpheustrust@chello.at

I. Orpheus Trust

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

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

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

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

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

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

Miscellaneous (small amount of other original materials).

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

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

Information:

Archiv der Akademie der Künste Berlin

www.adk.de

musikarchiv@adk.de

Abwicklung Verein Orpheus Trust

www.orpheustrust.at

orpheustrust@chello.at

2. Private Archives Primavera Driessen Gruber

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

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Ostracised Music Schwerin Archive

www.jeunessesmusicales-mv.de

Volker Ahmels VAhmels@schwerin.de

Project Director, 'Ostracised Music', Schwerin

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

The material of the Archive Ostracised Music is part of the Archive of the Conservatory Schwerin. This Archive has expanded since 2001 with the initiation of the 'Ostracised Music' competition for young musicians. Its contents are scores by persecuted

composers of music that was first performed at the Schwerin Festival. This includes Aldo Finzi, Eric Zeisl, Izzy Fuhrmann, Artur Schnabel and Paul Ben Haim (Paul Frankenburger).

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

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

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

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

Jewish Theological Seminary, New York

Music Archives, Library

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

Dr Elliott Kahn, Music Archivist

elkahn@jtsa.edu

The Music Archives at The Library of The Jewish Theological Seminary consist of the special music collections of various cantors, composers, musicologists, teachers and collectors of Jewish music. These collections are made up of two main components: archival material and musical scores or recordings. The archival material may be accessed through our online finding aids at the above website. The scores and audio/video recordings are cataloged at the item level, and their bibliographic records may be retrieved from our online ALEPH catalogue: <http://www.jtsa.edu/Library.xml>. Our digital audio collections are growing, and may be found at digital.jtsa.edu.

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

Nazism and the Holocaust have had an enormous impact on any Jew living in the post-World War II era. Regarding our specific collections, we hold the scores, recordings and papers of several composers who were forced out of central Europe by the Nazis' anti-Jewish policies. Three of these composers chose to create Jewish music as a significant part of their *œuvre*. They were: Heinrich Schalit (1886–1976), Herbert Fromm (1905–95) and Herman Berlinski (1910–2001). Schalit's collection includes Jewish

Art and Synagogue music he composed while still in Munich. Fromm's collections include his manuscript scores and programs from the Frankfurt *Jüdische Kulturbund* (Jewish Culture League). All three composers came to the U.S. and transformed both the music of the Synagogue and Jewish art music.

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

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

Finally, several recordings in the Music Archives provide aural and visual testimony to the earth-shattering influence of the *Shoah* upon Eastern-European Jewry. The improvisatory tradition of the *hazzanim* from these destroyed communities was transplanted principally to the U.S. and Israel by Holocaust survivors. The Samuel Rosenbaum Collection contains videotaped interviews with several of these cantors. Also, the Marvin Miller Collection contains archival recordings of Cantors Moshe and David Koussevitzky (1899–1966; d. 1985), two of the finest practitioners of this style. The Library's archival audio and video collections are in the process of being digitised over the next few years.

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

The Terezín Music Memorial Project is administered by The Group for New Music, Director: Prof. David Bloch. E-Mail bloch2@post.tau.ac.il
48/14 Ha-Emek, Kfar Sava 4421 | Israel, Tel 972-9-7670135, Fax 972-9-7656521,

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

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

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

In 1993 the string-quartet members of the Group for New Music, together with artists from London and Prague, were filmed in a surviving Terezín synagogue and the attic where the first illegal concerts began in winter 1941–42, in works by Ullmann, Klein, Krása, Schul, Ledec, Löwenthal and František Domažlický, for Simon Broughton's BBC TV documentary *The Music of Terezín* first shown at the MIDEM Festival of Visual Music, Cannes, in 1994. The TMMP served as consultant to Swedish Television's documentary on Viktor Ullmann, *Goethe and Ghetto*, and recorded Robert Dauber's 'Serenade' for *A Terezín Diary* (Visible Pictures, New York).

Materials held

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

New and relevant material is welcome.

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

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First International Bank of Israel , 56 Rotschild, Kfar Sava 44201
Bank: 31 Branch: 021000 Account: 409 266361

US Holocaust Memorial Museum

Division of Curatorial Affairs, Music Collection.

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

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

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

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

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

Music-specific inquiries may be sent directly to

Bret Werb

Musicologist

US Holocaust Memorial Museum

100 Raoul Wallenberg Pl SW

Washington DC 20024

bwerb@ushmm.org; 202/488-2631

Vienna City Library

Thomas Aigner

Thomas.aigner@wienbibliothek.at

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

Max Brand

1896 Lemberg (L'viv) – 1980 Klosterneuburg

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

Archive acquired in 1981

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

Status: contents pre-sorted

Marco Frank

1881 Vienna – 1961 Vienna

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

Returned to Austria in 1948, Archive acquired in 196.

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

Status: printed scores and sheet music partially catalogued

Bruno Granichstaedten

1879 Vienna – 1944 New York

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

Returned to Austria: no

Partial archive acquired in 2003–04

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

Status: contents fully catalogued

Philipp Herschkowitz

1906 Iași – 1989 Vienna

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

Returned to Austria in 1987

Acquisition of partial archive under negotiation

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

Status: contents pre-sorted

Franz Ippisch

1883 Vienna – 1958 Guatemala City

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

Returned to Austria: no

Archive acquired in 1962, minor supplements in 2008

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

Status: contents documented in listing

Greta Keller

1903 Vienna – 1977 Vienna

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

Returned to Austria: only secondary residence

Archive acquired in 1978–80

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

Status: contents pre-sorted

Ernst Krenek

1900 Vienna – 1991 Palm Springs

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

Returned to Austria: secondary residence since 1983

Partial archive acquired in 1950–90

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

Status: contents fully catalogued

Hans Moldenhauer

1906 Mainz – 1987 Spokane, Wash.

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

Returned to Austria: no

Partial archive acquired in 1980

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

Status: Moldenhauer collection fully catalogued, Manschinger archive partly catalogued

Marcel Prawy

1911 Vienna – 2002 Vienna

Secretary of Jan Kiepura, Austria's 'Mr. Opera', promoted musical in Vienna

Emigrated to New York

Returned to Austria in 1946

Archive acquired in 2003

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

Status: books catalogued, rest pre-sorted

Willi Reich

1898 Vienna – 1980 Zurich

musicologist and music critic (pupil of Berg and Webern)

Emigrated to Switzerland (Basle et al.)

Returned to Austria: no

Partial archive acquired in 1975

Contents: material documenting the music history of the twentieth century

Status: contents untreated

Fritz Rothschild

1891 Cologne – 1975 Lugano

Violinist (pupil of Ševčík), musicologist

Emigrated to New York

Returned to Austria: no (to Europe: 1965)

Partial archive acquired in 2003

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

Status: contents fully catalogued

Erich Paul (Eric-Paul) Stekel

1898 Vienna – 1978 Grenoble

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

Returned to Austria: no

Archive acquired in 2004

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

Status: contents documented in listing

Oscar Straus

1870 Vienna – 1954 Bad Ischl

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

Emigrated to Paris, New York, Hollywood

Returned to Austria in 1948

Partial archive acquired in 1975

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

Status: contents mostly catalogued

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

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