Biographies of Conference presenters and chairs **page 34**
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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

Abstracts

Sprechgesang

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 w Emperor

Lauren Freede (University of Edinburgh), Personal Recollections and Professional Tensions: Autobiographical Responses to the Redevelopment of

after the War poignantly shows how traumatic and deep the impact of the National

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

It is fascinating to consider how the music of Walter Braunfels (1882–1954) – one of the most prominent opera composer

and in their new compositions: Stefan Wolpe (1902–72), Paul Frankenburger-Ben Haim

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

Francisco Parralejo Masa (University of Salamanca), Anti-Semitism, Nazism

value given to symbolism of national anthems – the German anthem included, censorship

As a paradigmatic example, in 1938, several exiled Continental composers spoke at the ‘Music and Life Congress’ orga

Emile Wennekes (Utrecht University),

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 Ente-Gál)

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'

vahmels@schwerin.de

Volker Ahmels concluded his piano studies at the Music Academy of Lübeck under Hartmut Leistritz. The remembrance of the musicians and artists of Terezin 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 [illegible] for Mu
Together with the rn S1 o Tgrieer ike Haufehe halsc

notes for concerts. He has a particular interest in exploring the less-well-known areas of the repertoire, and has written

Michael Beckerman

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'

magnar.breivik@hf.ntnu.no

Magnar Breivik

James Deaville

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

James_deaville@carleton.ca

James Deaville is an Associate Professor in the School for Studies in Art and Culture: Music, at Carleton Univers

assignment from Deutsche Grammophon to publish the book *Deutsche Grammophon. Geschichte eines Schallplattenunternehmens im 'Dritten Reich'* (2000). From 2000 to 2002

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

Lily E. Hirsch
The Jewish Culture League and 'Jewish Music' in Nazi Germany
l.e.hirsch@csuohio.edu

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

Erik Levi

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 colm9 Tw 17.433 0 Td[(d c

music history and co-organises a seminar of postgraduate research. Eva's experience

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

Christopher Nupen began his broadcasting

Francesco Parrino

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

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

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 con 16vatoires, 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,

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 being College of Music. Of course, we are open to

with further estates or collectiTf0.0023 Tc 13.02 05 Td-0 tant. Of codocumentation profile. The University Archive works together with the College of Music and keeps in

British Library Music Collectiant

British Library (www.bl.uk) 13.02 0 0 13.02 61.5001b2dw1poion prBritis06 Tw -18.18 it .157 Td(Art

In addition there are provenance papers at Musit Deposit Hirsch P (36 boxes). *Cf.* Nick Chadwick, 'The Hirsch correspondence

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

composers of music that was first performed at the Schwerin Festival. This includes Aldo

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 co

Returned to Austria in 1948, Archive acquired in 196.
Contents: Autographic manuscripts of Frank's compositions

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