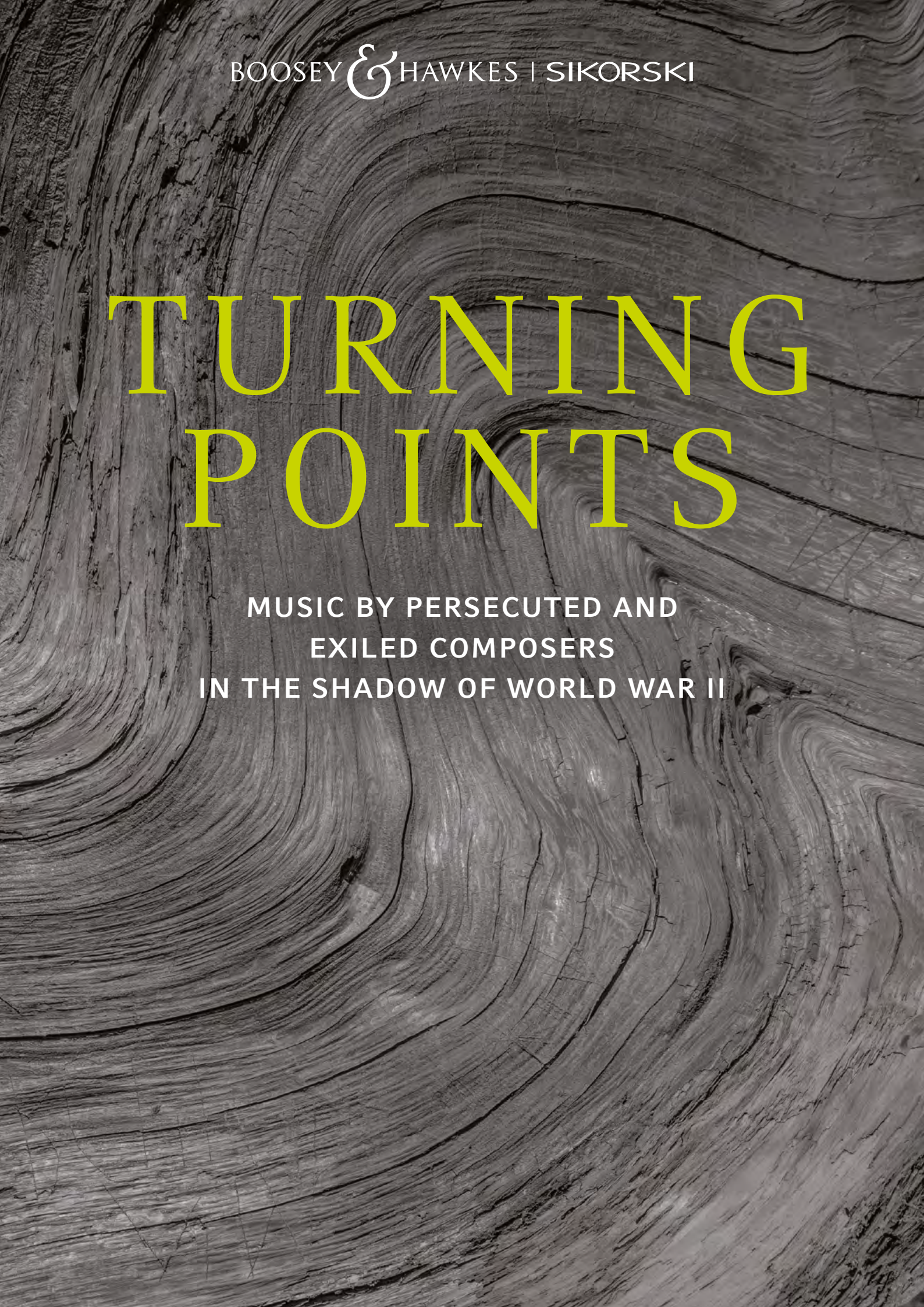

BOOSEY & HAWKES | SIKORSKI
TURNING POINTS
MUSIC BY PERSECUTED AND EXILED COMPOSERS IN THE SHADOW OF WORLD WAR II

1 PREFACE

2 GREAT BRITAIN:
HOSTILITY TOWARD 'ENEMY ALIENS'
by Michael Haas

KEY WORKS: OPERAS

12 USA:
SHIFTING LANDSCAPES FOR IMMIGRANTS
by Frank Harders-Wuthenow

KEY WORKS: BALLETS

20 USSR:
BEYOND THE OFFICIAL DOCTRINE
by Boris Yoffe

KEY WORKS: SYMPHONIC MUSIC

28 GERMANY AND AUSTRIA:
INTERNAL EXILE AND SILENT RESISTANCE
by Christoph Schlüren

KEY WORKS: CONCERTOS

34 POLAND:
MESSAGE IN A BOTTLE FROM HELL
by Frank Harders-Wuthenow

KEY WORKS: VOCAL AND CHORAL MUSIC

40 THERESIENSTADT:
MUSIC BEFORE, IN AND AFTER THE GHETTO
by Albrecht Dümling

44 THE LONG ROAD TO THOSE IN EXILE:
A PERFORMING SCHOLAR'S PERSPECTIVE
by Kolja Lessing

47 THE AUTHORS

48 FURTHER READING

49 IMPRINT | CONTACTS

Preface

Habent sua fata libelli – Books have their destinies. This dictum by the Roman poet Terentianus applies no less to musical scores. In the 20th century, however, it took on a tragic new meaning. The mass displacement and murder of millions under National Socialism and Stalinist terror, along with the systematic bombing of cities during World War II, led to the destruction of an immeasurable amount of cultural heritage. Musical careers were interrupted or obliterated, and while the full extent of these losses remains unknowable, lost works and forgotten stories continue to resurface in archives.

Only long after 1945 did a serious reckoning with Nazi barbarism's impact on music begin. Most exiled composers, already stigmatized because of their origins, faced a new form of exclusion: They did not conform to the doctrine of the rising avant-garde movement in the 1950s, which sought to sever ties with the past, rejecting the artistic traditions of societies it viewed as complicit in Hitler's war of extermination and the Holocaust (referred to as the *Shoah* in Hebrew). Meanwhile, in the Soviet Union, the attack on composers took the opposite form – branding them symbols of Western decadence.

This publication seeks to explore the complex and still-relevant history of composers caught in the centrifugal forces of exile, banishment and suppression. Many of these artists were pushed into a no-man's-land in music history – overlooked, displaced, or deliberately erased. They deserve renewed attention.

Migration has always been a force in cultural history, not only in the physical movement of artists but also in the migration of ideas across often arbitrary national borders. Many of the composers featured in this publication experienced exile as a defining chapter in their lives, with multiple turning points shaping their journeys. Their stories and music embody the possibility of a transnational existence – one that stands in stark contrast to exclusionary and isolationist ideologies.

Turning Points explores these themes country by country, examining the political oppression that forced so many composers into exile and the impact of migration on their work.

We extend our deepest gratitude to the contributors of this publication – dedicated researchers and musicians who have spent decades uncovering the immense cultural losses wrought by totalitarian regimes. Their work brings the stories of these composers back into public consciousness and restores their music to the concert repertoire – a Sisyphean task. This work is far from complete. The recent rediscoveries of composers Maria Herz, Julia Kerr and Hans Winterberg remind us that the history of exile and suppression in music is still being written.

For further information about this special catalogue, including sheet music and audio samples, please contact Boosey & Hawkes.

We wish you an engaging read!

Frank Harders-Wuthenow
Jens Luckwaldt

MICHAEL HAAS

Great Britain: Hostility toward ‘enemy aliens’

Mark Wischnitzer (1882–1955), the Secretary General of Berlin’s Hilfsverein der deutschen Juden (Aid Association of German Jews), wrote a general assessment of Jewish emigration from Germany after 1933. His article, published in the Journal *Jewish Social Studies* in 1941, was written after the annexation of Austria but before the fall of Czechoslovakia. He divided Jewish emigration into several phases: 1933–1935, 1936–1938, March–November 1938 and the post-November pogroms of 1938.

During the first period, people immigrated to neighbouring countries – France and the Netherlands, but also Palestine and Great Britain. Wischnitzer estimated that as many as 80,000 Jews fled Germany in the initial period, particularly in early 1933. By the autumn of 1933, emigration had slowed, suggesting that the remaining Jews were merely intent on adjusting to the new situation. Indeed, by 1934, the government even enacted laws prohibiting discrimination against ‘non-Aryans’ and instructed police to safeguard Jewish businesses. Of course, these concessions did not stop the policy of removing all Jews from the public payroll, which would have included nearly all classical musicians or teachers.

By 1934, the Hilfsverein was recommending emigration primarily for Jewish families with children. The passage of the Nuremberg laws in 1935 triggered a renewed wave of departures, with many looking toward the United States or Latin America. Often, emigration passed through Great Britain, where refugees sought sponsors or affidavits from relatives.

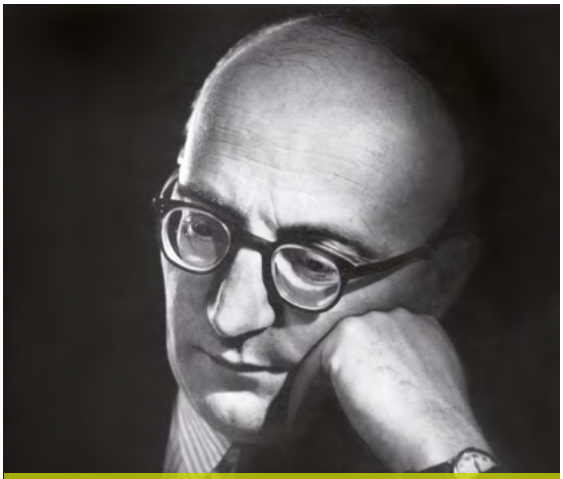
Immigration to the British Commonwealth required professional certification, prompting the Hilfsverein to offer retraining programs to help skilled workers to obtain equivalent qualifications for their new destinations. By early 1938, 140,000 Jews had left Germany, but with the annexation of Austria in March 1938, Germany suddenly found that its Jewish population had grown from 360,000 to 540,000. The shocking outbreak of violence against Jews after Austria’s annexation led the UK to introduce visa requirements, and in the summer, the US convened the Evian Conference, where 32 countries discussed the crisis of Jews fleeing Hitler’s Germany. With no consensus reached, the Nazis used the conference as a propaganda opportunity, believing that every country would have chosen to expel their Jewish population if given the chance.

With the November pogroms of 1938 (*Kristallnacht*), it became clear that nowhere in Germany was safe for Jews. After war broke out, the situation deteriorated. Although the organized mass-murder of Jews would not officially start until after the Wannsee Conference in 1942, Mobile killing units (*Einsatzgruppen*) had already launched genocidal campaigns in Eastern Europe.

After the fall of Czechoslovakia, the UK felt the need to take in refugees as they had directly influenced developments following the Munich Accord in September 1938. They prioritised Czech political refugees, followed by Austrians who had fled to Czechoslovakia following the annexation of Austria in March. Jewish refugees ranked last, labelled ‘economic migrants’ despite their displacement by Nazi aggression. Fearing a rise in antisemitism in Britain, prominent Jews advised the government to ‘play down’ the fact that refugees fleeing Hitler were largely Jewish. The Incorporated Society of Musicians, headed by the composer Sir George Dyson, lobbied to protect jobs by making it illegal for refugee musicians to take employment. He saw this as a necessary measure as the vast majority arriving from



Maria Herz



Franz Reizenstein

Germany were technically and professionally more proficient than their British colleagues. After the outbreak of war, resentment intensified as teachers and orchestral players were conscripted and their jobs temporarily filled by refugees from enemy nations. As the policy was to downplay the fact that most arriving refugees were Jewish, there was less sympathy than might otherwise have been the case.

Such was the environment as the composers **Berthold Goldschmidt**, **Hans Gál**, **Egon Wellesz**, **Franz Reizenstein** and **Maria Herz** arrived in Britain. The degree to which composers could establish themselves musically in Great Britain depended very much on their age at the time of immigration. Maria Herz was born in 1878, followed by Egon Wellesz born in 1885, Hans Gál in 1890, Berthold Goldschmidt born in 1903 and Franz Reizenstein in 1911. Older émigrés like Herz had the most difficulty re-establishing their careers. Herz had already fled German antisemitism in 1901 and settled in Britain before being forced to return to Germany as an 'enemy alien' in 1914, where she remained until 1935. She returned to England after brief periods between France and Switzerland, and spent the war years writing and giving lectures. After 1935, she would cease composing altogether.

Egon Wellesz secured a teaching position at Lincoln College Oxford. Hans Gál was nearly destitute until obtaining a lectureship at Edinburgh University. Both, along with Reizenstein, were interned in 1940 as 'enemy aliens' but released after a few months. Gál, who seemed incapable of remaining idle under any circumstances, composed his ***Huyton Suite*** for the unusual combination of flute and two violins, since these were the only instruments with competent players available in the camp.

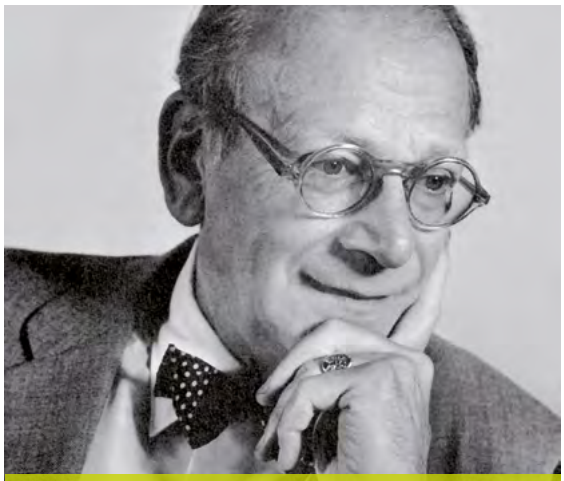
Wellesz and Gál were both noted opera composers and academics in Austria and Germany, with Gál heading the Music Academy in Mainz and Wellesz with a professorship at Vienna's University. The loss of composing opportunities and academic standing forced both to undergo enormous efforts of reinvention. Though Gál and Wellesz successfully reestablished themselves as composers and scholars, their careers in Britain could never match their opera successes in Germany.

Maria Herz was doubly disadvantaged as a female composer in both her native Germany and in Great Britain, despite the success of Ethel Smyth. Frustrated by such prejudice, from 1926 she began composing under the name of "Albert Maria Herz", combining her name with that of her late husband. Stylistically, Herz blends the same degree of late-Romanticism with echoes of early Modernism one might recognise in works by her contemporary Szymanowski. Despite her creative silence from 1935 until her death in 1950, she left some 15 opus numbers consisting of orchestral and chamber music. As soon as the war was over, Herz left Britain for New York.

Franz Reizenstein arrived as one of Paul Hindemith's gifted composition students, though by 1934, the year he arrived in England, he had not made a significant mark as composer. If taken in reverse chronological order, Reizenstein was able to establish himself most easily and more successfully in Britain as a composer, crossing genres from film to opera to parody and many orchestral and chamber works. As a young student arriving in England, he moved from working with Paul Hindemith at Berlin's Music Academy, influence that can be heard in his ***Prologue, Variations and Finale*** for violin and piano or orchestra (op.12 and op.12a) or his ***Wind Quintet*** op.5 to lessons with Ralph Vaughan Williams. His resultant compositional language often blends both the angular language of German 'Neue Sachlichkeit' ('New Objectivity') with the smoother textures of Vaughan Williams, creating a sound world that would have been unachievable to a native-born German or British composer of the same generation. In this manner, he was almost the personification of the 'exile composer', synthesising influences to create a unique language that was distinctive and unmistakeable.



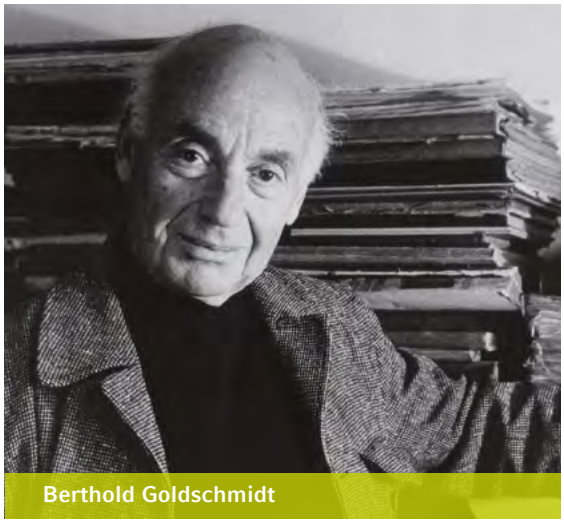
Hans Gál



Egon Wellesz

Later, Reizenstein would team up with the Berlin-born humourist, artist and musician Gerard Hoffnung with a parody piano concerto called *Concerto Popolare* in which the soloist performs Grieg while the orchestra remains determined to play Tchaikovsky. As a gifted youngster entering the musical profession in London, he was more easily accepted by his British contemporaries and arguably enjoyed more recognition across genres than older former refugees. Age differences truly mattered and composers who arrived in Britain as children such as Joseph Horovitz (1926–2022) or Alexander Goehr (1932–2024) would never view themselves as anything other than British composers.

This offers a stark comparison with Berthold Goldschmidt who must have felt extreme bitterness at being deprived of developing his full potential in his native country. Goldschmidt arrived in England in 1935 having only just enjoyed the first fruits of success with the Mannheim premiere of his opera ***Der gewaltige Hahnrei*** (*The Magnificent Cuckold*) in 1932. Its Berlin opening, planned for 1933, was thwarted following Hitler's appointment as chancellor. His ability was nonetheless exceptional, and upon arriving in England he was soon engaged as a conductor and returned to composing. His opera ***Beatrice Cenci*** and his orchestral song cycle ***Mediterranean Songs*** offer an acknowledgement of a new musical environment into which he was eager to adapt. As one of the winning entries of an Arts Council competition for a new opera in English, he must have believed he had achieved his goal of assimilation and acceptance in his new homeland.



Berthold Goldschmidt

Goldschmidt would again confront a cruel and apparently insurmountable reality – namely that the Arts Council had assumed the "best new opera in English" would have been written by someone from Britain. Both winning entries, Goldschmidt's *Beatrice Cenci* and that by the Austrian Schönberg pupil, Karl Rankl with *Deirdre of the Sorrows* were chosen by a panel of British judges, based solely on the quality of the work. When it was revealed that both works were composed by former refugees, the prizes were quietly withdrawn. Goldschmidt had been thrown out of Germany because Hitler had declared that a Jew could not be a German; he now realised that a refugee could never be British, no matter how successful his musical transformation. Goldschmidt remained silent for the next quarter of a century, emerging only slightly from the shadows of Deryck Cooke as orchestrator, 'in-filler' and finally conductor of Mahler's *Tenth Symphony* in 1960.

Egon Wellesz too had submitted an opera to the Arts Council competition, and despite not making it into the final round, *Incognita*, based on the play by Congreve with a libretto by Elizabeth MacKenzie, managed a single performance by the Oxford University Opera Club on December 5,1951. Wellesz's operas and ballets had been central to new music performances throughout Germany and Austria, and he was the only composer apart from Richard Strauss for whom Hugo von Hofmannsthal supplied a libretto (*Alkestis*, 1922). His opera ***Die Bakchantinnen*** (*The Bacchae*) was performed at Vienna's State Opera, conducted by Clemens Krauss in 1931. Other operas and his many ballets had been premiered in Germany's most notable houses, including Berlin.

Wellesz admitted that after Mahler, no Austrian composer of his generation would undertake a symphony. Yet the sense of being a perpetual foreigner led him to see the symphony as the ultimate declaration of Austro-German identity. He composed his *First Symphony* at the age of 60, which was taken up without question by Sergio Celibidache and the Berlin Philharmonic in 1948. It would be followed by another three symphonies representing a style that merged Bruckner with Elgar while maintaining the concision of Haydn and Mozart. His *Third Symphony* was commissioned by Sir Adrian Boult but was subsequently rejected by the BBC new music panel for being too restrained. He called his ***Fourth Symphony*** "Austriaca" and subsequently turned his back on what he presumed to be an audience-friendly musical language. His ***Fifth Symphony***

acknowledged his studies with Arnold Schönberg and was a pure 12-tone work; his next four symphonies were atonal, yet classically structured so that coherency could be maintained within a language that was expressive, abrasive and often, extremely dissonant.

Hans Gál also arrived in the United Kingdom with a reputation as a highly successful opera composer. While contemporaries followed atonal and 12-tone paths, Gál maintained a beautifully crafted, multi-layered sound world. His copious output of chamber music, including string quartets, sonatas and suites for violin, viola and cello and lieder, offered equal craftsmanship and melodic sensitivity. Gál was unable to comprehend the ultimate intentions of Hitler's regime and only with his final expulsion from Germany and return to Vienna did his musical language start to become more robust and less filigreed and refined.

First, there was the oratorio *De Profundis*, then a heartfelt *Serenade for String Orchestra*. Gál was the embodiment of the composer who simply could not stop composing regardless of the circumstances. If *De Profundis* suggests profound unrest, his *Serenade for String Orchestra* offers an antidote of light tranquillity. Upon arriving in Britain, his language for larger-scale orchestral works such as his *Second Symphony* and his *Cello Concerto* became denser. Gál never believed that artistry should be sacrificed in the hunt for something new, instead prioritising clarity of structure and harmonic individuality.



Andrzej Panufnik

Gál's last opera *Die beiden Klaas* had been removed from Dresden's schedule as soon as Hitler was appointed and only had its premiere in 1990 in an English translation performed by York Opera three years after Gál's death. Gál continued to compose in British exile because that was what composers were supposed to do. Thus, he was true to his craft and his profession. Unlike Goldschmidt who could be disheartened, Gál's creative imagination was indefatigable composing for professionals, amateurs and for the classroom while emphatically and militantly remaining outside the musical mainstream.

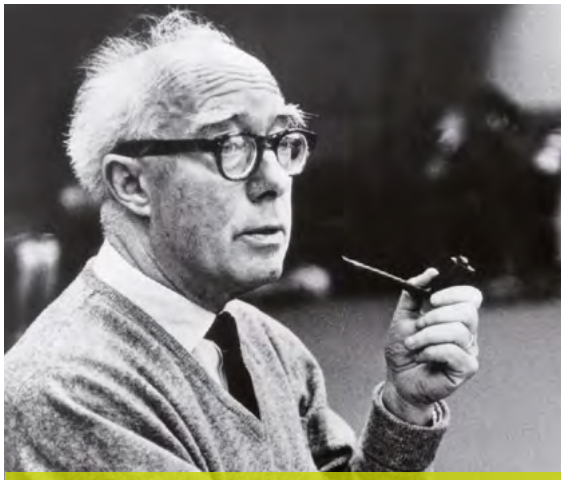


***Beatrix Cenci* by Berthold Goldschmidt | Bregenz Festival 2018**



Stage premiere of *La Dueña* by Roberto Gerhard | Teatro Lírico Nacional Madrid 1992

Andrzej Panufnik (1914–1991) would arrive in 1954 as a high-profile model composer escaping Communist Poland, while the former Schönberg pupil **Roberto Gerhard** (1896–1970), a Catalan, and the leading Modernist composer in Spain, arrived in England fleeing Franco's dictatorship in 1939. Both would establish successful careers in Britain standing in some contrast to Jewish composers fleeing Hitler. Gerhard's opera ***La Dueña*** (*The Duenna*) was particularly well received by the BBC's new music panel when it was broadcast in 1949, just at the same time it was rejecting Egon Wellesz's *Third Symphony*. Panufnik would become part of the British music establishment, even receiving a knighthood in 1991. His ***Tenth Symphony*** was dedicated to fellow refugee Sir Georg Solti and performed and recorded with the Chicago Symphony Orchestra in 1990.



Roberto Gerhard

Panufnik's acceptance into British musical aristocracy contrasted with Gerhard, who moved very much in the opposite direction, becoming increasingly more experimental and one of the first composers in Britain to engage seriously with electronic music. Perhaps there is a dichotomy to note in that Gerhard escaped a repressive conservative regime and became increasingly more progressive, while Panufnik escaped as part of Poland's music establishment, only to integrate seamlessly into Britain's contemporary music mainstream.

One can only speculate why these various composers fared so differently in their new homeland. Jewish composers and musicians fleeing Hitler arrived in larger numbers and were perceived as disruptive. If they were instrumentalists, they generally had better technical training than their British counterparts. If they were composers, they arrived with a reputation as degenerate Modernists, incompatible with gentler British tastes. Fewer composers followed Panufnik and

fled the Eastern bloc. There must be a thousand dissertations still to be written as to why this was the case, and why music from the former Soviet bloc has found broader international appeal than that composed in the democratic West. With Franco's victory in Spain, only Gerhard came to Britain with most musicians who supported the Republic such as Manuel de Falla fleeing to Latin America.

In conclusion, a person's experience in exile depends on many factors. The number of arrivals is clearly something that influences reception. Ideological flight, such as that made by Panufnik is more welcomed than the arrival of those who are tarnished as 'economic migrants'. Also, it is safe to assume that composers already established in Germany who fled to Britain – including Gál, Wellesz, Goldschmidt and Herz – would have left a larger stamp on their native countries had they been allowed to remain. Panufnik was established in Poland, and perhaps for ideological as well as for aesthetic reasons, he managed his creative path with far fewer detours. Gerhard developed as a Modernist in Britain. Pre-Franco Spain was an engine of new ideas within the arts and literature, though perhaps less so in music. It must remain an open question how Gerhard may have developed had there been no Franco, but as historians constantly repeat: there are no 'ifs' in history.

Key works: Operas



GOTTFRIED VON EINEM

Der Prozess

Michael Laurenz, Jochen Schmeckenbecher, Matthäus Schmidlechner, Lars Woldt, Johannes Kammler, Jörg Schneider, Ilse Eerens, Anke Vondung | ORF Radio Symphony Orchestra Vienna | HK Gruber (Salzburg Festival 2018)

Capriccio C5358



GOTTFRIED VON EINEM

Der Besuch der alten Dame

Christa Ludwig, Eberhard Waechter, Heinz Zednik, Emmy Loose, Hans Beirer, Hans Hotter | Chorus & Orchestra of the Vienna State Opera | Horst Stein (Vienna 1971, re-release 2018)

Orfeo C 930 182 1

GOTTFRIED VON EINEM

Der Prozess

op.14 (*The Trial*, 1950–52) | 120 min.
Opera in nine scenes (two parts)

Libretto by Boris Blacher and Heinz Cramer after the novel by Franz Kafka (G)

S, M, 4T, 2Bar, small roles;
3(II,III=picc).2.2.2–4.3.3.1–timp.perc(2)–pft–strings

arr. Tobias Leppert (2021):
2(II=picc).1.1.1–2.2.2.1–perc(2)–pft–strings(1.1.1.1.1 or more)

Der Prozess (The Trial) was written only shortly after the war, and like his previous work, von Einem's first opera *Dantons Tod* (*Danton's Death*, 1944, premiered in 1947), is a reflection on the recent past, on the unrelenting Kafkaesque system of Nazi persecution. However, it also relentlessly explores existential questions such as entanglement in guilt and (inherited) sin. Premiered in 1953 at the Salzburg Festival under the musical direction of Karl Böhm, further performances of *Der Prozess* quickly followed on numerous stages outside the German-speaking world. The work has been experiencing a renaissance since the late 2010s.

Der Besuch der alten Dame

op.35 (*The Visit*, 1968–70) | 130 min.
Opera in three acts

Libretto by Friedrich Dürrenmatt;
English version by Norman Tucker (G,E,F,I)

Major roles: M, heldT, Bar;
minor roles: 2S, lyrS, M, 8T, 3Bar, 3BBar, 2B, speaker, mime; chorus;

2.picc.2.2.2–4.3.3.1–timp.perc(6)–strings;
on-stage: 2 bells, station bell, fire bell, gtr

First performed at the Vienna State Opera in 1971 with Christa Ludwig in the title role, von Einem's fourth opera is a showpiece about personal and social collective guilt, conformism and brutalisation: Friedrich Dürrenmatt, the novel's author, reworked his successful "tragic comedy" into a libretto himself, and the composer, who was at the height of his creative powers, revived the classic literary opera genre. Dürrenmatt's language, which oscillates between directness and insidious metaphor, malice and subliminal lyricism, finds its perfect counterpart in his art of psychological orchestration.

ROBERTO GERHARD

La Dueña

(*The Duenna*, 1945–49) | 130 min.
Opera in three acts, performing edition by David Drew (1991)

Libretto by the composer and Christopher Hassall after the comedy by Richard Brinsley Sheridan (E,G)

Major roles: S, 2M, 2T, 2Bar, B;
minor roles: T, B, 3 speakers; chorus; dancers;
2.picc.2.corA.2.bcl.2–4.2.2.euph.1–timp.perc(3)–cel–harp–strings

also excerpts as *Interlude and Arias* for mezzo-soprano and orchestra (1961) | 15 min.:
2.picc.2.corA.2.bcl.2–4.2.3.1–timp.perc(2)–harp–strings

Gerhard wrote his only opera without a commission – until 1947, he even devoted his time composing exclusively to this piece. Richard Sheridan's comedy of mistaken identity from 1775, also known as "Betrothal in a Monastery", which has been set to music several times and in different eras, offered Gerhard the opportunity to create an orchestrally colourful, vocally beguiling and dramatically gripping amalgam of styles: the Seville setting presents itself in the varied incorporation of Spanish folklore, featuring dance rhythms ranging from habanera to bolero, while modern serial technique is applied in order to emphasise the central conflict – two pairs of lovers use cunning to defend themselves against their parents' marriage policy. After a BBC Radio production in 1949 (with Peter Pears in the leading role) and a concert performance in 1951 at the ISCM Festival in Frankfurt, the opera's appeal was rediscovered in the highly acclaimed first production in Madrid and Barcelona in 1992.

BERTHOLD GOLDSCHMIDT

Beatrice Cenci

(1949–50) | 110 min.
Opera in three acts

Libretto by Martin Esslin after Percy Bysshe Shelley's verse drama *The Cenci* (E)

S, M, A, 3T, 2Bar, 2B; small roles; chorus; 3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)–4.3.3.1–timp.perc(2–3)–harp–strings

also "Beatrice's Song" for solo voice and orchestra | 3 min.: 2.2.corA.2.bcl.1.dbn–4.1.3.0–timp–harp–strings

Goldschmidt's second opera was one of four prize-winning works in the British Arts Council's Festival of Britain competition in 1949. However, despite the promised performance, it was never staged and had to wait 40 years for its concert premiere in London in 1988, followed by its first staged production in Magdeburg in 1994. Most recently, it made a powerful impression in a dramatic and visually striking production at the Bregenz Festival in 2018. Based on a story by Shelley, the opera is set in Renaissance Rome and follows the tragic fate of young Beatrice and her stepmother, Lucretia, as they attempt to escape the violence, hypocrisy and corruption of the aristocratic Cenci family. Written in a modern 'bel canto' idiom, *Beatrice Cenci* is a more opulent and romantic opera than its predecessor, *Der gewaltige Hahnrei* (1930), and contains some of Goldschmidt's most passionate and eloquent music.

PAVEL HAAS

Šarlatán

op.14 (*The Charlatan*, 1934–37) | 125 min.
Tragicomic opera in three acts

Libretto by the composer; German version by Jaroslava and Thomas H. Mandl (Cz,G)

2S, 6T, Bar, 2B; small roles; chorus; 2.picc.2.corA.2.bcl.2.dbn–4.3.3.1–timp.perc(3–4)–harp–cel–strings

also Suite for orchestra | 25 min.

Haas's only opera was premiered in Brno at the beginning of April 1938 to great acclaim but had to be removed from the programme after the Munich Agreement. Even whilst writing the libretto, which was based on Josef Winckler's 1928 novel *Doktor Eisenbart*, the composer had to conceal references to the original, in accordance with the "Nuremberg Laws" banning the connection of anything Jewish and German. The subject was "Czech-ised"; the historical miracle doctor, famous in the Baroque period, was converted into a fictional Pustrpalk, who experiences tragicomic adventures as a travelling quack in a world devastated by the Thirty Years' War. *The Charlatan* is characterised by a Bohemian flavour with a modern twist. It was rediscovered in Prague and Wexford at the end of the 1990s and recorded by Decca within its "Entartete Musik" series.

JULIA KERR

Der Chronoplan

(*The Chronoplane*, 1930–32) | ca.120 min.
Opera in for acts, completed and arranged by Norbert Biermann (2024)

Libretto by Alfred Kerr (G)

3S, M, A, 4T, buffoT, Bar, 4B; small speaking roles; chorus (with soli); 2.picc.2.corA.2.bcl.2.dbn–4.3.3.1–timp.perc–harp–cel/pft/org(2players)–strings; Off-stage: picc.ob.2Ebcl.bn–3vla.3db–wind machine

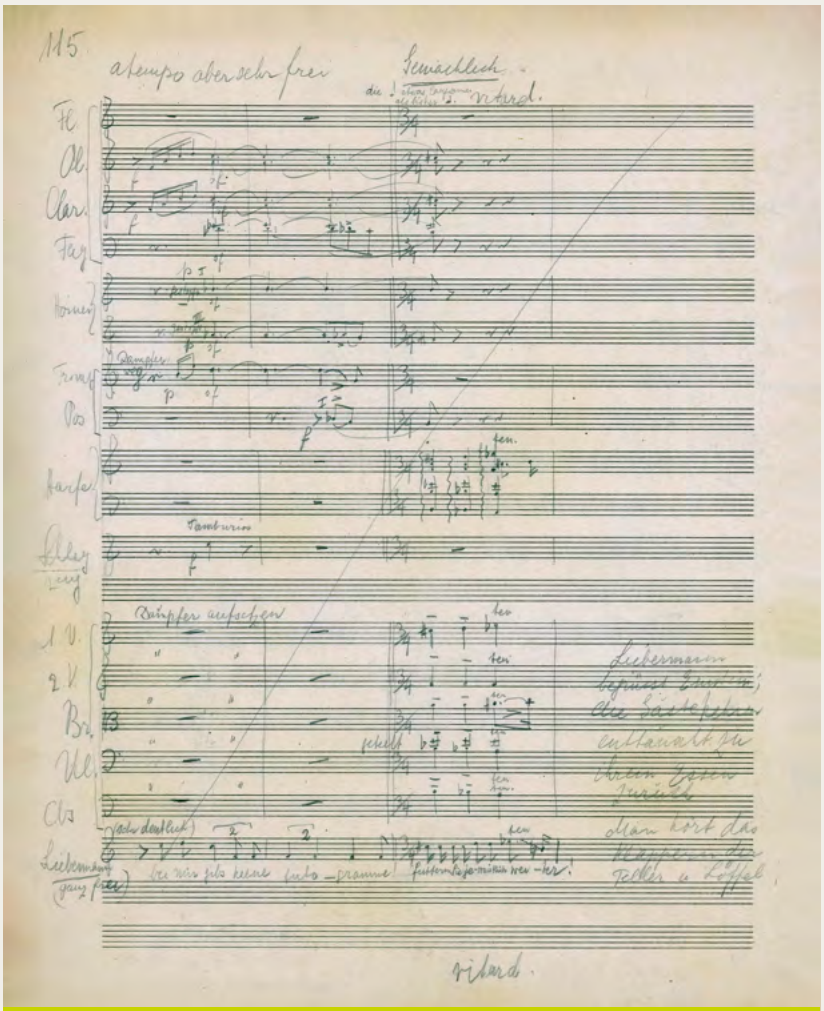
Julia Kerr (1898–1965), second wife of the great Berlin critic Alfred Kerr, took the unfinished manuscript of her second opera with her into exile.



PAVEL HAAS
Šarlatán

Vladimír Chmelo, Anda-Louise Bogza, Miroslav Švejda, Jitka Svobodová, Jan Markvart, Jan Ježek | Prague Philharmonic Chorus | Prague State Opera Orchestra | Israel Yinon

Decca 460 042-2



***Der Chronoplan* by Julia Kerr | Score manuscript**



SIMON LAKS

L'Hirondelle inattendue

KAROL RATHAUS

Le Lion amoureux – Suite from the ballet op.42b |
Prelude for Orchestra

Patrick Agard, Kévin Amiel, Daniel Borowski, Eugénie Danglade, Sandrine Eyglier, Ute Gfrerer, Anna Karasińska, Agnieszka Makówka, Eduarda Melo, Grzegorz Pazik, Cyril Rovery, Katarzyna Trylnik | Polish Radio Choir Krakow | Polish Radio Symphony Orchestra Warsaw | Łukasz Borowicz

eda records EDA 035



BOHUSLAV MARTINŮ

Comedy on the Bridge

Esther Dierkes, Stine Marie Fischer, Björn Bürger, Andrew Bogard, Michael Smallwood | Stuttgart State Orchestra | Cornelius Meister

Capriccio C5477

After the war, two radio productions were made of the fragment, which was completed for performance more than 70 years later. *Der Chronoplan* is a period piece and a key work in which celebrities from the world of art and science pass each other the mic: In one of Albert Einstein's time machines, George Bernard Shaw travels back to 1801 and meets a lovesick young man who turns out to be the as-yet-unknown Lord Byron. Back in modern Berlin's chic society, the British romantic feels decidedly ill at ease.

HANS KRÁSA

Brundibár

(1938/1943) | 30 min.
Opera for children

Libretto by Adolf Hoffmeister; German version by Frank Harders-Wuthenow and Matthias Harre; English version by Jože Karas; new English version by Tony Kushner (Cz,G,E; other languages available on request)

Children's choir with 10 major roles;
Prague version (1938): 1(=picc).0.2.0–0.1.0.0–perc(3):cym/BD/SD–pft–strings(1.1.0.1.0 or tutti)

Terezín version (1943): 1(=picc).0.1.0–0.1.0.0–perc(1):BD/SD–pft–gtr–strings(4.0.0.1.1);
on-stage: accordion

Terezín version also available in an arrangement for one piano, or for two pianos

also Suite, arr. by Petr Pokorný (1995) | 14 min.: 1(=picc).0.2.1–0.1.0.0–perc(1):BD/SD–pft–gtr–strings(4.0.0.1.1)

and Suite, arr. by Colin Matthews (2010/11) | 18 min.: fl.cl–pft–2vln.vla.vlc

Pieces suitable as overture to the opera are available by Petr Pokorný or Paul Aron Sandfort

Aninka and Pepíček want to sing in the marketplace to raise money for their sick mother. But the organ grinder Brundibár chases them away. Thanks to the help of a dog, cat and sparrow, and with the other children in the town, they manage to stand up to the villain. This play is about the power of community, which today can be regarded synonymous with music in Theresienstadt. *Brundibár* was first premiered in the Jewish orphanage in Prague in the autumn of 1941; after September 1943 the composer, along with other inmates in the Theresienstadt camp, staged it over 50 times in a revised form. Since its first publication in 1992, *Brundibár* has been one of the key musical experiences of many children around the world and unveils a multifaceted introduction to the subject of persecution.

SIMON LAKS

L'Hirondelle inattendue

(*The Unexpected Swallow*, 1965) | 40 min.
Operá-bouffe in one act

Libretto by Henri Lemarchand after the radio play *Le Bestiaire inattendu: L'Hirondelle du faubourg* by Claude Aveline (F)

colS, S, M, A, T, 2Bar, buffoB, B; chorus; 3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)–4.3.3.1–timp.perc(3)–harp–cel–strings

Laks's sole opera, shown only once on Polish television in 1975, began its well-deserved stage life at the Bregenz Festival in 2014. In the supposedly charming guise of a neoclassical art fable, it tells a story of marginalisation and of the triumphant power of music: in the paradise of famous animals, a newcomer causes a stir – it is an impoverished "suburban swallow" who is soon mobbed by celebrities such as Noah's dove or the bear from Bern. In the end, its identity is revealed: this "Hirondelle du Faubourg" is a catchy chanson that will outlast the fame of all other creatures forever.

BOHUSLAV MARTINŮ

Veselohra na mostě

H. 247 (*Comedy on the Bridge*; 1935, rev.1951) | 35 min.
Comic opera in one act

Libretto by the composer after a comedy by Václav Kliment Klicpera; English version by Walter Schmolka (Cz,G,E,F)

S, A, T, Bar, B, 3 speakers;

1(=picc).1.1.1–2.1.1.0–timp.perc(2)–pft–strings
also *Little Suite* for chamber orchestra (1935) | 6 min.

Bohuslav Martinů (1890–1959) had to flee Paris, where he had lived for many years, because the Nazis had blacklisted him for his *Field Mass* (*Polní mše*, 1939), a tribute to the Czechoslovak resistance in France. In his exile in the US, the composer created a series of major symphonies and stage works. For a first staged production, which was honoured by New York critics as the "Best Opera of the Year" in 1951, he reworked his *Comedy on the Bridge*, originally written as a radio piece. Martinů's music, always transparent, here often is reminiscent of Smetana and Dvorák. The libretto is based on a comedy by Václav Klicpera from 1826 and is set on a bridge over a river that separates two hostile armies. Due to the sentries' actions, several people are soon left stranded on the bridge, resulting in a confusion of flirtation and conflict that in the end is resolved in a comic manner, yet is always overshadowed by the sound of trumpet signals in the distance.

MIECZYSŁAW WEINBERG

Идиот

op.144 (*The Idiot*, 1986–89) | 210 min.
Opera in four acts (10 scenes)

Libretto by Alexander Medvedev after the novel by Fyodor Dostoyevsky; German version by Brigitte Schrade (R,G)

3S, M, A, 3T, 2Bar, 2B, 3 silent roles; 3(III=picc).3(III=corA).4(III=Ebcl,IV=bcl).3(III=dbn)–4.3.3.1–timp.perc(3–4)–harp–cel–strings; on-stage: pft

arr. Tobias Leppert (2024): 2(II=picc).2(II=corA).2(II=Ebcl).bcl.2(II=dbn)–4.2.3.0–timp.perc(2–3)–harp–cel(ad lib)–strings; on-stage: pft

Mieczysław Weinberg had a close relationship with Dostoyevsky's novel *The Idiot* in part because he recognised parallels to his own fate in its main character, Prince Myshkin, who always acts with the best of intentions and confidence, and nevertheless still fails. Weinberg was 20 years old when his family was murdered by the National Socialists, and he fled from Warsaw to Moscow via Minsk and Tashkent. There, however, the Jewish composer was subjected to Stalinist terror and was even imprisoned. His opera, in which he attempted to work through many of these experiences, was not premiered until 2013 in Mannheim, and recently enjoyed spectacular productions at the Theater an der Wien and Salzburg Festival.

JAROMÍR WEINBERGER

Frühlingsstürme

(*Spring Storms*, 1933) | 150 min.
Operetta in three acts, reconstructed and arranged by Norbert Biermann (2019)

Libretto by Gustav Beer (G)

2S, 2T; small roles; speaking roles; chorus(ad lib); 3(III=picc).2(II=corA).2.asax.tsax.2–4.3.3.1–timp.perc(4)–harp–mand/banjo–cel/org(ad lib)–strings; on-stage: ob–3tpt.3trn–pft–drum set

Premiered in Berlin just 10 days before the National Socialists came to power, *Frühlingsstürme* (*Spring Storms*) is considered the last operetta of the Weimar Republic. The rulers already cancelled the Jewish composer's stage work in March 1933 – and it then vanished for over 85 years. It was not until 2019 that Norbert Biermann reconstructed the long-forgotten piece, which was performed again for the first time the following year at the Komische Oper Berlin. In contrast to other operettas from the 1920s and '30s, Weinberger made less use of variety show and jazz elements in this comedy of errors positioned between politics and espionage; instead, he presented an opulent score full of sophisticated echoes of Lehár, Puccini and Schreker.

Valdštejn

(*Wallenstein*, 1937) | 180 min.
Musical tragedy in six scenes

Libretto by Miloš Kareš after the dramatic poem by Friedrich Schiller; German version by Max Brod (Cz,G)

2S, 5T, Bar, 2BBar, 3B; chorus; 3.2(II=corA).2(II=bcl).2(II=dbn)–4.3.3.1–timp.perc(4)–harp–pft–cel–strings; on-stage: 3tpt; 2fl.ob.bn–hpd; military band

also Suite for orchestra | 20 min.

As one of the most flamboyant figures of the Thirty Years' War, the Bohemian general Wallenstein had already inspired Friedrich Schiller to write a trilogy. In the 1930s, Jaromír Weinberger also turned to this material, which in retrospect seems depressingly topical, especially in the light of the approaching Second World War. Premiered at the Vienna State Opera in 1937 under the direction of Clemens Krauss, Weinberger's stage adaptation, based on Miloš Kareš's libretto after Schiller, deliberately bridges the gap between Czech and German culture. As if under a magnifying glass, Wallenstein focuses on the clash between humanist ideals and the rise of totalitarianism.

EGON WELLESZ

Die Bakchantinnen

op.44 (*The Bacchae*, 1928–29) | 120 min.
Opera in two acts

Libretto by the composer after the play by Euripides (G)

2dramS, lyrS, dramT, lyrBar, charBar, 2B; chorus; 3(III=picc).2.corA.2.bcl.2.dbn–4.3.3.1–timp.perc(2)–2harp–strings; on-stage: 3tpt.3trbn–perc:BD

excerpt: *Hymne der Agave „Wer tat den Schrei"* op.44a for soprano and orchestra | 6 min.: 3(III=picc).2.corA.2.bcl.2.dbn–4.3.3.1–timp.perc(2)–harp–strings

Based on the ancient tragedy by Euripides, Wellesz created one of his most important works with *Die Bakchantinnen* (*The Bacchae*). The former Schönberg pupil combines the expressive power of the music of his time with archaic echoes of pre-Christian culture and issues an urgent warning about the power of fanatics to seduce humanity. His multi-faceted score reflects the conflict between rationality and religious frenzy inherent in the plot. With its haunting mass choruses, dramatically threatening and exaltedly jubilant orchestral textures and expressive harmony, *Die Bakchantinnen* represents a unique statement in the genre of opera in the first half of the 20th century.



JAROMÍR WEINBERGER

Frühlingsstürme

Stefan Kurt, Alma Sadé, Vera-Lotte Boecker, Dominik Köninger, Tino Lindenberg | Komische Oper Berlin | Jordan de Souza | Barrie Kosky, dir.

Naxos 747313567751 (DVD) | 730099012263 (Blu-ray)



JAROMÍR WEINBERGER

Wallenstein

Roman Trekel, Dagmar Schellenberger, Martina Welschenbach, Ralf Lukas, Daniel Kirch | Wiener Singakademie | ORF Radio Symphony Orchestra Vienna | Cornelius Meister

CPO 7136596

FRANK HARDERS-WUTHENOW

USA: Shifting landscapes for immigrants

North and South American countries have played a special role in the history of exile, as their societies have been shaped by immigration over the last few centuries. The idea of providing refuge to those fleeing poverty and political persecution has been an integral part of their historical narrative. The Statue of Liberty in New York Harbor powerfully symbolizes this ideal, representing the moral alliance between democratic forces in both the Old and New Worlds. Designed by Gustave Eiffel, the status was a gift from the French Third Republic in 1886. By antithetically contrasting it with the Colossus of Rhodes, one of the seven wonders of the ancient world, Emma Lazarus, the Jewish-American poet, declared it to be a wonder of the contemporary world in her sonnet *The New Colossus*, which was mounted onto its pedestal. Rather than a menacing guardian, there stands a compassionate and welcoming "Mother of Exiles" whose torch lights the way for those seeking a new home.

Of course, the reality has often been more complex. The indigenous populations of North America suffered profound displacement and violence due to European settlement. Additionally, with the increase in the flow of refugees from Europe after 1933, US society – like many societies today – grappled with concerns about immigration, leading to restrictive policies. Quotas were established, and eventually, visas were only issued only to those who could provide financial guarantees, ensuring they would not become a burden on the state.

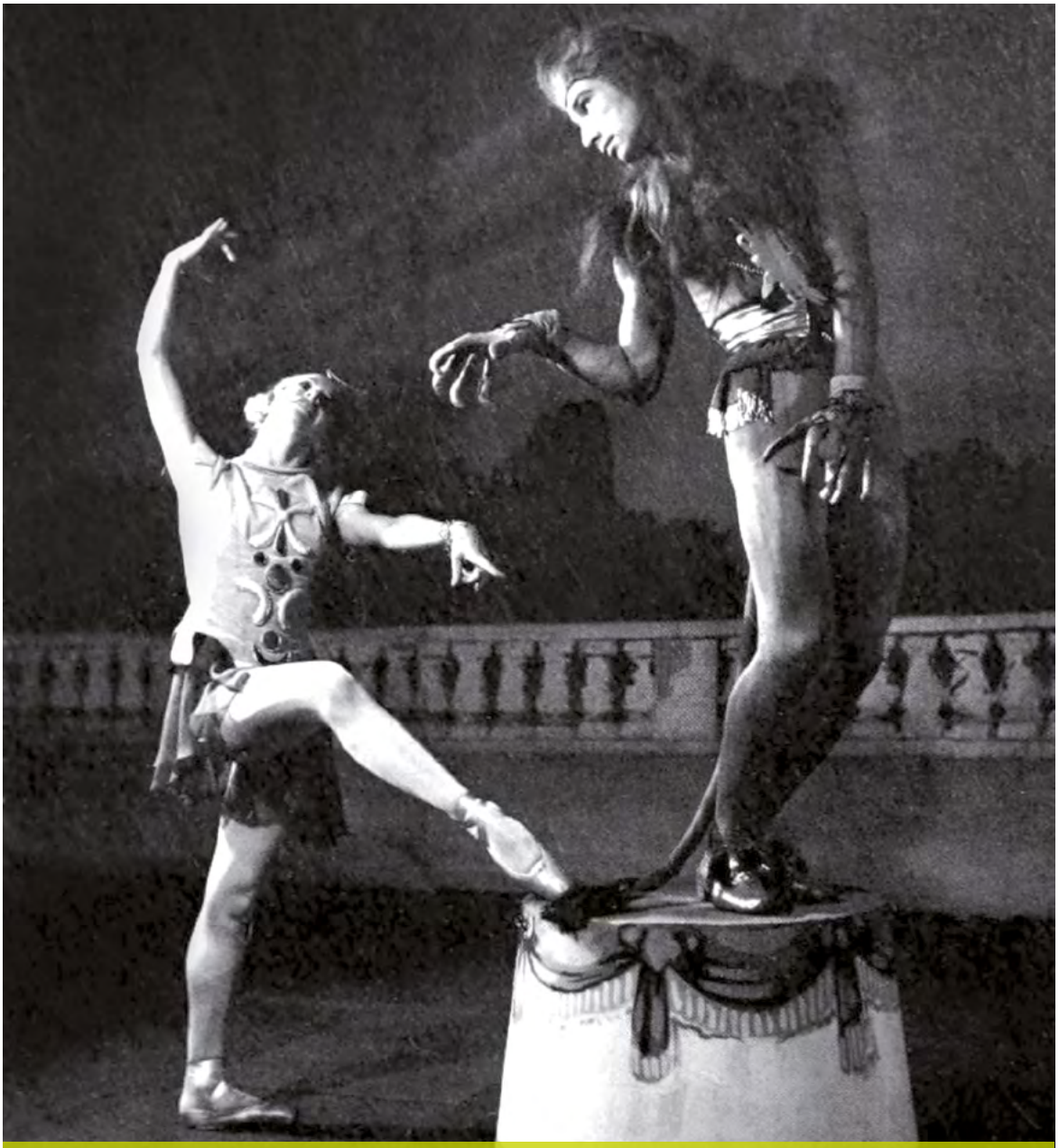


Karol Rathaus

In today's musical world the chapter on composers who relocated to the United States is often framed through the lens of success stories. Figures such as Erich Wolfgang Korngold, Kurt Weill, George Szell and Bruno Walter – all of whom emigrated after 1933 – brought European musical culture to the US and had a lasting impact on American musical life. This focus on achievement can obscure the immense challenges émigré musicians faced in building a new life. Many careers were destroyed, and European cultural life suffered due to the mass exodus of thousands upon thousands of talented musicians. No two exile destinies were the same. Factors such as age, career stage and political history whether one had to fight for one's place in the American market as a 'mere' composer or also as a performing musician.

In 1989/90, during the time of the *Wende*[1], I went to work as a music dramaturge at Bielefeld Theatre, which enjoyed a reputation as a place that unearthed operas that had been banned fin Germany and Austria after 1933 and 1938, respectively. In Bielefeld, I encountered for the first time a phenomenon that remains relatively unexplored in musical exile research: composers of non-German descent who had achieved fame in the Weimar Republic but experienced a second exile upon being forced out of German-speaking cultural life. One such composer was Karol Rathaus, whose opera *Fremde Erde* (*Alien Soil*) was performed at Bielefeld in the 1991/92 season as part of a 'trilogy of rediscoveries' marking the 500th anniversary of Columbus's arrival in the Americas. The subject of exile was brought to the music theatre stage from a contemporary perspective for the first time. Did the performers at the premiere in December 1930 at the Berlin State Opera recognise the prophetic significance of this drama about Lithuanian emigrants? Erich Kleiber, General Music Director of the Berlin State Opera and conductor of *Fremde Erde*, emigrated in 1935, and Karol Rathaus had already left

1 Wende: period in Germany following the fall of the Berlin Wall



Nikitina and Lichine in *Le Lion amoureux* | 1937

before Hitler came to power in early 1933. Political and cultural pressure from the right had been increasing in the Weimar Republic since the late 1920s, and the clashes with rioters at performances of works by left-wing and Jewish authors became ever more militant. Goebbels' speech on New Year's Eve in 1932 left no doubt as to what was to come. Rathaus did not want to be one of those whom the future propaganda minister intended to 'target personally'.

Karol Rathaus was born in the Galician town of Ternopil as a citizen of the Dual Monarchy of Austria-Hungary. Fluent in Polish and German, he studied composition at the Vienna Conservatory under Franz Schreker, gained a doctorate in law at Vienna University and was one of the protagonists of the Weimar Republic's New Music scene from the late 1920s onwards. His success in film music (Fedor Ozep's *The Murderer Dimitri Karamazov*, Alexis Granowsky's *The Trunks of Mr. O.F.*, Julien Duvivier's *Here's Berlin*) opened doors in Paris. However, as immigration policies became increasingly restrictive, his economic situation soon deteriorated. He accepted an invitation to work on two film productions with prominent casts in London and moved to England in 1934. After initial projects, which included the composition of a ballet score ***Le Lion amoureux*** for the English exile-based Ballets Russe de Monte Carlo, his experience in France repeated. When a job as music editor at the *BBC* fell through because he did not have an English passport, he realised that he had to pack his



Franz Waxman

bags again. Rathaus set his sights on the American film industry. In Hollywood, however, claims were already staked, in part by earlier émigrés such as Max Steiner, Erich Wolfgang Korngold and Franz Wachsmann, the orchestrator of the music for *The Blue Angel*, who achieved world fame as **Franz Waxman**. The American film composers' lobby ensured that they kept the upper hand, and it became increasingly difficult for composers who arrived later from Europe to get a foot in the door. Rathaus's odyssey finally ended in New York, where he was offered a professorship in composition at Queens College.

Alongside Rathaus, several other students from Schreker's Viennese and Berlin composition classes managed to gain a foothold in the US: Artur Rodziński's American conducting career, which took him to chief positions in Los Angeles, Cleveland and New York, began as early as the 1920s when Stokowski brought him to Philadelphia as an assistant. Born in Warsaw in 1909, Ignace Strasfogel was a piano and compositional prodigy. He became a pupil of Franz Schreker and Leonid Kreutzer in Berlin at the age of 13. As early as 1927, he toured Europe and the US with Joseph Szigeti, and his brilliant talent as a piano accompanist and conductor quickly helped him to secure a livelihood, first as a pianist with the New York Philharmonic, then as repetiteur and conductor at the Metropolitan Opera. The professional solidarity among the emigrants was hampered by the protectionism of American cultural life. In 1938, Rodziński informed Rathaus via his publisher Hans Heinsheimer, who was now also in exile in New York, that he could do nothing for him as the opportunities for contemporary music were limited and American composers had to be given preferential treatment. Nevertheless, he premiered Rathaus's *Polonaise Symphonique* with the New York Philharmonic in 1944. Rathaus's ***Symphony No.3***, a major work of his years in exile, was in turn premiered with the BBC Symphony Orchestra in London in 1956 – two years after the composer's death – by his friend Jascha Horenstein, another pupil of Schreker, who had emigrated to New York in 1939. Horenstein also conducted Rathaus's 1945 ***Vision dramatique*** several times, of which a recording with the New York Philharmonic under Mitropoulos has also been preserved. Ignace Strasfogel only resumed his compositional activities at an advanced age, also inspired by the bridges that musicians such as Kolja Lessing had built for him back to Europe in the 1990s. Outstanding works from the pre-war period such as the ***String Quartet No.1***, composed in Berlin in 1928, or the ***Three Dickinson Songs***, written in New York in 1984 after a 35-yearlong creative break, have been published by Boosey & Hawkes in recent years.



Waghalter conducts the American Negro Orchestra

Another example of exile's complexities is **Ignatz Waghalter**, born in 1881 as the 15th child of a Jewish family of musicians living in poverty in Warsaw. In 1898, not yet of age, he set off alone and completely penniless to Berlin, where his extraordinary talent was recognised by Joseph Joachim, who had him trained by Friedrich Gernsheim at the Berlin Academy of Arts. Compositional success soon followed. Encouraged by Arthur Nikisch, he was appointed conductor at the Komische Oper in 1907, where he also premiered his first opera *Der Teufelsweg* (*The Devil's Path*) in 1911. A year later, he was appointed first chief conductor at the new Deutsche Opernhaus in Charlottenburg, the forerunner of today's Deutsche Oper, which was inaugurated under his direction with a performance of Beethoven's *Fidelio*. After the economic collapse of the theatre in 1923 as a result of the economic crisis, Waghalter emigrated to New York for the first time, where he became director of the New York State Symphony Orchestra, the predecessor of the New York Philharmonic, but returned to Europe in 1924 because he was averse to the commercial orientation of American musical life.

Forced to emigrate again in 1933, he first went to Czechoslovakia, where he wrote his autobiography *Aus dem Ghetto in die Freiheit* (*From the Ghetto into Freedom*), from there to Vienna, and then a second time to the US, where the conditions for him were far removed

from the luxurious situation of his first New York engagement. In the US, he encountered racial segregation, a mirror of European anti-Semitism. Shortly after arriving, he established a classical symphony orchestra of African American musicians, garnering support from prominent figures such as James Weldon Johnson, the spokesman of the 'Harlem Renaissance'. Waghalter, who considered music to be 'the strongest fortress of universal democracy', not only challenged racial barriers, but also championed gender equality in orchestras, appointing a female concertmaster at the head of the orchestra, which was considered radical at the time. With Johnson's death and in the face of fierce opposition, the project died after only a few concerts. His ***New World Suite***, composed for the American Negro Orchestra, was never premiered. The manuscript was only rediscovered a few years ago in the composer's estate, edited and recorded for the first time by Alexander Walker.



Ignatz Waghalter

Jaromír Weinberger also owed his career and his fame as the most successful opera composer of the 1920s to the cosmopolitan cultural life of the Weimar Republic. His opera ***Schwanda, der Dudelsackpfeifer*** (*Schwanda, the Bagpiper*) became in international sensation in the late 1920s, with thousands of performances in hundreds of productions worldwide. As early as the 1929/30 season, *Schwanda* ranked ahead of *Carmen* and *The Magic Flute*, *Die Fledermaus* and Richard Wagner's operas in the German stage statistics.

Weinberger's career had by no means been straightforward. Born in Prague in 1895, he first studied in his hometown, then with Max Reger in Leipzig. Due to a lack of success in his homeland, he moved to America for the first time in 1922, where he held various positions until 1926. His breakthrough with *Schwanda* was followed by a meteoric rise – a string of important commissions followed: Hans Knappertsbusch conducted Weinberger's next opera ***The Beloved Voice*** at the Bavarian State Opera in Munich in the 1930 season, and



German premiere of *Wallenstein* by Jaromír Weinberger | Theater Altenburg-Gera 2009



Jaromír Weinberger

Erich Kleiber, the conductor of the Berlin State Opera production of *Schwanda*, premiered the monumental ***Passacaglia*** for organ and orchestra with the New York Philharmonic at Carnegie Hall in 1931.

However, there was limited time before the Nazis seized power and Weinberger's brilliant career in Germany was over after just five years. The glamorous premiere of his operetta ***Frühlingsstürme*** (*Spring Storms*) in January 1933, with stars such as Jarmila Novotná and Richard Tauber in the leading roles, became the swan song of the Republic. The production, for which a non-Jewish understudy had already been cast for 'security reasons', was immediately removed from the programme after Hitler took office and disappeared into Hitler's mass grave of banned European cultural works until its rediscovery by Barrie Kosky at the Komische Oper Berlin in 2020. The tragic fate of *Frühlingsstürme* was to be repeated in 1938 with Weinberger's grand opera ***Wallenstein***, based on Schiller's Wallenstein trilogy, which was immediately removed from the repertoire of the Vienna State Opera after the annexation of Austria, and was not heard again until 2012 in the form of a recorded concert performance at the Vienna Konzerthaus. Weinberger emigrated to the US for a second time in 1939, where he took his own life in 1967, marked by depression and illness.

Berlin composer **Ursula Mamlok** had a completely different fate in exile. Born in 1923, she was able to flee Berlin with her parents at the age of 16 because an uncle in Ecuador vouched for their financial security. Having already been substantially supported as a child and teenager, she left Guayaquil for New York in 1940, not yet of age, and was awarded a scholarship to the Mannes School of Music after submitting her compositions. There she benefited in an unexpected way from the Jewish musical elite who had fled to the US: Her first composition teacher at Mannes School was none other than George Szell, who like Hans Gál, was a pupil



Frühlingsstürme by Jaromír Weinberger | Komische Oper Berlin 2020



Ursula Mamlok Movements: The composer in Anne Berrini's 2014 documentary film

of Brahms's friend Eusebius Mandyczewski in Vienna. At Black Mountain College, where the achievements of the Bauhaus were propagated, she studied with important protagonists of the Second Viennese School: Eduard Steuermann, Rudolf Kolisch and Ernst Krenek. Later, Stefan Wolpe and Wolpe's pupil Ralph Shapey became her mentors. Other influential figures for the untiring seeker included Roger Sessions, Vittorio Giannini and, most crucially, the Wolpe pupil Ralph Shapey, who was only two years her junior.

Ursula Mamlok never saw herself as belonging to a group or school, but perhaps her music can be broadly ascribed to the New York School. Defining characteristics of her catalogue are complexity (never an end in itself), an unerring sense for organic processes and balances, a certain mischievousness and a subtle irony, which, during live performances, often leads to a unique, surprising complicity between performers and listeners.

Of all the musical exile biographies, only Ursula Mamlok's life came full circle with her remigration to her native Berlin in 2006, where, after the death of her husband, she began a new chapter in her life as a composer at the age of 83. Not only did she have to build up a new circle of friends and develop a new musical environment in Berlin, where the Berlin association *musica reanimata* in particular provided crucial support – returning home also involved a direct confrontation with the past, the traumatising experiences during the Pogrom Night in November 1938 and the loss of part of her family in the Holocaust. She quickly started to associate with a new circle of outstanding musicians beyond the boundaries of Berlin who took on her works and with whom she was able to develop exemplary interpretations, many of which found their way into the complete recording of her works for the American label, Bridge. Her return had great symbolic significance and was a great gift for the city of Berlin.

Key works: Ballets



ROBERTO GERHARD

Don Quixote – complete ballet | ***Alegrías –*** suite from the ballet | ***Pedrelliana*** for orchestra

BBC Philharmonic | Juanjo Mena

Chandos CHAN 20268

WALTER BRAUNFELS

Der Zauberlehrling

op.71 (*The Sorcerer's Apprentice*, 1951–52) | 25 min.
Dance ballade for television after Johann Wolfgang von Goethe

S, Bar, B; women's chorus off-stage; 2(I=picc).1.corA.2.asax.4–3.2.2.1–timp.perc(3)–harp–pft(=cel,hpd)–strings

Braunfels's setting of the popular Goethe poem was premiered in early 1954 by NWDR Hamburg (Northwest German Broadcasting) under the musical direction of Hans Schmidt-Isserstedt. Even though critics praised the "fine chamber music score in the style of modern late romanticism", the State Opera Ballet's production for television had the effect of being, as it were, viewed through a telescope. The work would only really achieve its true effect if it was "filmed using the CinemaScope-Technicolor process (i.e. vividly and in colour)". However, even a concert performance of the colourful, accessible composition would be no less rewarding than many other recently rediscovered Braunfels creations.

ROBERTO GERHARD

Soirées de Barcelone

(*Barcelona Nights*, 1936–38) | 57 min.
Ballet in three tableaux, orchestration completed by Malcolm MacDonald (1996)

2.picc.3(III=corA).2.Ebcl.bcl.2.dbn–4.3.3.1–timp.perc(5)–pft–harp–cel–strings

also Suite for orchestra, compiled by David Atherton (1962) | 18 min.

and Suite from the ballet arr. for piano by the composer (c1958) | 16 min.

Don Quixote

(1940–41, 1947–49) | 39 min.

Ballet in one act, scenario by the composer after the novel by Cervantes

2(I,II=picc).picc.2.corA.2.bcl.2–4.3.3.1–timp.perc(3)–harp–2pft–strings

excerpt also as *Dances from Don Quixote* for orchestra (1958) | 16 min.

Pandora

(1943–44) | 30 min.
Ballet in one act, scenario by Kurt Jooss

Original version: 2pft–perc(1)

orch. by the composer (1945) | 50 min.: 1(=picc).1(=corA).2(II=bcl).1–2.1.1.0–perc(3)–harp–pft–strings

also Suite for orchestra (1944–45) | 21 min.

A large part of Gerhard's oeuvre relies on a connection to dance; folkloristic influences characterise his instrumental music as well as a series of ballets from distinct phases of his life. These include *Ariel*, based on Shakespeare and influenced by surrealism, premiered in concert at the ISCM Festival in Barcelona in 1936 under Hermann Scherchen, and *Alegrías*, premiered in 1943 by Ballet Rambert in Birmingham, which incorporates flamenco elements. A collaboration with the choreographer Kurt Jooss, whose company had fled into exile in Britain to escape the Nazi dictatorship, gave rise to *Pandora* – a manifesto against fascism, which was first performed in Cambridge in 1944 as a version with two pianos and extensive percussion, then in London in 1945 with orchestra. Here, traditional Catalan motifs contrast with garish military march caricatures. Gerhard's *Don Quixote*, premiered in 1950 at London's Covent Garden Opera House in a production by Sadler's Wells Ballet with Margot Fonteyn as Dulcinea, is celebrated as "one of the greatest ballet scores of the century". Colouristic elements are combined with an idiosyncratic serial technique to create a vivid depiction of different levels, from the hustle and bustle of a tavern to dream visions, as well as sensitive psychological depictions.

IGOR MARKEVITCH

L'Envol d'Icare

(*The Flight of Icarus*, 1932) | 27 min.
Ballet

3.picc.2(II=corA).1.Ebcl.2.dbn–4.2.3.1–timp.perc(4)–cel–pft–strings(8.8.6.6.4); flI+II tuned quartertone flat, 2vln+2vlc soli tuned quartertone sharp

also version for 2 pianos und 3 percussionists (1933) ed. by Christopher Lyndon Gee

Often regarded as Markevitch's masterpiece, his ballet about the legend of Icarus, who flew too close to the sun and crashed to earth, was commissioned and co-created by Serge Lifar. Although it was not initially performed in dance form, the concert premiere at the Salle Gaveau

in Paris under Roger Désormière in 1933 was an immediate success. With its use of quarter tones, complex polyrhythms and pointillist orchestration, the score, which was radical for its time, can be regarded today as a bridge between Stravinsky and Messiaen. In 1943, Markevitch created an alternative version, *Icare*, without microtonality.

KAROL RATHAUS

Le Lion amoureux

op.42 (*The Lion in Love*, 1937)
Ballet in one act, scenario by David Lichine and Henry Clifford after the fable by La Fontaine

also Ballet Suite for orchestra op.42b | 15 min.: 2.picc.2.2.bcl.2.dbn–4.3.3.1–timp.perc(4)–harp–pft–strings

Rathaus's music was originally written for Colonel Wassily de Basil's prominent ballet company, a successor to the legendary Ballets Russes. The piece premiered in Covent Garden, London, in 1937, conducted by Antal Doráti. Based on La Fontaine, the story features a lion that breaks into court society, falls in love with a painting of the queen and can then be tamed. Quotes from Tosca are used programmatically; wildness and domestication are symbolically depicted by contrasting avant-garde style and tonality, as if the composer were portraying himself, half ironically, as an intruder in a foreign environment. The choreography of David Lichine's premiere was not destined to have a lasting stage life; the suite from *Le Lion amoureux* was the first major symphonic work with which Rathaus introduced himself to American audiences in 1939.

ALFRED SCHNITTKE

Skizzen

(*Sketches*, 1985) | 47 min.
Choreographic fantasia in one act by Andrei Petrov after themes by Nikolai Gogol

2(II=picc).2(II=corA).2(I=Ebcl,II=bcl).2(II=dbn)–4.3.3.1–perc(5)–elec.gtr–elec.b–pft(prep,=hpd,cel)–elec.org–strings

after the *Gogol Suite* for orchestra (1980) | 37 min.

Peer Gynt

(1987) | 127 min.
Ballet in three acts after the dramatic poem by Henrik Ibsen, scenario by John Neumeier

3(II=picc,III=Afl).3(III=corA).3(II=Ebcl,III=bcl).3(III=dbn)–4.4.4.1–perc(4–5)–harp–cel(=pft/hpd)–org–strings(12.10.8.6.5); chorus (from tape)

As a Volga German composer of Jewish origin, Alfred Schnittke suffered from a feeling of homelessness throughout his life. After the Second World War, he lived with his parents in Austria for a while, then returned to Russia. Although he was often attacked, as were many other Russian contemporaries, he only decided to emigrate to Germany shortly before the fall of the Wall. He saw Ibsen's *Peer Gynt* as material that lent itself to his own search for identity and self-expression and, in collaboration with John Neumeier, dedicated one of the most important ballet scores from the second half of the 20th century to this piece. Of great influence on his style, and likewise prone to irony and the grotesque, was Nikolai Gogol, for whom he composed incidental music for the piece *The Revisor* in 1980, in collaboration with Gennady Rozhdestvensky – a piece that from then onwards was included in concert programmes as the *Gogol* Suite. His *Skizzen* (*Sketches*) are based on six movements of this suite and were written as part of a joint composition by Schnittke, Sofia Gubaidulina and Edison Denisov.

HANS WINTERBERG

Ballade um Pandora

(1957)
Choreographic vision in three scenes, scenario by Hans Winterberg and Wolf Grunow

2.2.corA.3(III=Dcl).bcl.2.dbn–4.2.3.1–timp.perc(2)–harp–pft–cel(=glsp)–strings

Mandragora

(1969)
Mystic ballet, scenario by Dinah Palosa

3(I,II=picc,III=picc,afl).3(III=corA).3(III=bcl).3(III=dbn)–4.3.3.1–timp.perc(2)–harp–cel–strings

Winterberg's extensive oeuvre includes orchestral works, solo concertos, chamber and vocal music as well as several compositions for dance. Despite intensive involvement with ballet and his joint endeavours with co-authors, the composer did not live to see any of his works staged. All his ballets explored mythical contexts. In *Mandragora*, for example, the forces of nature take on a fairytale-like form and engage in an archaic, eventful battle. Winterberg left behind several scenarios for his ballad about *Pandora*: While in one a fateful temptress induces an artist to be unfaithful to his mission, in the other Zeus induces an emissary to bring all the evils of the world upon mankind – not without, of course, also sending hope in the end.



IGOR MARKEVITCH
L'Envol d'Icare
Arnhem Philharmonic Orchestra | Christopher Lyndon-Gee
Naxos 8.572153



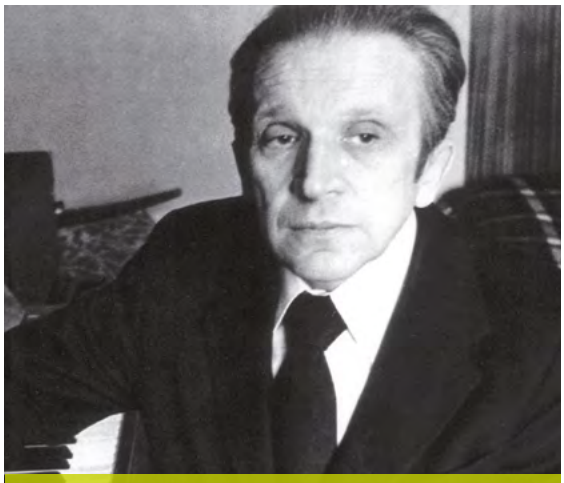
ALFRED SCHNITTKE
Peer Gynt
Royal Swedish Orchestra | Eri Klas
BIS Records BIS-677-78

BORIS YOFFE

USSR: Beyond the official doctrine

As a music-loving child, I was lucky enough to be educated in aural theory and the fundamentals of music theory by Jeanne Metallidi, the best-known music teacher in Leningrad in the 1970s. Her composition teacher was the most notable student of Shostakovich and quite simply one of the most radical personalities in music history: **Galina Ustvolskaya**, who was allowed to teach for a brief period at the Rimsky-Korsakov School of Music before finally withdrawing as 'persona non grata'. Through Metallidi, I was able to become acquainted with the Olympian heights of Leningrad's musical scene relatively early on: the music of Boris Tishchenko, Sergei Slonimsky, Boris Arapov, Vladimir Tsytovich, Vyacheslav Nagovitsyn, Yuri Falik, Vladimir Sapozhnikov and others was regularly performed in the House of the Composers' Union. To this day, I remember the performance of Ustwolkaja's violin sonata—an incomparable experience. Similarly, several LPs with recordings of Soviet composers *beyond* Prokofieff, Shostakovich and Khachaturian could also be found here, such as the symphonies of the Latvian composer Jānis Ivanov. In the 1980s, I was captivated by the Soviet avant-garde, especially by the apocalyptic spirit of Alfred Schnittke's music.

When I was able to leave the Soviet Union in 1990, I distanced myself completely from Soviet music, immersing myself instead in early European music and the Western post-war avant-garde. I was sure that there was hardly anything worth discovering in the exotic field of musical socialist realism and spectacularly shocking late Soviet expressionism, apart from Ustvolskaya and, to a degree, Shostakovich. When I first met Natalia Michoels in Israel and heard about her late husband **Mieczysław Weinberg** (1919–1996), I initially was not greatly interested in the music. Yet in recent years, we have witnessed his astonishing renaissance, and there is still much to discover in his enormous creative output, such as his last opera ***The Idiot***, which, like *The Passenger*, was only premiered posthumously.



Mieczysław Weinberg

A later encounter with music completely unknown to me opened my eyes to how little I knew about the art and spirit of my homeland, and the political, social and musical conditions in the USSR. This encounter came about by chance: During her time in Moscow, the mother of the pianist Elena Kuschnerova, who lived in Baden-Baden, was a close friend of the composer **Alexander Lokshin** (1920–1987), whom neither I nor any of my Russian friends and colleagues had ever heard of before. Lokshin's music amazed me. Fortunately, the Kuschnerova family possessed nearly all the surviving recordings of his symphonies (some preserved on old audiotapes) and copies of many manuscripts, allowing me to become thoroughly acquainted with his work.

I slowly realised that there was another, hidden musical world in the Soviet Union alongside the more or less "official" music. This was the time when the possibilities of the internet opened up – so I could go on long journeys of discovery without leaving my room. I perused archives, libraries, and made contact with older colleagues and the family members of numerous composers whose works had not been played for decades and were mostly hidden away in old drawers without being published (much has also been lost). I obtained old radio recordings and learned about exciting, often tragic life stories.

This research became an obsession, consuming more than three years of my life. I neglected almost everything else and finally summarised what I had found,

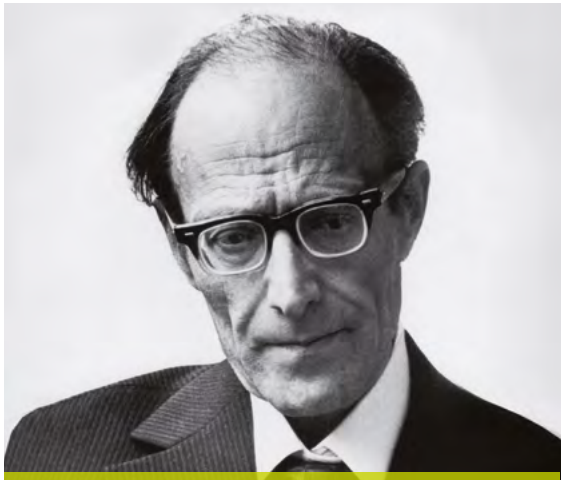


Austrian premiere of Weinberg's *Idiot* | 2023

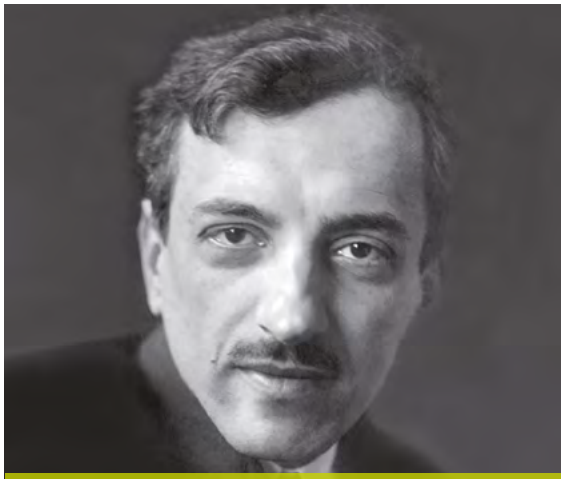
felt and understood in my book *Im Fluss des Symphonischen* (*In the symphonic stream*). Of course, this work had no prospect of financial compensation – I was simply inspired by the desire to find out more for myself and to help what I had discovered reach the audience it deserved. For I am convinced that the relationship between what is known and unknown, performed and unperformed, has little to do with the real quality or significance of the music itself.

Today I can only interpret the processes that determined musical life in the Soviet Union as ambivalent, paradoxical, arbitrary and enigmatic, even absurd and tragicomical. The composers who enthusiastically devoted themselves to a new, revolutionary, futuristic aesthetic immediately following the October Revolution, and who pursued paths of sometimes astonishing originality and daring (much of it was merely rediscovered by the Western avant-garde, so to speak), were largely silenced by the end of the 1920s. Nikolay Zhilyayev (1881–1938), an outstanding individual closely to both Alexander Scriabin and Dmitri Shostakovich, was shot for being an "enemy of the people". Alexander Mosolov (1890–1973) was sentenced to prison for alleged anti-Soviet propaganda and tried to adapt to the aesthetics prescribed by the party after his release; unlike Zhilyayev, his compositions from various creative periods have been preserved and can even be heard sporadically today. Nikolai Roslavets (1881–1944), an ardent Scriabinist who developed his own compositional system and composed works like *Komsomoliya* for choir and orchestra, was marginalized, deprived of any possibility of earning an income, and reportedly died of starvation.

Each fate was completely different, and behind each is an outstanding, highly talented and highly educated artistic personality. Another leading futurist and musical revolutionary, Arthur Lourié (1892–1966), emigrated as early as 1922 and lived in Europe and the US for a



Alexander Lokshin



Boris Lyatoshinsky

long time without being able to establish himself as a composer. We owe the more recent efforts to bring his delicate and spiritual music to the concert stage to the violinist Gidon Kremer.

Sergei Prokofieff's grief over his career, which was not developing as expected, prompted him to return from emigration to the USSR in 1936, at the very time of the Great Purge. His case is astonishing in many respects: As a victim of the party's carrot-and-stick method of education – sometimes richly rewarded and distinguished, sometimes brutally criticised and rejected – he repeatedly tried, mostly in vain, to adapt to the prevailing ideology and aesthetics. Just think of his wonderful *Cantata for the 20th Anniversary of the October Revolution* (with texts by Marx and Lenin), an endlessly witty and imaginative work that appeared suspect to the Party censors and was not allowed to be performed. This repeated itself later with his opera *The Story of a Real Man*. I believe he was simply unable to grasp the Soviet "proletarian" spirit. To a certain extent, he was rightly perceived as a 'class enemy' on an intuitive level, which led to numerous misunderstandings. You can easily mock the sense of class antagonism, but you must understand that it was a real force, responsible for much distortion and destruction.

It is instructive to play recordings of the two versions of the finale of the magnificent *Third Symphony* by **Boris Lyatoshinsky** (1895–1968) to today's music-loving public: the first, forbidden, and the second, authorised. The material is largely the same, but considerably simplified in the authorised version (a 5/4 bar is straightened to 4/4, for example). There is no trace of the whimsical, fantastic, mysterious mood; it remains an enthusiastic march that treads water. A huge difference for the Soviet censors – either use a more optimistic and folkloristic style, or the music will remain 'un-Soviet' and would therefore not be performed! However, a large part of today's audience can no longer empathise with the explosive nature of these manipulations.

However, Lyatoshinsky is also an example of the fact that music does not necessarily have to be seen in a specific historical-social context and can be perceived completely independently of time and space: It never comes across as 'Soviet' in any way. Be it his decidedly Scriabin-ian *First Symphony,* his fabulously epic *Second*, his monumental *Third*, his nocturnal-mystical *Fourth* or his archaic-folkloric *Fifth*: His symphonies, like the symphonic poems, stand in the late Romantic European tradition and speak with a unique poetic voice, fascinating on every level the harmony, the structure, the thematic material, the art of orchestration. Lyatoshinsky, who considered himself indebted to the music of Wagner, Bruckner, Tchaikovsky, Scriabin and later Stravinsky, is today regarded as the Ukrainian classic par excellence. As a professor at the Kyiv Conservatory, he was also the teacher of almost all Ukrainian composers of the following generation. His name is heard often – his wonderful music, however, only rarely.

The work of many outstanding composers is dedicated to the search of an authentic Soviet style and of the *Soviet symphony*. The importance of this search was allegedly proclaimed by Comrade Stalin himself, as were the most important characteristics of such a symphony – comprehensibility, popular appeal, a song-like quality, an optimistic finale and so on. One of the many paradoxes in **Dmitri Shostakovich's** oeuvre is that, in addition to many courageous and bold, indeed heroic protest works committed to freedom, he also created two exemplary Soviet song symphonies, the *Eleventh* and the *Twelfth*, voluntarily and without pressure from the party – after the death of the hated tyrant.

The fact that Shostakovich was not subjected to brutal punishment and became the most prominent figure in Soviet music is paradoxical in itself: His avant-garde, revolutionary symphonies dedicated to the Revolution, the *Second* and *Third*, would have been sufficient reason to ban him from writing. As is well known, he circumvented this by spontaneously stopping the premiere of the *Fourth* and creating an improbable syn-



Boris Klusner

thesis of propaganda and grotesque mockery with the *Fifth*. In 1934, he had experienced the "annihilation" of his friend and highly esteemed colleague Gavriil Popov right in front of his eyes.

Gavriil Popov (1904–1972) was regarded as a leading creative personality, and the premiere of his *First Symphony* in Leningrad was expected to mark the birth of the Great Soviet Symphony. After the premiere, however, this complex, tragic masterpiece was immediately banned. The proceedings of the meeting, comprising composers, musicologists and ideologists, have been preserved. In these, the work is condemned as being decadent, bourgeois, anti-Soviet etc. – an incredibly embarrassing and absurd document. Popov never recovered from this event. Yet he was by no means an anti-Sovietist, or a dissident. Rather, he can be regarded as the most important representative in the 20th century of what one might imagine to be the 'Russian spirit'. In this respect, he is comparable to the writer Andrei Platonov. Popov earned his living by writing top-class film music, some of which he reused in his impressive *Second* and *Third Symphonies*, and wrote two additional astonishing monumental symphonies – the *Pastoral* (No. 5) and the *Festive* (or *Ode to Joy*, No. 6), which, like his *First*, could enrich the repertoire of orchestras worldwide. His *Fourth* – for choir a cappella – has as of yet not been premiered.

In my book, I discuss hundreds of works and espouse dozens of composers whose music was neither heard during their lifetime in the USSR nor is it known today. Popov, Lyatoshinsky and Lokshin are in the front row, so to speak. The chapter on **Lokshin** is the only one that has been translated into Russian and reprinted or quoted several times. I describe each of the 11 symphonies analytically and try to generalise his style and way of thinking. These are almost exclusively vocal symphonies – related to Shostakovich's *Fourteenth* – based not only on Russian, but also French, English and Japanese poetry. When listening 'blindly' to the *Fifth*, "Shakespeare Sonnets", for example, no one suspects the composer to be Soviet or Russian, but rather an unknown Englishman of Britten's calibre. And his final composition in the composition class at the Moscow Conservatory could be considered the work of an outstanding French composer: *Les Fleurs du Mal* after Baudelaire (1939), which was branded as decadently western. Lokshin remained isolated for the rest of his life and was only supported and performed by one friend and admirer, the later world-famous conductor Rudolf Barshai.

Paradoxes abound: many a 'Soviet' composition testifies to the fact that a cheap propaganda program does not necessarily lead to a reduction in aesthetic quality, for example **Ustvolskaya's** forceful *First Symphony* (1955), also a vocal symphony (with two boys' voices), in which she sets a series of propaganda poems by the Italian communist Gianni Rodari to music. Later – having become fervently religious – she no longer acknowledged the work, although its originality, precision and beauty can hardly be surpassed. Another paradox, for example, is the dissident "from the left": the convinced communist **Boris Klusner** (1909–1975), who became legendary for his courage. He openly resisted ideological dictates, supported disgraced colleagues and is probably the only composer in the USSR who dared to voluntarily resign from the Composers' Union. Klusner, who was also an architect – like Popov and Xenakis – was interested in contemporary Western music and was happy to share his knowledge with younger colleagues. In addition to wonderful, soulfully Romantic compositions (*Violin Concerto*, *Second Symphony*, *Piano Trio*), he created a unique and very convincing avant-garde music based on Western ideas and techniques with his *Third Symphony*, as well as an original *Concerto for Two Violins and Orchestra*.



Galina Ustvolskaya

Klusner was one of the few who did not bow to the greatest catastrophe in Soviet music history and who saw nothing in the anti-formalist campaign of 1948 other than what it really was: vile, absurd nonsense. The trigger for this was the opera *The Great Friendship* by Vano Muradeli, which was intended to crown the celebrations for the 30th anniversary of the Revolution and was absolutely in keeping with the official Soviet style – a kind of Viennese operetta music with the obligatory folkloric and expressionist elements. Stalin attended the dress rehearsal at the Bolshoi Theater incognito and thought the work was bad. Afterwards, the "purge" began, in the form of a fight against an alleged Western-influenced "formalism", which affected many artists, including Prokofieff, Shostakovich and Khachaturian. The most recent victim was **Boris Tchaikovsky** (1925–1996), then still a student at the Moscow Conservatory. Over time, he developed his very own style, which eschewed all political or social commentary, creating wonderful symphonic and chamber music compositions of a childlike wisdom.

Key works: Symphonic music



WALTER BRAUNFELS

Symphonia brevis op.69

BBC Concert Orchestra | Johannes Wildner

Dutton Vocalion
CDLX 7316



GOTTFRIED VON EINEM

Concerto for Orchestra* | *Nachtstück

Rundfunk-Sinfonieorchester Berlin | Johannes Kalitzke

Capriccio C5357



HANS GÁL

Symphony No.1 (Sinfonietta)

Northern Sinfonia | Thomas Zehetmair

Avie Records AV2224

BORIS BLACHER

Concertante Musik

(1937) | 11 min.

2(II=picc).2.2.2–4.2.3.1–timp–strings

Orchestral Variations

on a theme by N. Paganini

(1947) | 16 min.

3(III=picc).2.corA.3(III=bcl).3(III=dbn)–4.3.3.1–timp–strings

Musik für Cleveland

(1957) | 10 min.

3(III=picc).2.corA.2.bcl.2.dbn–4.4.3.1–timp.perc(4–5)–harp–strings

WALTER BRAUNFELS

Orchestral Suite in E minor

op.48 (1933–36) | 22 min.

3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)–4.3.3.1–timp.perc(2)–harp–strings

Symphonia brevis

op.69 (1948) | 31 min.

2(II=picc).2.2.2–4.3.3.1–timp.perc(1)–harp–strings

GOTTFRIED VON EINEM

Concerto for Orchestra

op.4 (1943) | 21 min.

3(III=picc).2.2.2–4.3.3.1–timp–strings

Philadelphia Symphony

op.28 (1960–61) | 18 min.

2.picc.2.2.2–4.3.3.1–timp–strings

ILSE FROMM-MICHAELS

Symphony

op.19 (1938) | 23 min.

3(III=picc).2.3(III=bcl).2–4.3.3.1–timp.perc(2)–strings

also version for string quartet

Ilse Fromm-Michaels (1888–1986) from Hamburg studied with Hans Pfitzner, among others, and as a pianist was a strong advocate of several modern composers. After her husband, who worked as a judge, was forced to retire due to the "Nuremberg Laws", she also found herself excluded from public concert life; her circle of piano students became more and more restricted. With their serious, sometimes melancholy tone, her works from this period reflect the experience of ostracization in her own country. Their scores are characterised by free tonality and ascetic counterpoint. The *Symphony*, which won first prize at the GEDOK International Competition for Women Composers in 1961, takes a pensive 12-tone theme through rhythmically, harmonically and orchestrally varied, and sometimes highly dramatic developments.

HANS GÁL

Symphony No.1 (Sinfonietta)

op.30 (1927) | 30 min.

2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)–3.2.2.1–timp.perc(2)–harp–strings

Triptychon

op.100 (1970) | 27 min.

2(II=picc).2(II=corA).2.2–4.2.3.0–timp–strings

ROBERTO GERHARD

Abada, Interludi i Dansa

(1936) | 10 min.

2(II=picc).2(II=corA).2.2–2.2.2.1–timp.perc(2)–strings

Symphony No.1

(1952–53) | 39 min.

2(II=picc).1.corA.2.2–4.2.2.1–timp.perc(2)–harp–pft–strings

PAVEL HAAS

Symphony

(1940–41) | 21 min.

Instrumentation completed by Zdeněk Zouhar

3.2picc.3.corA.3.bcl.3.dbn–8.6.4.1–timp.perc(4)–2harp–pft–cel–strings

Haas's only symphony is an exceptionally impressive work in terms of its scope and content, and outstanding for its time. The composer, who was murdered in Auschwitz in 1944, left it unfinished.

A psalm-like first movement was preserved in its entirety, a fast scherzo or march movement in its entirety, but in sketch form, and a third movement "Misteriosamente" was ultimately unfinished. The Czech composer, musicologist and pedagogue Zdeněk Zouhar (1927–2011) undertook the work of completing the missing instrumentation; the premiere took place in Weimar in 1998 under the direction of George Alexander Albrecht. The work stands in the great Czech symphonic tradition, integrating a wide range of influences from folk and Jewish synagogue music through to jazz and Stravinsky. It is also a testimony to courageous artistic resistance: A quote from Chopin's *Funeral March* merges with the grimacing *Horst Wessel Song* and is reminiscent of Shostakovich. Meanwhile, in the historical Hussite song "Ye Who Are Warriors of God", already frequently used by Smetana, lamentation is transformed into militant expression. For a first performance in 2025, Simon Nathan is creating an arrangement for a standard-sized orchestra.

MARIA HERZ

Four Short Orchestral Pieces

op.8 (1929) | 15 min.

2.picc.2.corA.2.2.dbn–4.2.3.0–timp.perc(3)–harp–strings

Suite for Orchestra

op.13 (1929) | 15 min.

1.1.2.2–2.2.2.0–timp.perc(3)–strings

GIDEON KLEIN

Partita for String Orchestra

after the Trio for violin, viola and cello (1944)

arr. by Vojtěch Saudek (1990) | 13 min.

JÓZEF KOFFLER

Symphony No.2

op.17 (1933) | 18 min.

2(II=picc).2(II=corA).2.2–2.2.1.1–perc(2)–harp–strings

The fact that Józef Koffler, one of the most original composers of his generation, is hardly known today shows how thoroughly and sustainably the German machinery of extermination operated during the Second World War, especially in Poland. Koffler, who studied with prominent teachers in Vienna and worked in Lwów, successfully reconciled seemingly antagonistic trends of the time. The Second of his four symphonies and the Piano Concerto, both composed in the early 1930s, utilise dodecaphonic principles within the framework of established forms, here specifically from the classical symphony and the early Romantic virtuoso concerto. The later tendency towards the model of New Objectivity, to massive instrumentation and procedural thematic development is related to the fact that the composer felt obliged to adapt to the aesthetics of "Socialist Realism".

HANS KRÁSA

Ouverture for Small Orchestra

(1943/44) | 7 min.

2cl–2tpt–pft–strings

SIMON LAKS

Sinfonietta for Strings

(1936) | 15 min.

Petite suite légère

(*Little Light Suite*, 1960) | 8 min.

2.picc.2.2.2–4.3.3.1–timp.perc(3)–strings

BORIS LYATOSHINSKY

Symphony No.3 in B minor

op.50 (1951–55) | 46 min.

3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)–6.4.3.1–timp.perc(3)–2harp–strings

URSULA MAMLOK

Divertimento for Young Players

(1958) | 9 min.

1.picc.1.2.1–2.2.2.1–timp.perc(2)–strings

Grasshoppers

(1957) | 7 min.

2.picc.2.2.2.dbn–2.2.3.1–perc(2)–strings(8.8.6.4.2)

ANDRZEJ PANUFNIK

Tragic Overture

(1942/45/55) | 7 min.

3(III=picc).0.2.bcl.2.dbn–4.3.3.1–perc(3)–strings

Symphony No.10

(1988) | 17 min.

3.2.3(III=bcl).2.dbn–6.3.3.1–perc(2)–pft(ampl if possible)–harp–strings

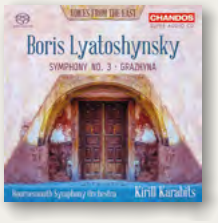


MARIA HERZ

Piano Concerto op.4 | ***Four Short Orchestra Pieces*** op.8 | ***Cello Concerto*** op.10 | ***Suite for Orchestra*** op.13

Oliver Triendl, piano | Konstanze von Gutzeit, cello | Rundfunk-Sinfonieorchester Berlin | Christiane Silber

Capriccio C5510



BORIS LJATOSCHINSKI

Symphony No.3 op.50 | ***Grazhyna*** op.58

Bournemouth Symphony Orchestra | Kirill Karabits

Chandos CHAN 5233



IGNATZ WAGHALTER

New World Suite |
Ouvertüre & Intermezzo
from ***Mandragola*** op.18 |
Mazaryk's Piece March

New Russia State
Symphony Orchestra |
Alexander Walker

Naxos 8.573338

KAROL RATHAUS

Symphony No.3

op.50 (1942–43) | 30 min.

2.picc.2.corA.2.bcl.2.dbn–4.3.3.1–timp.perc(3)–harp–cel–pft–strings

Vision dramatique

op. 55 (*Dramatic Vision*, 1945) | 12 min.

2.2.2.bcl.2–4.3.3.1–timp.perc(2)–pft–strings

Prelude for Orchestra "Louisville Prelude"

op.71 (1953) | 12 min.

2(II=picc).2.2.2–4.2.3.1–timp.perc(1)–pft–strings

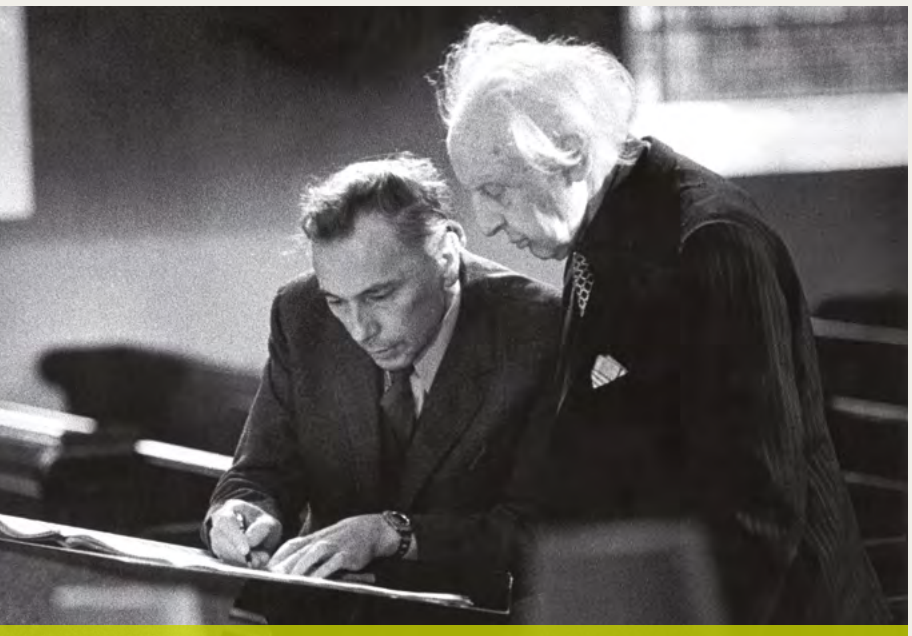
MÁTYÁS SEIBER

Transylvanian Rhapsody

(1941) | 9 min.

2(II=picc).2.2.2–4.2.3.1–timp.perc(3)–harp–strings

While Mátyás Seiber (1905–1960) had quickly found a forum for his avant-garde compositions in Frankfurt's liberal cultural scene and attracted enduring recognition, in the first few years after his emigration to the United Kingdom he was forced to make a living with commissions of all kinds. In addition to arrangements and transcriptions for the accordion maker Hohner, among others, between 1935 and 1941 Seiber mainly produced occasional works for salon orchestras, including his *Transylvanian Rhapsody*. Inspired by the region, which still belonged to Hungary until 1918, the work is one of a series of compositions relating to Seiber's Hungarian homeland, so that a direct reaction to the situation of exile becomes obvious.



Andrzej Panufnik with Leopold Stokowski | around 1970

WŁADYSŁAW SZPILMAN

Paraphrase on an Original Theme

(1947) | 9 min.

2.2.1.2asax(I,II=cl).2tsax(I,II=cl).barsax.1–2.3.2.1–timp.perc(1)–pft–str

Introduction to a Film

(1957) | 5 min.

2.2.2.2–4.3.3.0–harp–strings

Ballet Scene

(1968) | 7 min.

2.2.2.2–4.3.3.0–perc(1=cel ad lib)–harp–strings

In addition to around 500 songs, or more specifically popular songs or hits, many of which are still very popular in Poland today, Szpilman also left behind some compositions of a classical nature. While works for solo piano, such as the modernist-dynamic suite *The Life of Machine*s, or the one-movement Concertino, completed under precarious conditions in the Warsaw Ghetto, his pieces for orchestra were mainly composed in the post-war period. They all reveal a charming, individual tone – an amalgamation of 'serious' and 'popular' music infused with art jazz, swing or studio sound. With their mostly lively dance rhythms, each being no longer than five to 10 minutes, they are suitable for concert settings as well as choreographic adaptation.

BORIS TCHAIKOVSKY

Capriccio on English Themes

(1954) | 7 min.

2.picc.2.corA.2.2–4.3.3.1–timp.perc(4)–harp–strings

Symphony No.2

(1967) | 55 min.

3.2.2.2–4.2.3.1–timp–strings

Like many of his contemporaries, Boris Tchaikovsky struggled with the official party doctrines surrounding art throughout his life. At the time of Stalin's death, "socialist realism" had spread far beyond the national borders throughout the entire sphere of influence of the USSR, and to write a brilliantly lavish *Capriccio on English Themes* showed the courage of a young, still little-known composer. His sophisticated, innovative tonal language and, of all things the inclusion of English

folklore, defied political ideas. Tchaikovsky's *Symphony No.2*, constructed of basic units with simple motifs, is a masterpiece. It was composed a year before the composer took up the post as the First Secretary of the Composers' Union of the Russian Federation – exclusively on an honorary basis owing to his desire for independence and artistic freedom. The recordings by the Moscow Philharmonic under Kirill Kondrashin are historic.

WLADIMIR VOGEL

Four Etudes for Orchestra

(1930–32) | 30 min.

2.picc.2.corA.2.Ebcl.bcl.asax.2.dbn–4.4.3.1–timp.perc(5)–strings

Sieben Aspekte einer Zwölftonreihe

(*Seven Aspects of a 12-Tone Row*, 1949–50) | 30 min.

3(II,III=picc).2(II=corA).2.2–4.2.2.0–timp.perc(3)–strings

IGNATZ WAGHALTER

New World Suite

(1939) | 36 min.
reconstr. by Alexander Walker (2013)

1.2.2.1–2.1.1.1–timp.perc(2)–pft–strings

FRANZ WAXMAN

Sinfonietta

for string orchestra and timpani
(1955) | 13 min.

EGON WELLESZ

Symphony No.4 "Sinfonia austriaca"

op.70 (1953) | 26 min.

3(III=picc).3.3.2–4.3.3.1–timp.perc(3)–strings

HANS WINTERBERG

Symphony No.2

(1943/46/49) | 33 min.

3.2.corA.2.Ebcl.bcl.2.dbn–4(=thn/Wagner tubas).3.3.1–timp–harp–cel–strings

Rhythmophonie

(1966–67) | 33 min.

2(II=picc).2.2(I,II=bcl).2–4.2.3.1–timp.perc(4)–harp–strings

Hans Winterberg is currently being rediscovered as one of the most important representatives of the Czech avant-garde of the first half of the 20th century. Performed but not published during his lifetime, his works fell into obscurity after his death and are now being made accessible and published for the first time in cooperation with the Exilarte Center of the mdw – University of Music and Performing Arts Vienna and the composer's grandson. As a pupil of Zemlinsky and Hába, he is both a successor to Janáček and a member of the wider circle of the Second Viennese School. His personal style is characterised by a sensuality of sound trained in French Impressionism with a simultaneous strict expressionistic harmony, delicate motifs, elaborate play with polyrhythmic patterns and a musical impetus adopted from Czech folklore.
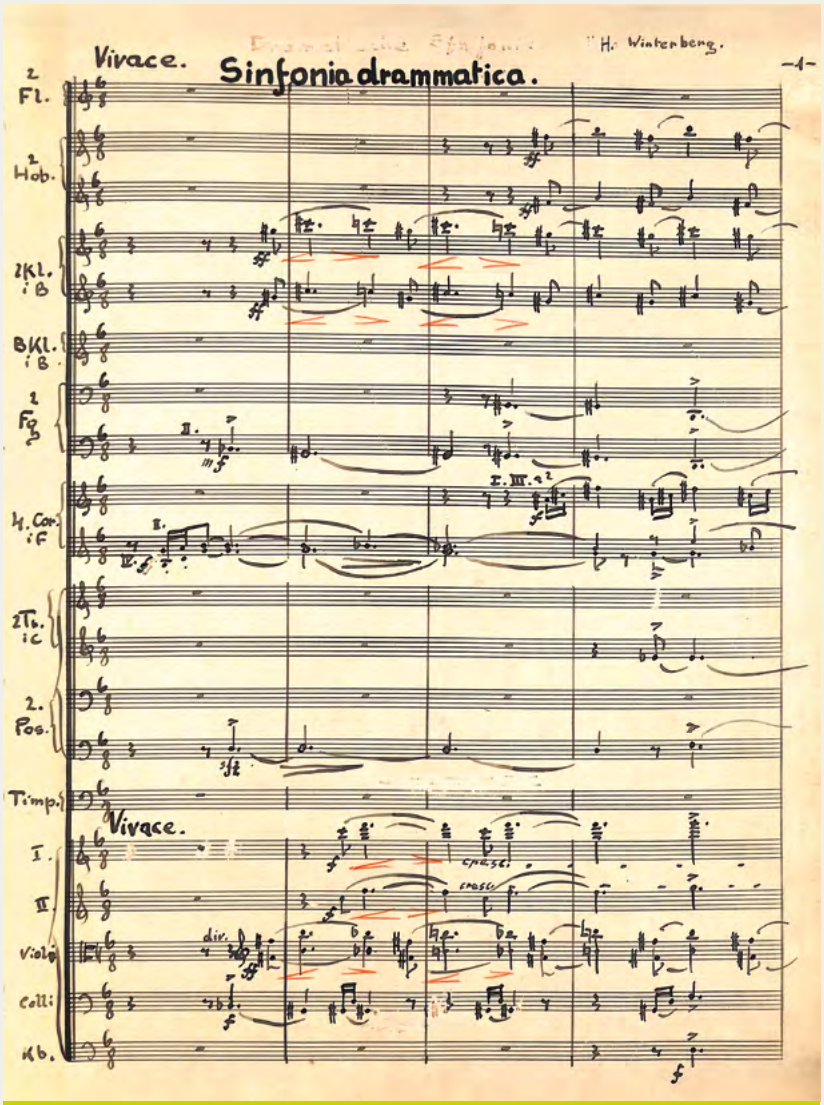


HANS WINTERBERG

Symphony No.1 "Sinfonia drammatica"* | *Piano Concerto No.1* | *Rhythmophonie

Jonathan Powell, piano | Rundfunk-Sinfonieorchester Berlin | Johannes Kalitzke

Capriccio C5476



Sinfonia drammatica by Hans Winterberg | Score manuscript

CHRISTOPH SCHLÜREN

Germany and Austria: Internal exile and silent resistance

'The world and I, the two of us cannot be united.' Reinhard Schwarz-Schilling recalled this quote from his teacher Heinrich Kaminski in a commemorative speech on January 29,1951. Outside of Germany, the worst of the war was over. But what had become of those who had taken cover and sought protection in the face of ideological terror and the radicalisation of the masses? Many – in particular, communist and Jewish artists – had fled and emigrated. Others remained in Germany, Austria, or the territories occupied by the Nazis. Anyone who held a different opinion did not have an easy time. Expressing views that differed from the state doctrine resulted in imprisonment and execution – as was also true in Stalin's Soviet Union. Heroism could only last so long. Even minor signs of dissent – such as applauding someone labelled a 'human pest' or accused of undermining military morale – were suppressed.

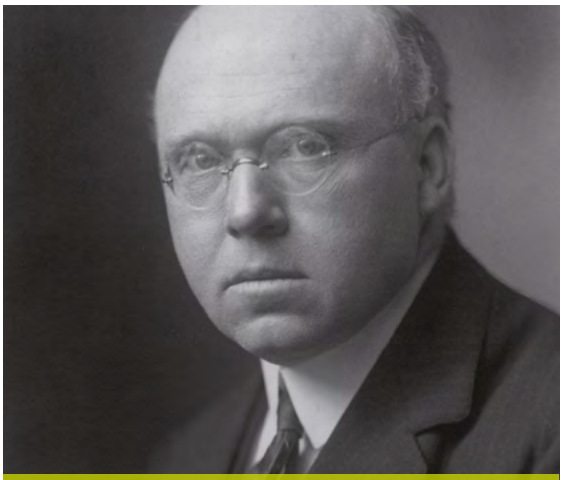
What remained for those who stayed at home? A retreat inward – what later came to be called 'inner emigration'. After the Defeat of Germany in 1945, many who had not resisted or had even conformed during the Nazi era also claimed this stance. The concept of inner emigration has been applied primarily to writers, but creative professionals in other sectors faced similar predicaments. It is, of course, incomparably more impossible for literary artists to act in contradiction to prescribed normality. They would have needed to disguise themselves to such an extent that even those longing for dissidence would no longer have been able to recognise any resistance.

Inner emigration took place not only in Germany and Austria but also in the Soviet Union. The music world, however, existed in a more ambiguous situation. This is the reason why, for example, a two-faceted historiography exists today around the most famous 'inner emigrant' of all composers: Dmitri Shostakovich.

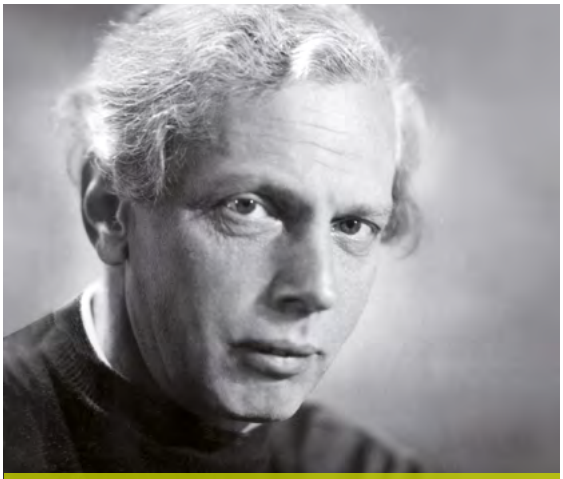
Shostakovich, by far the most frequently performed symphonist and quartet composer of the 20th century, is on the one hand the official Soviet artist who completely obscured his inner self. On the other hand, he is the oppositional artistic figure fictionally paraphrased by Solomon Volkov. Who was Shostakovich during the time of the worst oppression and persecution? We will not be able to prove this, because, being a highly intelligent, vigilant observer, he provided no evidence that could have led to his arrest. Therefore, we can merely speculate about the attitude of people such as this based on the information of any deeds or non-deeds that has been passed on. This is clear in the case of fanatical party members, ruthless careerists and deliberate denunciators. But what about the silent majority?

In September 1945, Thomas Mann, writing from exile in the US, famously declared: 'Any books that could be printed at all in Germany between 1933 and 1945 were less than worthless [...] They have an odour of blood and shame attached to them. They should all be pulped'. Years earlier, Franz Werfel had made a similar point: 'It was not individual criminals who committed atrocities, but the "national community" directly, where the whole vouches for everyone and everyone vouches for the whole [...]'.

The bitterness émigré artists is understandable, as are their sweeping condemnations. Arturo Toscanini and



Walter Braunfels


Boris Blacher

Fritz Busch strongly condemned Wilhelm Furtwängler for staying in Germany. However, Fred K. Prieberg, the sharpest and most thorough investigator of music in the 'Third Reich', amply demonstrated in his monographic study *Die Kraftprobe* (*Trial of Strength*), that from Furtwängler's point of view, intellectual resistance at home appeared to be the correct and necessary path. The fact that he did not have much success with this approach is history: By the time he was aware of this, he already had the Anglo-Saxon world against him and was later made a scapegoat, and continues in this role today.

The term 'inner emigration' was first coined by Leon Trotsky, albeit with a negative connotation. As Leonore Krenzlin documented, Trotsky used this term several times in his 1924 publication *Literature and Revolution*. In this, as a propagandist of the global communist revolution, he stated that it was 'irrelevant which type of emigration we are talking about, whether external or internal'. Consequently, Johannes R. Becher railed against 'inner emigrant literature' in a speech as a delegate to the 2nd World Congress of Revolutionary Literature in Kharkov in 1930. Now that Soviet dissidents could identify with it, the term subsequently also became commonplace in Germany, later under different political auspices and denoting an 'escape into the realms of the good'.

Which German composers can be aptly characterised using the term 'inner emigration'? Jews were immediately persecuted; survival meant flight, or hiding with friends – and then only for an unforeseeable period with ever increasing risk. The situation was somewhat different for those the Nazis classified as 'half-Jews'. These individuals were subject to professional bans and harassment.

Among them were **Walter Braunfels** (1882–1954) and Günter Raphael (1903–1960), who both worked in Cologne, were sons of Jewish fathers and had converted to Protestantism. (Braunfels even joined the Catholic Church after the First World War, during which time he had fought with honour at the Front as a dutiful patriot.) Whilst Raphael was able to recuperate in sanatoriums due to his failing health and was ultimately protected by the father-in-law of his Frankfurt composer colleague Kurt Hessenberg (1908–1994), Braunfels in 1937 withdrew to the vicinity of Überlingen on Lake Constance and lived exclusively as a composer. Despite being conscripted by Konrad Adenauer to help rebuild the Cologne Conservatory after the war, Braunfels wrote his most important works during this time, including the wonderfully compact ***Symphonia brevis***, which fuses his broad stylistic spectrum, and the subtly humorous setting of Goethe's ballad ***Der Zauberlehrling*** (*The Sorcerer's Apprentice*) for choir and orchestra. His last completed confessional work, ***Das Spiel von der Auferstehung des Herrn*** (*Resurrection Play*), which he began writing in Überlingen in 1938, is an authentic expression of his escape from the noisy propaganda of everyday life at that time into a timeless world between life and death. Braunfels, who like many others was labelled as old-fashioned after the war, is now being rediscovered and attracting media attention.

In 1927, Braunfels sent his composition student **Reinhard Schwarz** (later **Schwarz-Schilling**, 1904–1985) to his friend and colleague Heinrich Kaminski (1886–1946) in Ried near Benediktbeuern in Upper Bavaria, to cement his prodigy's penchant for mystical pan-religiosity and the finest details of differentiated counterpoint. Together with Heinz Schubert, who fell in the *Volkssturm* ("people's storm") in 1945, Schwarz-Schilling was to be the so-called prophet of a new, deeply spiritualised school of composition that endeavoured to completely detach itself from its time (in this respect, thereby undergoing a purely artistic 'inner emigration'). Being a 'quarter Jew', Kaminski was declared 'persona non grata' in 1933, lost his offices and income, and survived relatively unharmed with his family of five thanks to the help of his selfless Swiss patron, Werner Reinhart. He founded a secret 'Order of Lovers'. Schwarz-Schilling had met his future wife


Reinhard Schwarz-Schilling



Gottfried von Einem

Dusza von Hakrid, a Polish Jew, through him. In 1938, in Kochel just a few kilometres away, Kaminski helped to find a registrar who was courageous enough to risk death and forge her papers. Thus, a Jewish woman was turned into a simple Polish woman who was from then on merely banned from performing.

But the danger of exposure lurked until the end of the war, especially as Schwarz-Schilling never joined the Nazi party and even had the civil courage to sue a Nazi bigwig in Potsdam who had attempted to evict the young family. He won the case, and the parents never told their children about their mother's Jewish origins. After the war, Schwarz-Schilling maintained his musical integrity and refused to make any concessions to the trends of the day, which made it impossible for his compositional career to develop further. However, works from the 1950s such as the ***Violin Concerto*** and the ***Sinfonia Diatonica*** have since been rediscovered, not least thanks to excellent recordings made in Weimar under José Serebrier for Naxos. Like the important Dresden symphonist Paul Büttner (1870–1943), who protected his Jewish wife from Nazi persecutors at the cost of professional annihilation, Schwarz-Schilling can be described as an exemplary representative of inner emigration.

The two great teachers from opposing schools of composition who worked in Berlin during the Nazi era also deserve a special mention: Tiessen and Blacher. **Boris Blacher** (1903–1975), who never ingratiated himself and yet managed almost effortlessly to continue having his music performed and found success with his anti-trend ***Concertante Musik***. This sober, intelligent and incorruptible man created one of the most successful orchestral works of the post-war period in 1947 with his magnificent ***Variations on a Theme by Paganini***.

Blacher's pupil **Gottfried von Einem** (1918–1996), who used his own documents to save a Jewish musi-



Die Flut, Boris Blacher's first post-war opera (1946) | Hochschule für Musik Freiburg 2017



Der Prozess by Gottfried von Einem | Landesbühnen Sachsen 2021 (Tobias Leppert version)

cian from the attentions of the authorities, was a genius of the capricious, the unexpected. His orchestral works, such as ***Hexameron***, ***Nachtstück***, the completely unconventional symphonies (‘***Philadelphia***’, ‘***Vienna***’ and ‘***Munich***’) or the brilliantly jagged **Bruckner Dialog** – which, using motifs from the fragmentary finale of the Ninth, is the provocative opposite of pretentious ‘completion’, should be played more often. Blacher distinguished himself as a teacher by unconditionally promoting individual development – for example of his brilliant and now completely forgotten pupil **Heimo Erbse** (1924–2005), who also deserves to finally be discovered.

Heinz Tiessen, Max Butting and Philipp Jarnach, once successful members of the notorious socialist November Group and ‘modernists’ of the 1920s, fell creatively silent for many years and almost completely disappeared from public attention. **Paul Höffer** (1895–1949) was astonishingly successful, but his completely preserved diary entries (in which he reflected on his inner emigration) show him to be an incorruptible critic of the system. Heinz Schubert and Hugo Distler fled into religious spheres and, in the same way as Edmund von Borck, who never adapted musically and remained impeccably human, their lives ended tragically early before the end of the war. The young Karl Amadeus Hartmann, always avowedly ‘left-wing’, could afford to retreat into the private sphere and wrote music in an agitated spirit, and was subsequently able to develop an epic and symphonic style after the war. By remaining discreetly inconspicuous, the conductor Hans Rosbaud protected his brother, who worked as a spy for the British. The critic Hans Heinz Stuckenschmidt refused to be instrumentalised until the very end. And then there are those intrinsically detached spirits such as Wilhelm Furtwängler or the Nuremberg-born Martin Scherber, who were completely devoted to tonality, who rediscovered the great symphonic form despite the spirit of the times. They are, of course, inner emigrants in a much broader sense than the political, in that – in the same way as Bach or Anton Bruckner before them – they artistically emigrated from the current outer world into the uncharted expanse of their inner world. Can we not, at last, do them all some justice today?

Key works: Concertos



THOMAS DE HARTMANN

Concerto for Violin and Orchestra op.66

Joshua Bell, violin | INSO-Lviv Symphony Orchestra | Dalia Stasevska

Pentatone PTC 5187 076



JÓZEF KOFFLER

Concerto for Piano and Orchestra op.13 | ***Symphony No.2*** op. 17

Daniel Wnukowski, piano | Polish Sinfonia Iuventus Orchestra | Christoph Slowinski

eda records EDA 042

ROBERTO GERHARD

Concerto for Violin and Orchestra

(1942–45) | 37 min.

2(II=picc).2(II=corA).2(II=bcl).1.dbn–4.2.2.0–timp.perc(2)–harp–pft–strings

Concerto for Piano and String Orchestra

(1951) | 24 min.

HANS GÁL

Symphony No.4 (Sinfonia Concertante)

for flute, clarinet, violin, cello and small orchestra op.105 | (1973) 38 min.

0.2.0.2–2.0.0.0–timp–strings

BERTHOLD GOLDSCHMIDT

Concertino for Harp and Small Orchestra

(1949) | 12 min.

1(=picc).1(=corA).1(=bcl).1–1.1.0.0–timp–perc(2)–strings

Concerto for Cello and Orchestra

(1953) | 22 min.

2(II=picc).2(II=corA).2.2–2.2.3.0–timp.perc(3)–harp–strings

PAVEL HAAS

Suite for Oboe and Orchestra

after the *Suite for Oboe and Piano* (1939) arr. Victor Aviat (2024) | 14 min.

2.corA.2.bcl.2–2.2.0.0–timp–harp–cel–strings

THOMAS DE HARTMANN

Concerto for Violin and Orchestra

op.66 (1943) | 29 min.

3(III=picc).1.corA.2.bcl.1.dbn–4.3.1.0–timp.perc(3)–harp–pft–strings

Thomas de Hartmann (1885–1956), born in the Ukraine to Russian parents, studied under Arensky, Taneyev and Mottl, among others, and at a young age was close to the artistic circle around Franz Marc, Hugo Ball and Wassily Kandinsky, for whose stage work *The Yellow Sound* he composed the music. After the First World War, de Hartmann left Russia with his wife Olga in the footsteps of the mystic Georges I. Gurdjieff and lived in France from 1922, earning part of his income by composing film music. In 1950, he moved to the US, where he was close to the esoterically interested Frank Lloyd Wright, among others. De Hartmann's colourful, polystylistic music combines Russian Romanticism with modernist influences and a variety of world music traditions. His *Flute Concerto* of 1949, for example, is composed in the Spanish idiom, while the *Violin Concerto* of 1943 reflects the destruction of his Ukrainian homeland using battle noises and sounds of mourning and, although de Hartmann was not Jewish, employs Klezmer elements.

MARIA HERZ

Concerto for Piano and Orchestra

op.4 (n.d.) | 30 min.

2.picc.2.corA.2.bcl.2.dbn–3.2.3.1–timp.perc(2)–harp–strings

Concerto for Cello and Orchestra

op.10 (ca. 1930) | 20 min.

2.2.corA.2.2–2.2.0.0–timp.perc(3)–harp–strings

BORIS KLYUSNER

Concerto for Two Violins and Orchestra

(1966) | 26 min.

2.picc.2(II=corA).2.2–4.2.2.0–timp.perc(2)–cel–harp–pft–strings

JÓZEF KOFFLER

Concerto for Piano and Orchestra

op.13 (1932) | 23 min.

2(I,II=picc).2(II=corA).2.2(II=dbn)–2.2.2.1–timp.perc(2)–strings

SIMON LAKS

Poème pour violon et orchestre

(*Poem for Violin and Orchestra*, 1954) | 14 min.

2.picc.2.corA.2.bcl.2.dbn–4.3.3.1–timp.perc(2)–harp–strings

also version for violin and string orchestra (arr. Ewelina Nowicka, 2019)

URSULA MAMLOK

Concerto

for oboe and orchestra
(1974–76) | 15 min.

3(II=afl,III=picc).0.2.bcl.3(III=dbn)–4.3.3.1–perc(2)–harp–cel–mand–strings

2nd version for oboe, two pianos and percussion (1980) | 13 min.

3rd version for oboe and chamber (2003) | 13 min.: 1.0.1.1–1.1.1.0–perc(2)–harp–strings(6.6.4.3.2)

KAROL RATHAUS

Concerto for Piano and Orchestra

op.45 (1939) | 25 min.

2(II=picc).2.2.bcl.2–4.3.3.0–timp.perc(2)–strings

FRANZ REIZENSTEIN

Prologue, Variations and Finale

for violin and orchestra
op.12a (1954) | 26 min.

after the version for violin and piano (op.12, 1938)

orch. by the composer: 2(II=picc).2(II=corA).2(II=bcl).2–4.2.3.1–timp.perc(2)–strings

Movements may also be performed separately.

REINHARD SCHWARZ-SCHILLING

Concerto for Violin and Orchestra

(1953) | 23 min.

1.1.1.1–2.2.0.0–timp–strings

WŁADYSŁAW SZPILMAN

Concertino

for piano and orchestra
(1940) | 11 min.

1(=picc).1.2.1–4.3.3.1–timp.perc(1–2)–strings

IGNATZ WAGHALTER

Concerto for Violin and Orchestra in A major

op.15 (1911) | 22 min.

2.2.2.2–4.2.0.0–timp–strings

WAL-BERG

Concertino for Horn and Orchestra

(1986) | 12 min.

2.2.2.2–2.2.3.0–timp.perc(2)–harp–strings

Deux Décembre

Concertino for piano and orchestra
(1989) | 11 min.

2.2.3.2–4.3.3.0–timp.perc(2)–harp–strings

reduced version: 1.0.0.1–3.0.0.0–strings

The Russian-born pianist and composer Wal-Berg (1910–1994) was educated at the conservatories in Berlin and Paris, among other places. In the French capital, he regularly performed in the musical cabaret "Le Bœuf sur le Toit" and made a name for himself as a conductor and arranger, particularly for the flourishing film industry. During the Second World War, Wal-Berg moved from Nazi-occupied Paris to Monte Carlo, where he worked as a concert impresario and continued to be active as a composer. In a most compelling way, his works combine aspects of light music with classical stylistic elements.

HANS WINTERBERG

Concerto for Piano and Orchestra No.2

"Phantasien und phantastische Fuge über ein eigenes Thema" (*Fantasies and fantastic fugue on an original theme*, 1949–51) | 27 min.
ed. by Jonathan Powell

2(I,II=picc).1.2.2–3.1.2.0–timp.perc(3)–strings



WŁADYSŁAW SZPILMAN

Works for piano and orchestra

Ewa Kupiec | Rundfunk-Sinfonieorchester Berlin | John Axelrod

Sony Classical CD 93516



The de Hartmanns with Pablo Casals and violinist Alexander Schneider | 1952

FRANK HARDERS-WUTHENOW

Poland: Message in a bottle from hell

These are the images that have been etched in our memories: a radio studio. A young, dazzling pianist plays a recital. A sudden detonation. The sound engineer signals him to stop. Another explosion, this time, the building is hit. It is September 23, 1939. German troops are besieging the Polish capital. On this day, Polskie Radio is destroyed. In its final live broadcast, **Władysław Szpilman** plays Chopin's Nocturne in C-sharp Minor.

Roman Polański's film *The Pianist*, which won the Palme d'Or at Cannes in 2002 and several Academy Awards, was among the first major historical films about World War II and the Holocaust to center on the suppression and destruction of culture as a strategic element of Nazi subjugation in Eastern Europe, in particular Poland. Szpilman's memoirs, the basis of the film, were published in 1947 under the title *Śmierć miasta* (*The Death of a City*), and immediately fell victim to Soviet censorship. The idea of a German Wehrmacht officer saving a Jewish life was politically unacceptable. Half a century later, the book was republished at the initiative of Szpilman's son Andrzej (initially in German) by the title of *Das wunderbare Überleben* (English edition: *The Pianist: The Extraordinary Story of One Man's Survival in Warsaw*), thereby making a document of epochal significance available to a global audience.

Hitler's plan to expand German *Lebensraum* ("living space") to the east and turn the Polish people into a



Adrian Brody as Władysław Szpilman in Roman Polański's film *The Pianist*



Władysław Szpilman

compliant slave nation included the deliberate eradication of the cultural elite. In the first few months after Poland's capitulation, around 60,000 intellectuals, scientists, artists and clergy were killed. Universities were closed to Polish students and professors, and independent Polish newspapers were shut down as part of the so-called "intelligence plan". Opera houses and orchestras were forced to stop performing. Musical performances and theatre productions were only tolerated if they served entertainment purposes and did not exceed the lowest standard of entertainment. All cultural symbols of national identity were banned or destroyed. The demolition of the famous Chopin monument created by Wacław Szymanowski, Karol Szymanowski's brother, in Warsaw's Łasienki Park on May 31, 1940, was a particularly symbolic and humiliating deed. At the same time, public and private performances of Chopin's music were banned.

In October 1940, Szpilman and his family were forced into the Warsaw Ghetto. There, he contributed to the family's livelihood for a while as a pianist playing recitals in cafés – the programmes of which had to be approved by the Nazi administration. His enchanting, deeply melancholic ***Mazurka*** for piano was written for a revue-like piece entitled *Casanova*, with texts by the poet Władysław Szlengel, who did not survive the Holocaust. "The piece depicted a journey around the world and, to a certain degree, gave the audience an illusion of the impossible", writes Andrzej Szpilman in the foreword to the first edition of the work. "With the *Mazurka*, my father circumvented the strict prohibition that forbade Jews from playing Chopin – a ban which, incidentally, he frequently flaunted."

After the war, Szpilman reconstructed his ***Concertino*** for piano and orchestra, which he had begun before the German invasion and completed during his time in the ghetto, as well as the last movement "Toccatina" of his piano suite entitled ***The Life of the Machines***, which he had composed while still a student in Berlin. A complete copy of the work only reappeared after Szpilman's death, included in the estate of his pianist friend Bronislav Gimpel, who had emigrated to America. These, as well as the orchestral works composed after the war and a number of his songs, were published for the first time by Boosey & Hawkes.

Szpilman had studied in Berlin in the early 1930s: piano with Leonid Kreuzer and Artur Schnabel, and composition with Franz Schreker. He returned to Warsaw in 1933 and, in 1935, became the house pianist for the Polish Radio. Thanks to his great popularity, he was picked out of the crowd destined for transport to Treblinka at the distribution point in Warsaw. He owed his subsequent survival to the extraordinary courage of friends who provided hiding places and food, and who risked their own and their families' lives by helping a Jew. This is what Polanski's film tells us. What it doesn't explore is Szpilman's biography after the war. In his work as head of the music department of the Polish Radio, founder and director of the popular music festival in Sopot, composer of countless hits, and as an outstanding pianist and chamber musician, he was one of the most important and versatile personalities in Polish musical life.

Composer Wojciech Kilar, who wrote the music for Polański's *The Pianist*, once remarked: "Every music academy graduate is capable of composing a symphony, and it may even be played once. But to write a melody that is sung and played by hundreds of performers, you really have to have been born, preferably in America. Władysław Szpilman – our Cole Porter, Gershwin, McCartney – fortunately for us (but not necessarily for him), was born in Poland."

Others also managed to survive thanks to the help of courageous supporters, using false identities and in hiding, such as Tadeusz Kassern, the "archangel of Polish musicians", as Witold Lutosławski affectionately



The destroyed Warsaw Chopin monument | 1940



Józef Koffler

called him in memory of his commitment to Polish music after the war, as cultural attaché, then as counsel and finally envoy for cultural affairs at the UN, until he broke with the Polish Communist Party in 1948 and applied for asylum in the US. Or André Tchaikovsky, who was smuggled out of the Warsaw Ghetto as a child by his grandmother, survived the war and went on to have an international career as a piano and compositional prodigy, abruptly cut short by his early death from cancer. Mieczysław Weinberg managed a last-minute escape to Minsk and from there to Tashkent. Roman Haubenstock-Ramati joined General Anders's Polish exile army, which, alongside Allied forces in Palestine, fought for the liberation of Italy.

The Nazi regime also attempted to erase the legacies of other Polish composers, including Joachim Mendelson, murdered in the Warsaw Ghetto in 1943. Only five of whose works (which were printed by the French publisher Eschig during his lifetime) were saved during the war. **Józef Koffler**, who was born in 1896 in the Galician town of Stryi, studied in Vienna under Egon Wellesz, wrote his doctoral thesis on Mendelssohn under Guido Adler, and belonged to the closest circle of the Second Viennese School. From 1928, he held the first professorship ever to teach atonal and dodecaphonic compositional techniques at Lwów Music Academy. Through his pupil Roman Haubenstock-Ramati, his work had an impact on the Viennese post-war avant-garde.

Koffler succeeded in merging Schönberg's radical reorganisation of the musical coordinate system with a neoclassicism of French rather than German origin and magical expressionist elements, to create a highly original personal style. His chamber music cantata *Von der Liebe* (*Love*) on texts by the preacher Solomon, which Brahms also set to music in his *Vier ernste Gesänge* (*Four Serious Songs*), his *String Trio* and, more recently, his fascinating arrangement of Bach's *Goldberg Variations* have become more widely known, available in outstanding recordings with the Polish Radio Chamber Orchestra under Agnieszka Duczmal, and with the Chamber Orchestra of the Royal Academy of Music under Trevor Pinnock. His ***Piano Concerto*** and ***Second Symphony*** are the only symphonic works by the composer recorded to date, based on new editions by Boosey & Hawkes.

The eastern part of Poland came under Soviet occupation in 1939 as part of the Hitler-Stalin Agreement. Koffler retained his post as prorector of the conservatory, but was reprimanded for being decadently western. The ***Ukrainian Sketches*** for string quartet were written during this time, these were miniatures full of lyrical magic, less a commitment to socialist realism than an homage to a rich folk song tradition, as was Koffler's collection of *40 Polish folk song arrangements*, published by Bote & Bock in Berlin in the 1930s. After Nazi Germany's invasion of the Soviet Union and the capture of Lwów, Koffler was interned in the Wieliczka Ghetto. He escaped in 1943, went into hiding with farmers near Krosno, but was denounced and finally executed by a German commando in 1944.

Szymon Laks survived the Holocaust due to his musicianship. Born in Warsaw in 1901, he studied composition and conducting at Warsaw Academy, then at the Conservatoire in Paris. In 1926, he joined the "Association des Jeunes Musiciens Polonais" founded by Piotr Perkowski, a pupil of Karol Szymanowski. Laks, who Frenchified his first name to Simon in Paris, began a promising career, cut short in 1940 by the Vichy regime. In 1941, he was interned as a Pole of Jewish descent, handed over to the Nazis in the summer of 1942 and deported to Auschwitz.

He owed his survival to a series of improbable circumstances and the fact that he was fluent in several languages. As an all-round musician, he was able to organise the camp band in Birkenau, of which he eventually became musical director. His book on the role of music in the Nazi extermination camps was published in two versions in French (1948) and Polish (1979), and, much later, in German as *Musik in Auschwitz* (1998). Boosey &



Simon Laks



Stage premiere of *L'Hirondelle inattendue* by Simon Laks | Bregenz Festival 2014

Hawkes published a revised and expanded new edition in 2014 in collaboration with Laks's son André on the occasion of the first stage performance of Laks's opera ***L'Hirondelle inattendue*** (*The Unexpected Swallow*) at Bregenz Festival. This "opéra-bouffe", whose plot takes place in the paradise of illustrious animals and in which a famous French chanson takes centre stage, is a humorous and subtle parable about the immortality of music from the pen of a composer who owed his survival to music.

With the exception of a few works published by the Polish music publisher PWM during his lifetime, Laks's œuvre has been released in first and new editions by Boosey & Hawkes since 2001. Numerous recordings now almost completely document the extraordinary oeuvre of this significant composer, with his proximity to French neoclassicism – a catalogue of work which, like almost no other, reflects the catastrophes, ruptures as well as awakenings and new beginnings within music history of the 20th century.

Key works: Vocal and choral music



ALEXANDER LOKSHIN

Symphonies Nos.5, 9 & 11

Vanda Tabery, soprano | Jeffrey Black, baritone | recreation · Großes Orchester Graz | Michel Swierczewski

BIS Records BIS-1456 CD

ORCHESTRA WITH VOICE

WALTER BRAUNFELS

Das Spiel von der Auferstehung des Herrn

(*The Play of the Resurrection of the Lord*)
for soloists (min. S, M, A, T), chorus and orchestra
op.72 (1938/54) | 72 min.

Music text: after the Alsfelder Passionsspiel (Alsfeld Passion), adapted by Hans Reinhart (G)

2(II=picc).1(=corA).1.2–2.2.1.0–timp.perc(1)–glsp–org–harp–pft(ad lib)–strings

VICTOR FENIGSTEIN

Et le jour se leva pour lui

Cantata for four soloists (SATB), chorus and orchestra
(1953) | 30 min.

Music text: Paul Éluard (F)

2.picc.2.corA.Ob d'amore.2.bcl.3sax.2.dbn–4.2.3.1–timp.perc(3)–strings

Victor Fenigstein (1924–2022) came from a Jewish family who had settled in Zurich after being expelled from Wroclaw. After he was diagnosed with multiple sclerosis in 1952, he turned from playing the piano to composing. Many of his works reflect on current events; *Études concertantes "i muratori"*, for example, is a kind of requiem for the victims of a mining accident, and *Seventeen Millions* addresses the global famine. *Et le jour se leva pour lui* was Fenigstein's response to the Cold War. The selected Éluard texts, including "La Victoire de Guernica" and the famous "Liberté", form the basis of a compelling appeal for peace that is transparent and sensitive despite the masses deployed.

ILSE FROMM-MICHAELS

Marien-Passion

(*St Mary Passion*)
or chamber chorus and small orchestra
op.18 (1932–33) | 23 min.

Music text: the composer (G)

1.1.0.0–1.3.0.0–pft–strings

BERTHOLD GOLDSCHMIDT

Mediterranean Songs

Six songs for tenor and orchestra
(1957–58) | 22 min.

Music text: Byron, James Stephens, Lawrence Durrell, Bernard Spencer, James Elroy Flecker, Percy Bysshe Shelley (E)

2(II=picc).1.corA.2(II=bcl).2–4.2.0.0–timp.perc(3)–harp–strings

PAVEL HAAS

Six Songs in Folk Tone

for soprano (or tenor) and orchestra
op.1 (1919/38) | 12 min.

Music text: anonymous (Cz,G,E)

2.2.2.2–4.2.3.1–timp.perc(2)–harp–cel–strings

also version with piano

MARIA HERZ

Choral Fantasy

for soprano, chorus and orchestra
op.11 (n.d.) | 27 min.

Music text: Ricarda Huch, Heinrich Heine, Friedrich Hölderlin, Paul Verlaine (in the translations by Kurt Hans Willecke and Richard Dehmel) (G)

2(I=picc).2(II=corA).2.2–3.2.3.0–timp.perc(1)–strings

ALEXANDER LOKSHIN

Symphony No.5 "Shakespeare Sonnets"

for baritone, harp and string orchestra

(1969) | 15 min.

Music text: Shakespeare's Sonnets 66 and 73; Russian version by Boris Pasternak (E,R)

MÁTYÁS SEIBER

Four Greek Folk Songs

for high voice and string orchestra
(or string quartet)
(1942) | 14 min.

Music text: anonymous (Gr,E)

Born in Budapest, Mátyás Seiber was trained by Zoltán Kodály among others and was strongly influenced by his approach of integrating folk music into art music. From 1928, he was the director of the world's first jazz class in Frankfurt am Main, but due to his Jewish faith, he ultimately emigrated to Great Britain in 1935. The *Four Greek Folk Songs* composed in 1942 – folkloristic miniatures for high voice and strings – reflect Seiber's enthusiasm for different cultural influences as well as literature and poetry in an exemplary manner, and seem to pay an emphatic tribute to Kodály's folk music research.

GALINA USTVOLSKAYA

Symphony No.1

for orchestra and two boys' voices
(1955) | 30 min.

Music text: Gianni Rodari (R)

4(I,II=picc).3(III=corA).4.3–4.4(IV=picctpt).1.1–timp.perc(2–3)–harp–cel–pft–strings

WLADIMIR VOGEL

A Gotthard Cantata

for high baritone and string orchestra
(1956) | 14 min.

Music text: Friedrich Hölderlin (G)

Jona ging doch nach Ninive

(*Jonah went to Nineveh after all*)
for baritone, chorus, speaker, speaking chorus and orchestra
(1958) | 45 min.

Music text: from the 'Book of the Twelve' in the German version by Martin Buber; Italian version by Fedele D'Amico (G,I)

2(II=picc).2(II=corA).2.bcl.2II=(dbn)–0.3.2.1–timp.perc(4)–pft–strings

MIECZYSŁAW WEINBERG

Symphony No.6

for boys' chorus and orchestra
(1963) | 45 min.

Music text: Lev Kvitko, Samuil Galkin, Mikhail Lukonin and translations by M. Svetlov und V. Potapova (R)

3(III=picc).3(III=corA).4(III=Ebcl,IV=bcl).3–6.4.3.1–timp.perc(3)–harp–cel–strings

CHAMBER MUSIC WITH VOICE

ROBERTO GERHARD

Cancionero de Pedrell

(*Pedrell's Songbook*)
for high voice and ensemble (or piano)
(1941) | 19 min.

Music text: Catalan folk songs, collected by Felip Pedrell (Cat,E)

1(=picc).1(=corA).1.0–0.0.0.0–perc(1)–harp–pft–strings(min. 4.0.1.1.1)

PAVEL HAAS

Four Songs on Chinese Poetry

for bass (baritone) and piano | (1944) | 13 min.

Music text: Bohumil Muthesius (Cz,G,E)

arr. for bass and chamber ensemble by Jan van Vlijmen (1995): 1(=picc,afl).1(=corA).1.bcl.1–1.1.0.0–harp–gtr–cel–strings(1.1.1.1.1)

GIDEON KLEIN

Three Songs

for high voice and piano | op.1 (1940) | 14 min.

Music text: Johann Klaj, Hölderlin, Goethe (Cz,G)

HANS KRÁSA

Three Songs

for baritone, clarinet, viola and cello | (1943) | 4 min.

Music text: Arthur Rimbaud in the translation by Vítězslav Nezval (Cz)

SIMON LAKS

Huit chants populaires juifs

(*Eight popular Jewish songs*)
for high voice and piano | (1947) | 11 min.

Music text: anonymous; French version by Jean-Michel Dumarais (Yid, F)

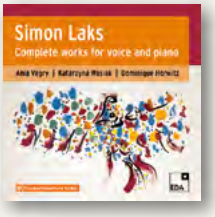
Version for soprano and ensemble (arr. Amaury du Closel, 2007): version I: fl(=picc).cl–pft–2vln.vla.vlc; version II: fl(=picc).cl.bn–pft–vln.vla.vlc

HANS WINTERBERG

Dort und hier

(*There and here*)
for voice, violin, cello and piano | (1937) | 17 min.

Music text: Franz Werfel (G)



SIMON LAKS

Complete works for voice and piano

Ania Vegry, soprano | Dominique Horwitz, speaker | Katarzyna Wasiak, piano

eda records EDA 045



HANS WINTERBERG

Dort und hier and selected chamber music in first recordings

Ania Vegry, soprano | Clemens Linder, violin | Adele Bitter, cello | Holger Groschopp, piano | Stephan Mörth, clarinet | Andre Schoch, trumpet

eda records EDA 053

ALBRECHT DÜMLING

Theresienstadt: Music before, in and after the ghetto

When the Habsburg Empire collapsed after the First World War, many of its multi-ethnic territories declared independence. One of these was the First Czechoslovak Republic, established in 1918. The official language shifted from German to Czech, and Czech institutions like the Prague National Theatre and the Czech Philharmonic Orchestra received increased support. However, with nearly 30 percent of the population belonging to the German-speaking minority, institutions such as the New German Theatre or the German Academy of Music and Performing Arts continued to exist. Alongside the Czech and German contribution, Jewish input was an essential element of cultural life in the capital city of Prague. Jewish artists were often bilingual – even if, like Franz Kafka or Franz Werfel, they wrote in German.

After the annexation of Austria by the German Reich, tensions escalated in the German-majority Sudetenland. To resolve this 'Sudeten crisis', Hitler, Mussolini, Chamberlain and Daladier met and signed the Munich Agreement on September 29, 1938, without Czechoslovak participation. As a result, Czechoslovakia was forced to cede its Sudeten territories to Germany. Instead of bringing about peace as had been anticipated, this only further encouraged the German desire for conquest. In March 1939, the Wehrmacht occupied the 'rest of Czechia', which Hitler then declared to be the 'Protectorate of Bohemia and Moravia'.



Pavel Haas

At that time, there were 118,000 Jews still living here, and these were increasingly disenfranchised. A 'Central Office for Jewish Emigration' pressured the Jewish population to leave. The persecution of Jews intensified when Reinhard Heydrich, head of the Reich Security Main Office, became *Stellvertretender Reichsprotektor* (*Deputy Reich Protector*) in September 1941. He initiated the introduction of the yellow star of David for Jews and set up a Jewish ghetto in the old fortress of Theresienstadt (Terezín), north of Prague, as a 'transit camp'. This town was surrounded by moats and walls and had once been intended for 7,000 soldiers. Now it was to accommodate a much larger number of Jews.

Composer **Pavel Haas** (1899–1944) arrived in Theresienstadt on December 2, 1941, shortly after deportations began. He had grown up in the Moravian capital Brno with Czech as his mother tongue, but also had a very good knowledge of German. Traces of his composition lessons with Leoš Janáček can be found in his first published works, such as the ***Sechs Lieder im Volkston*** op.1 (*Six Songs in Folk Tone*) for soprano and orchestra, the ***String Quartet No. 1*** op.3 and the ***Scherzo triste*** op.5 for large orchestra. The ***Three Chinese Songs*** op.4 and the Tagore setting ***Fata Morgana*** op.6 for tenor and ensemble also demonstrate an interest in other cultures. In 1925, Haas created his ***String Quartet No. 2 "From the Monkey Mountains"***, which blends elements of Igor Stravinsky, Arthur Honegger and Darius Milhaud as well as Jewish liturgical music. The tendency towards programmatic elements continued in the much-performed ***Wind Quintet*** op.10 and culminated in the tragicomic opera ***Šarlatán*** (*The Charlatan*), which had its successful premiere in Brno in the spring of 1938. Due to the political situation further performances could not take place.

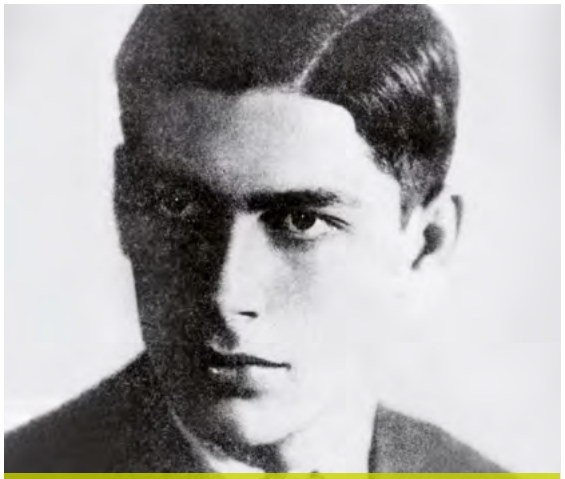
Haas used music to protest German occupation, as in his ***Suite for Oboe and Piano*** op.17 and an unfinished ***Symphony***. He was ill and depressed when he was deported to Theresienstadt in December 1941, where musical instruments were initially banned. Musical activities were therefore initially limited to choral singing. The first composition that Haas created in the ghetto

was ***Al Sᵉfod*** (*Do not lament*) for men's chorus in November 1942. The Hebrew text by the Russian-Jewish writer David Shimoni appeals to the confidence and the creative power of the Jewish settlers in Palestine; the composer expressed the political and human appeal of the text with corresponding passion.

By early 1942, the Jewish self-administration had begun organising 'recreational activities' in the ghetto. When musical instruments finally arrived in the camp, the conductor Karel Ančerl founded a string orchestra in early 1943. It was for this ensemble that Pavel Haas wrote his ***Study for String Orchestra***, a rhythmically complex work with a fugue that was influenced by Moravian folklore. However, the composer achieved his greatest success with ***Four Songs on Chinese Poetry*** for bass and piano, which was premiered by the singer Karel Berman in June 1944. The subject matter obscures the prevailing resistance which is expressed in the recurring motif of the patriotic St. Wenceslas chorale.

On December 4, 1941, only two days after Pavel Haas, **Gideon Klein** (1919–1945) arrived in the ghetto on a transport train from Prague. He was born on December 6, 1919, in the Moravian town of Prerov, so turned 22 shortly after his arrival. Gideon Klein had begun his musical training in his hometown. However, he had already moved to Prague with his sister Elisa in 1931 to receive better piano lessons. After passing his *Abitur* ('A' Level) exams there in 1938, Gideon Klein continued his studies with the well-known pianist Vilém Kurz at the conservatory. Only one year later, in June 1939, he passed his final examination. Because he was Jewish, he was hardly able to perform in public as a pianist, so Klein began to work intensively on his compositions. The result was his ***Divertimento*** for wind octet, the third movement of which can be understood as a protest against the occupation in the form of a quotation from a song. The after-effects of his one-year composition studies with Alois Hába become evident in the ***Duo for violin and viola***, which features the quarter-tone system, and employs a wealth of different forms of articulation and playing styles. In the summer of 1940, Klein composed the freely atonal ***Three Songs for high voice and piano***, based on texts by the German poets Johann Klaj, Hölderlin and Goethe, which he denoted as Opus number 1 to mark a new compositional phase. He was able to complete this work, as well as his ***String Quartet*** op.2 and the ***Duo for violin and cello***, in Prague before being transported to Theresienstadt.

In Theresienstadt, Gideon Klein performed widely as a pianist, interpreting Beethoven, Janáček and Schönberg. As there were initially no musical instruments in the ghetto, Klein created several practicable choral arrangements during the first few months. The ***Two Madrigals*** for five-part mixed choir using texts by François Villon and Friedrich Hölderlin are much more challenging. In particular, the freely atonal Hölderlin madrigal, in which the madrigal technique of the Renaissance has a lingering impact, is one of Klein's most important



Gideon Klein

works. While these choral works were not performed in the ghetto, Klein intended his instrumental pieces to be for specific musicians. In December 1942, he completed his ***Fantasy and Fugue*** for string quartet with a chromatic polyphony reminiscent of Schönberg. In his final creative period, however, the composer returned to tonality and elements of folk music. His three-movement ***String Trio***, which he began in September 1944 and completed on October 7, impressively combines the Moravian musical language of Leoš Janáček with the atonality of Arnold Schönberg. Vojtěch Saudek reworked this string trio into a ***Partita for String Orchestra*** in 1990.

The 38-year-old nurse **Ilse Weber** (1903–1944) arrived in the ghetto with her son Tomáš on February 6, 1942, two months after Pavel Haas and Gideon Klein. She had already played the guitar and other plucked instruments as a child. Soon she began to write fairy tales and plays for children in German, which were also published. As her father had committed suicide, Ilse had to support her mother in running the family inn.



Ilse Weber

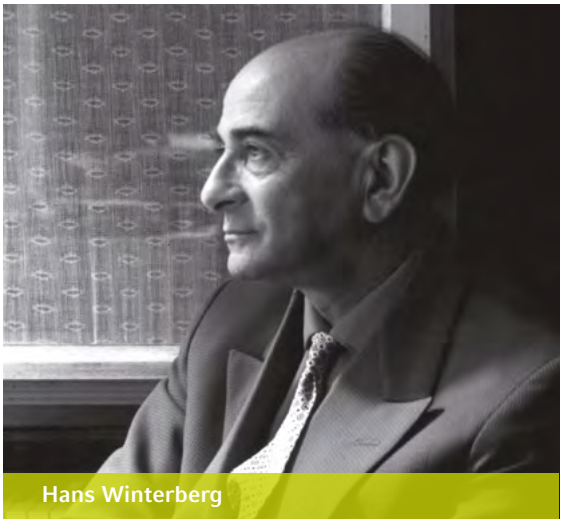

Hans Krása

In 1920, she married a childhood friend and had two children with him. Under the Protectorate, the family were forced to move to Prague. There, Ilse Weber worked as a nurse and continued to do so in the children's ward in Theresienstadt. She wrote simple poems and songs for the children, which she accompanied on the guitar. Her haunting song ***"Ich wandre durch Theresienstadt"***, lamenting the separation from her homeland, became particularly well known.

When **Hans Krása** (1899–1944) arrived in the ghetto on a transport train from Prague in August 1942, there were only Jews left there as the last Czech inhabitants of the fortress city had been evacuated shortly before. Krása, highly respected, was appointed head of the camp's music program and was given superior accommodation. As the son of a wealthy German father and a Czech mother, Hans Krása had enjoyed an excellent musical education. His most important teacher was Alexander Zemlinsky, a central figure in Prague's musical life as musical director of the New German Theatre and rector of the German Academy of Music and Performing Arts. After a brief additional course of studies with Albert Roussel in Paris, Krása soon attracted international attention. People admired the colourful orchestration of his music, with its tendency towards the grotesque and an often-aphoristic brevity, which the composer derived from the goal "that every bar, every recitative, indeed every note must be necessarily connected to the whole". These characteristics are also apparent in his ***Chamber Music for harpsichord and seven instruments***, which oscillates between the tonal language of Gustav Mahler and the sounds of jazz. Parodic quotations of well-known works by Mozart and Smetana can be found in his composition ***Theme and Variations*** for string quartet, consequently described as an "ironic tour de force through music history".

No work was performed more frequently in Theresienstadt than the children's opera ***Brundibár***, which Krása had already written for a competition in 1938 and which is based on a libretto by Adolf Hoffmeister. A year later, it was premiered at the Jewish Orphanage in Prague. Many of those involved at the time were deported to Theresienstadt, which gave rise to the idea of performing the opera there as well. This *Lehrstück*[1] on the victory of children's solidarity over an evil organ grinder immediately met with an enormous response, as it was seen as a vision of liberation. No fewer than 55 performances with a changing cast took place in the ghetto. The catchy melodies, colourful instrumentation and motoric rhythms of the children's opera can also be found in the ***Overture for small orchestra***, which Krása completed in 1944. While his ***Three Songs*** for baritone, clarinet, viola and cello based on texts by Arthur Rimbaud were still premiered in the camp, this was no longer possible with ***Dance*** and ***Passacaglia and Fugue*** for string trio – nor with Gideon Klein's *String Trio*. On October 16, 1944, Krása was transported to Auschwitz together with his colleagues Pavel Haas, Gideon Klein and Viktor Ullmann. Like Haas and Ullmann, he was immediately murdered in the gas chamber.

Mass killings in Auschwitz-Birkenau ended in November 1944. Around 60,000 prisoners were evacuated, many of whom – including Gideon Klein – were murdered before the camp was liberated by the Red Army on January 27, 1945. The day before, on January 26, the composer **Hans Winterberg** (1901–1991) had arrived in Theresienstadt. The son of a German-speaking Jewish merchant family, he was born in Prague in 1901. He began studying composition with Fidelio F. Finke and conducting with Alexander Zemlinsky in 1920 at the German Academy of Music and Performing Arts. In 1930, he married the Catholic piano student Maria Maschat, who gave birth to their daughter Ruth in 1935. After working as a répétiteur at the theatres in Gablonz and Brno, Winterberg returned to Prague and lived as a freelance composer and theory teacher. Works from this period include his first symphony


Hans Winterberg

1 Lehrstück: an educational thought-provoking play conveying moral or social lessons to its audience. A theatrical technique first developed by Bertolt Brecht.



Brundibár by Hans Krása | Städtische Theater Chemnitz 2022

"Sinfonia drammatica" and settings of poems by Franz Werfel. In 1937, at the age of 36, he began studying music at the Prague Conservatory with the quarter-tone pioneer Alois Hába, in whose class he met the much younger Gideon Klein. After Winterberg's marriage was dissolved in December 1944, he was sent to Theresienstadt in January 1945.

Only around 11,000 people were still living in the ghetto when Winterberg arrived. It is not known whether Winterberg was involved in cultural life there. However, he created a three-movement, atonally expressive ***Piano Suite "Theresienstadt"***. After a Red Cross delegation visited the camp for the last time in April, it was liberated by the Red Army on May 8. Winterberg returned to Prague as a Czech citizen, while his divorced wife and daughter, like all other Germans, were expelled to West Germany. In Prague, Winterberg began composing again – he wrote his ***Third Piano Sonata***, a Rilke setting as well as some chamber music – until he visited his relatives in Bavaria in 1947. Winterberg decided to stay in Munich. His fellow Prague student Fritz Rieger premiered Winterberg's *First Symphony* at the Mannheim National Theatre in 1949, which encouraged the composer to be very productive. He composed a total of four piano concertos, further orchestral works, string quartets, chamber music in various formations and piano works. Several orchestral works were performed during the composer's lifetime with the Munich Philharmonic Orchestra and the Bamberg Symphony Orchestra, and were broadcast by *Bayerischer Rundfunk* (*Bavarian Radio*).

In 1963, Winterberg was the first artist of Jewish descent to receive the *Sudetendeutscher Kulturpreis* (*Sudeten German Cultural Award*). He is significant as a composer of orchestral works such as the ***Symphonic Epilogue***, dedicated to the victims of the Holocaust, ***Rhythmophonie*** (1967) and ***Arena – 20th Century*** (1979), which, with their original instrumentation and polyrhythmic soundscapes, can even be compared to Ligeti in some cases. Winterberg, who saw himself as a bridge builder between Eastern and Western Europe, fused stylistic elements of Schönberg, Hindemith, Bartók, Janáček and Debussy into an individual musical language. After his death in Upper Bavaria in 1991, he disappeared from the scene. The rediscovery of this artist, who was the only one of the 'Theresienstadt composers' to survive the ghetto, began around 10 years ago.

KOLJA LESSING

The long road to those in exile: A performing scholar's perspective

I began to have my first doubts about the exclusivity of so-called "New Music" as a teenager in the 1970s. The official narrative of musical developments of the 20th century struck me as too one-sided, too dogmatic, too hermetic. In 1977, my encounter with the sound worlds of Scriabin and Szymanowski sent me into a state of delirious fascination – in the same way that the exhibition *Symbolism in Europe* in my hometown of Baden-Baden a year earlier had given me a long-lasting, even momentous revelation of the most diverse stylistic tendencies in painting around 1900.

The supposed norms of New Music – and consequently my perspective on the music of the 20th century – began to falter more and more. I read about names such as **Wladimir Vogel** (who was still alive at the time), about his ***Etude-Toccata*** and the *Epitaffio per Alban Berg*, but the time was not yet ripe for a meticulous reappraisal: More than 20 years later, in 2004/2005, I produced the first complete recording of Wladimir Vogel's magnificent piano music, spanning 65 years.

Works by forbidden, exiled composers played no part during my time as a student in Basel; the burning relevance of this subject matter and the historical questions associated with it were not present either in music history lectures or in my instrumental lessons (notwithstanding the many wonderful repertoire impulses from my teachers Hansheinz Schneeberger and Max Lesueur). Towards the end of my studies, I came across two composers who opened doors for me ... leading to many more doors opening into the Berlin of the "Golden Twenties".



Wladimir Vogel

In September 1982, after a concert in Frankfurt, I met Walther Bohnke, the eldest son of the composer, conductor and viola player Emil Bohnke, who died in a car accident in 1928. This encounter sparked my first comprehensive rediscovery of a composer who, on the one hand, was quickly suppressed from 1933 onwards because of his Jewish wife Lilli von Mendelssohn (who also died in the accident) and his many Jewish performer friends, and on the other hand, like many composers of his generation after 1950, inevitably remained unknown in a German music scene dominated by serialism. Emil Bohnke's music allowed me to recognise a fascinating development: a strikingly individual and undogmatic emancipation from the dominance of late Romantic tonal language and extended tonality, achieved within a single decade.

At the beginning of 1983, I witnessed the impressive premiere of *Metamorphosen* for solo violin in Basel, written by Busoni's pupil Walther Geiser (who was still unknown to me at the time). Only a few days later, I visited the composer, who was both astonished and delighted, and asked him for the sheet music of these marvellous variations. The resulting collaboration gave me significant first-hand insight into the world of Busoni and his circle of pupils. Through Geiser, the musical history of the First World War and its aftermath became tangible, and the diverse styles between 1918 and 1933 grew increasingly clear to me. I also became increasingly aware of the immense losses caused by the barbarism of the Nazi system – and the subsequent aesthetic marginalisation.

In the second half of the 1980s, I spent long nights with my long-time duo partner Rainer Klaas reviewing and sight-reading piano music from the enormous collection of the "piano fanatic" Helmut Ganteführer in Recklinghausen. These unique journeys of discovery led me to composers like Issay Dobrowen, Wilhelm Grosz and ... to **Ignace Strasfogel**. At first, it was hard to imagine

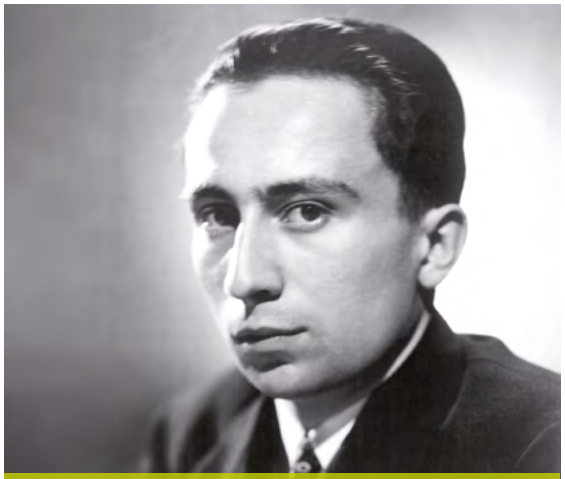
that the (re)discovery of the then-still-living composer would arise from the nocturnal trouvaille, the old Universal Edition of Strasfogel's congenial piano transcription of his teacher Franz Schreker's *Chamber Symphony*. Even less could I have foreseen that this composer and his small but exquisite œuvre would become the focus of three decades of research and performance.

At the same time, I recognised the immense responsibility and unique opportunity to fully support a survivor, to learn from him and to build a bridge over the wounds of exile toward a more hopeful present and future. I realised that it was up to my generation – those who were born later – to reach out to the survivors. Looking back, I can only express gratitude and deep emotion for all the wonderful friendships and artistic experiences that have resulted from encounters – some initiated by me, others by chance – with composers who were persecuted by the Nazis, including the great woman composer Ursula Mamlok.

Alongside Ignace Strasfogel and Herbert Fromm, it was my collaboration with **Berthold Goldschmidt** (sparked by a letter I sent in spring 1991 inquiring about the availability of his works) that became my most defining experience in understanding exile. The six years I spent with Berthold Goldschmidt became a unique period of learning during an intense phase of concerts, research, and personal transformation. Few other composers allowed me such direct access to their creative process, shared their aesthetics so openly, or inspired my interpretations of his own works with such unforgettable poetic associations. It was exhilarating to be able to contribute to the Goldschmidt renaissance that culminated in 1994, to witness Goldschmidt's almost incredulous amazement and his revived creative energy, despite his advanced age.

And yet, I remember two of his statements that pointedly illustrate the tragedy of someone who was first politically and then aesthetically ostracised: "I was able to escape the Nazi's physical persecution by fleeing to London, but I was at the mercy of aesthetic exclusion as a result of serialist dogma for all the post-war decades." For Goldschmidt, his artistic isolation and the alleged outmoded nature of his music weighed much more heavily than his last-minute escape from Berlin to London in 1935. For a long time, he lived under the most modest conditions – until 1994, at an advanced age, he suddenly achieved unexpected prosperity through an abundance of performances, recordings and television programmes. He questioned, not without an element of bitterness: "Should I now fly to the Bahamas with all this money?" Even in this late phase of fame, Berthold Goldschmidt remained true to himself: unwavering in his artistic convictions, creative, modest and incredibly generous to his friends.

In the late 1990s, deeply inspiring friendships developed with two pioneers of Israeli music: Haim Alexander and Abel Ehrlich. In 2005, I met Tzvi Avni at a concert in Stuttgart, a meeting which quickly developed into a close collaboration and family friendship. Through these encounters, I gained insight into the genesis of Israeli music, characterised by various personal experiences. More than any other country of exile, Israel also challenged composers to define a distinct musical style. Within a brief period, a unique musical scene of astonishing diversity – independent of any ideological constraints – emerged in a narrowly defined territorial field of tension. When will the music of this unique country finally come to the attention of performers?



Ignace Strasfogel

The late summer of 2008 brought a special kind of reunion: Thirteen years after our first brief encounter in Leipzig, I had a most delightful meeting with **Ursula Mamlok** in Berlin during the production of my documentary film *Ferne Klänge* (*Distant Sounds*) – an audio-



Kolja Lessing with Berthold Goldschmidt | 1992

visual approach to the multifaceted field of 'music in exile'. A lively exchange of ideas immediately developed, inspired by Ursula Mamlok's eloquent, even moving music and her no-less fascinating personality. To my great excitement, in autumn 2009 she had already taken up the suggestion to compose another work for solo violin – despite the supposed limitations of the instrument. The result was ***Aphorisms I***: a cycle of five sharply contrasting miniatures that define individual spaces and time sequences with extreme emphasis. I have performed this masterpiece of new solo violin music many times around the world, always in joint lecture-concerts with the composer – including its Israeli premiere in 2012 and again at my final violin performance on November 29, 2023, at *musica nova* in Reutlingen.

One hundred years will soon have passed since that fatal day in 1933 and yet the heavy shadows of that singular destruction of humans and culture are still more than palpable. Is it not high time to liberate the outstanding works of all exiled or even murdered composers from the well-meaning but ultimately confining category of so-called "forbidden music"? Shouldn't these works stand proudly alongside those of Bach or Haydn, Clara Schumann or Lili Boulanger, in mixed, epoch-spanning programmes?

The past 20 years have unearthed an astonishing number of recordings from the huge field of 'music in exile' – after decades of neglect, this repertoire has undergone an almost explosively expanding discographic renaissance under the once-stigmatized but now oddly respectable label of *verfemt* ("forbidden"). Essential and marginal curiosities alike have been produced, and an unforeseen repertoire is now widely available through sound recordings. This makes it even more disheartening that live concert life – from music schools or colleges to opera houses – does not begin to reflect this abundance of rediscovered music.

Of course, a qualitative selection must be made – but has it even been possible for this to take place? Or are exemplary steps – such as the three sold-out performances of Berthold Goldschmidt's once award-winning opera ***Beatrice Cenci*** at the Bregenz Festival in July 2018, with its hauntingly relevant political subject matter – still rare exceptions? What role does the resonant legacy of those who were exiled play in our musical education?

In the spirit of building a bridge between the past and the future, and as an artistic and educational commitment, I invited Berthold Goldschmidt to my inaugural concert at Leipzig University of Music in April 1994 – a portrait concert of the 91-year-old composer, who also took part in a colloquium on his life and work with an astonishing intellectual and physical presence and led an interpretation course on his music. I was able to initiate something similar when I moved to Stuttgart University of Music in May 2001: My inaugural concert there marked the start of a tour of Germany with Abel Ehrlich, again giving students the opportunity to work with a living composer. Ehrlich was so impressed by the playing and commitment of one student that he later sent her a violin piece that he had composed especially for her from Israel.

On the other hand, most international competitions, with their standardised retrospective requirements, do little to reintegrate previously excluded repertoire. Some thematic competitions take a commendable counter-position, which only further highlights the isolation of this repertoire. As vital as the now-advanced scholarly and discographic reappraisal of Nazi-banned music may be, true renaissance will only come with natural integration into musical life – without special labelling. This body of work represents an immense enrichment of our cultural awareness, and at the same time a constant artistic and moral responsibility for every performing and teaching musician.

The Authors

ALBRECHT DÜMLING
studied church and school music, musicology, German studies and journalism in Essen, Vienna and Berlin, obtained his doctorate in 1978 under Carl Dahlhaus and worked for many years as a music critic for numerous print and broadcast media in Germany and abroad. Extensive research, publishing and curatorial activities have taken him to many international music and educational institutions. His work focuses on the rediscovery of persecuted composers. Among other things, he is chairman of the musica reanimata association (since 1990) and advisor to the research project *Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit* (*Encyclopaedia of musicians persecuted during the NS-era*). He was awarded the European cultural KAIROS Prize in 2007 and the Federal Cross of Merit (Bundesverdienstkreuz 1. Klasse) in 2021.
duemling.de

MICHAEL HAAS
was a record producer and recording manager at Decca and Sony for many years, as well as Vice President of Sony Classical in New York in 1994/95. He is a multiple GRAMMY Award winner and initiated and directed the Decca label's "Entartete Musik" (Degenerate Music) recording series. From 2002 to 2010, he worked as a music curator at the Jewish Museum Vienna. In 2013, his book *Forbidden Music – the Jewish Composers Banned by the Nazis* was published by Yale University Press. From 2000 to 2015 he was Director of the Jewish Music Institute at the University of London and in 2015/16 Research Associate at University College London, School of Jewish and Hebrew Studies. He is co-founder of the exil.arte association and has been Senior Researcher at the Exilarte Center at the mdw – University of Music and Performing Arts Vienna since 2016.
forbiddenmusic.org | **exilarte.org**

FRANK HARDERS-WUTHENOW
studied musicology, philosophy and Romance studies in Mainz and Hamburg, as well as music theory at Hamburg University of Music. Between 1990 and 1996 he was music dramaturge at Bielefeld Theatre, and since 1997 he has been working for the music publishers Boosey & Hawkes Bote & Bock, where he is responsible for the contemporary repertoire, young music theatre, Offenbach, Cherubini and Complesso Barocco editions as well as the catalogue focus on music by persecuted and forbidden composers. He is the producer of the label "eda records" and has published works on music from the 19th to 21st centuries.

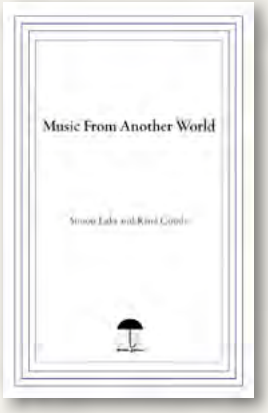
KOLJA LESSING
– pianist, violinist and composer – has a formative influence on the music world through his combination of interpretative and academic work. He completed his doctorate with a thesis on Ignace Strasfogel and has premiered numerous works dedicated to him. Internationally acclaimed recordings document his stylistically differentiated approach to standard works and rarities from the Baroque to the modern era. He has been honoured with the Deutscher Kritikerpreis (German Critics' Award) and the Verdienstorden der Bundesrepublik Deutschland (Order of Merit of the Federal Republic of Germany), teaches as professor of violin at the Stuttgart University of Music and has also written several books.
kolja-lessing.de

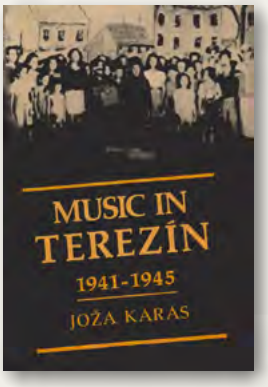
CHRISTOPH SCHLÜREN
studied musical phenomenology with Sergiu Celibidache between 1981 and 1996. At the same time, he studied musicology, philosophy and the history of natural sciences in Munich. In 2010, he founded the chamber orchestra Symphonia Momentum and subsequently conducted orchestras such as the Franz Schubert Filharmonia (Tarragona), St. Michel Strings (Mikkeli) and Deutsche Kammerakademie Neuss under the programmatic motto "Bekanntes mit Unbekanntem vereinen" ("Uniting the known with the unknown"). He has conducted world premieres of works by Peter Michael Hamel and Anders Eliasson as well as the *Symphony No.3* by Martin Scherber. In 2024, he performed Scherber's *Symphony No.2* for the first time since its premiere in 1957. Moreover, he works with high-calibre soloists and chamber musicians beyond the 'classical' horizon. He curates the study score series Repertoire Explorer and is artistic director of the record label Aldilà Records. His research work ranges from general phenomenological topics to the exploration of substantial unknown and forgotten music.
christophschlueren.com

BORIS YOFFE
first studied violin, then composition. In 1990, he emigrated from the Soviet Union to Israel, where he completed his composition studies at Tel Aviv University, and moved to Germany in 1997, where Wolfgang Rihm became his teacher. He has received scholarships from various foundations; in 2000 he was awarded the prize of the Bayerische Akademie der Schönen Künste (Bavarian Academy of Fine Arts). His compositional work, played by renowned artists such as the Rosamunde Quartet, the Hilliard Ensemble and Patricia Kopatchinskaja, covers stylistically different cultures and includes operas, orchestral, instrumental and vocal music. Yoffe is also the author of numerous arrangements as well as musicological and philosophical studies.
borisyoffe.de

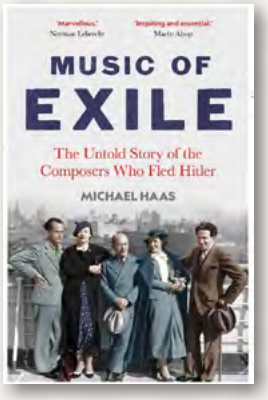
All essays were written specifically for this publication.

Further Reading









At this point, we can only list a topical selection of the wealth of rich literature on the subject. For further texts and any questions, as well as for sample scores and demo recordings, please contact us at **composers.us@boosey.com.**

MUSIC FROM ANOTHER WORLD
by Simon Laks and René Coudy
First version as *Musique d'un autre monde*, Paris 1948
Preface by Georges Duhamel, member of the *Académie Française*
Translated from the French by Virginie Actis and John Knych
With essays by André Laks, Annette Becker, and Frank Harders-Wuthenow
Printim Editions New York, 2024 | 212 pp.
ISBN 979-8-9874792-0-9
www.printimeditions.com

MUSIC OF ANOTHER WORLD
by Simon Laks
Second, reworked version as *Gry oświęcimskie*, London 1979
Translated by Chester A. Kisiel
Northwestern University Press, 1989/2000 | 138 pp.
ISBN 978-0-8101-1802-7

MUSIC IN TEREZIN 1941–1945
by Jože Karas
Beaufort Books New York, 1985 | 250 pp.
ISBN 978-0-8253-0287-9

"DON'T FORGET ABOUT ME"
The Short Life of Gideon Klein, Composer and Pianist
by David Fligg
Toccata Press London, 2022 | 322 pp.
ISBN 978-0-907689-22-5

GIDEON KLEIN
A Fragment of Life and Work
by Milan Slavický
translated by Dagmar Steinová
Helvetica-Tempora Prague, 1996 | 134 pp.
ISBN 80-902124-1-7

MUSIC BEHIND BARBED WIRE
A Diary of 1940
by Hans Gál
translated by Anthony Fox and Eva Fox-Gál, with essays by Martin Anderson, Richard Dove, Eva Fox-Gál & Walter Kellermann
Toccata Press London, 2014 | 243 pp.
ISBN 978-0-907689-75-1

WEILL, BLITZSTEIN, AND BERNSTEIN
A Study of Influence
by Rebecca Schmid
University of Rochester Press, 2023 | 216 pp.
ISBN 978-1-64825-060-6

HANS GÁL AND EGON WELLESZ
Continental Britons
ed. by Michael Haas and Marcus G. Patka
Accompanying publication for the exhibition at the Jüdisches Museum Wien, 2004
Mandelbaum Verlag Vienna, 2004 | 152 pp.
ISBN 978-3-85476-116-7

MUSIC AND DISPLACEMENT
Diasporas, Mobilities, and Dislocations in Europe and Beyond
ed. by Erik Levi and Florian Scheding
Scarecrow Press Lanham, 2010 | 216 pp.
ISBN 978-0-8108-7295-0 |
eBook 978-0-8108-7410-7

FORBIDDEN MUSIC
The Jewish Composers Banned by the Nazis
by Michael Haas
Yale University Press, 2013 | 376 pp.
ISBN 978-0-300-20535-0 |
eBook 978-0-300-15431-3

MUSIC OF EXILE
The Untold Story of the Composers Who Fled Hitler
by Michael Haas
Yale University Press, 2023 | 416 pp.
ISBN 978-0-300-26650-4 |
eBook 978-0-300-27460-8
Contains a comprehensive bibliography

EDA

The label, founded in 1990 under the name of Edition Abseits, has brought many a musical fringe area to the attention of an increasingly attentive community of listeners during the years of its existence, and is involved in the discussion about 'repressed music' with highly acclaimed first recordings. The website contains not only the complete catalogue, but also numerous audio samples and the complete, comprehensively researched booklet texts – an extensive pool of information on composers, performers and works.
eda-records.com

Boosey & Hawkes Music Publishers Limited
Aldwych House
71–91 Aldwych
London WC2B 4HN
UK
+42 (0)20 7054 7200
composers.uk@boosey.com

Boosey & Hawkes
250 West 57th St, Floor 6
New York, NY 10107
USA
+1 (0)212 358 5300
composers.us@boosey.com

Boosey & Hawkes Bote & Bock GmbH
Musikverlag Hans Sikorski GmbH
Oranienstraße 164
10969 Berlin
GERMANY
+49 30 2500 13-0
composers.germany@boosey.com

Editorial: Frank Harders-Wuthenow, Jens Luckwaldt
Work notes: Jens Luckwaldt, Helmut Peters, Isabel Schubert
English translations: Karen Tiedtke, Berlin
Design & layout: Goscha Nowak, Berlin

Composers and works published by Boosey & Hawkes | Sikorski, provided the flow of the text is not disturbed, are emphasised **in bold** in the essays.

Image copyrights: cover: AdobeStock / Maximilian D. | p. 2: Zentralbibliothek Zürich | p. 3 top: John Reizenstein archive | p. 3 bottom: The Hans Gál Society | pp. 4 top, 29 bottom, 36 top, 41 top, 44: Boosey & Hawkes archive | p. 4 bottom: Derek Goldfoot | pp. 5 top, 26: Camilla Jessel | pp. 5 bottom, 37: Karl Forster | p. 6 top: Jesús Alcántara | p. 6 bottom: Erich Auerbach | pp. 9, 45 top: Akademie der Künste Berlin archive | pp. 12, 14 top: Lebrecht Music Arts / Bridgeman Images | p. 13: Dan Bale / BBC Hulton Picture Library, taken from Vicente García-Márquez: *The Ballets Russes*, Knopf 1990 | pp. 14 bottom, 15 top: David Green archive | p. 15 bottom: Stephan Walzl | p. 16 top: Smith archive / Alamy Stock Foto | p. 16 bottom: Iko Freese / drama-berlin.de | p. 17: Berrini Films | p. 20: Olga Rakhalskaya / Tommy Persson archive | p. 21 top: Monika Rittershaus | pp. 21 bottom, 23: Sikorski archive | pp. 22 top, 22 bottom, 35 bottom: Wikimedia Commons | pp. 27, 42 bottom: Peter Kreitmeir archive | p. 28: Braunfels-Bruse estate | p. 29 top: Erna Stoll | p. 30 top: Archiv der Gesellschaft der Musikfreunde in Wien | p. 30 bottom: Maurice Korbel | p. 31: Florian Gärtner | p. 33: Gjon Mili / thomasdehartmannproject.com | p. 34: Cinematic / Alamy Stock Foto | p. 35 top: Andrzej Szpilman archive | p. 36 bottom: André Laks archive | p. 40: Czech Music Foundation | p. 41 bottom: Hanuš Weber archive | p. 42 top: Jewish Museum Prague | p. 43: Nasser Hashemi | p. 45 bottom: Kolja Lessing archive

June 2025

BOOSEY & HAWKES | SIKORSKI
A CONCORD COMPANY

www.boosey.com


BOOSEY & HAWKES | SIKORSKI