



**RCM**  
LONDON

# Singing a Song in a Foreign Land

a celebration of music  
by émigré composers

Symposium

21-23 February 2014

**LEO BAECK**  
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# Singing a Song in a Foreign Land: Symposium Schedule

## FRIDAY 21 FEBRUARY

- 10.00am **Welcome by Colin Lawson, RCM Director**  
**Introduction by Norbert Meyn**, project curator & Volker Ahmels, coordinator of the EU funded ESTHER project
- 10.30-11.30am **Session 1. Chair: Norbert Meyn (RCM)**  
Singing a Song in a Foreign Land: The cultural impact on Britain of the “Hitler Émigrés”  
*Daniel Snowman (Institute of Historical Research, University of London)*
- 11.30am **Tea & Coffee**
- 12.00-1.30pm **Session 2. Chair: Amanda Glauert (RCM)**  
From somebody to nobody overnight – Berthold Goldschmidt’s battle for recognition  
*Bernard Keffe*  
  
The Shock of Exile: Hans Keller – the re-making of a Viennese musician  
*Alison Garnham (King’s College, London)*  
  
Keeping Memories Alive: The story of Anita Lasker-Wallfisch and Peter Wallfisch  
*Volker Ahmels (Festival Verfemte Musik Schwerin) talks to Anita Lasker-Wallfisch*
- 1.30pm **Lunch**
- 2.30-4.00pm **Session 3. Chair: Daniel Snowman**  
Xenophobia and protectionism: attitudes to the arrival of Austro-German refugee musicians in the UK during the 1930s  
*Erik Levi (Royal Holloway)*  
  
Elena Gerhardt (1883-1961) – the extraordinary emigration of the Lieder-singer from Leipzig  
*Jutta Raab Hansen*  
  
“Productive as I never was before”: Robert Kahn in England  
*Steffen Fahl*
- 4.00pm **Tea & Coffee**
- 4.30-5.30pm **Session 4. Chair: Daniel Wildmann (Leo Baeck Institute London)**  
Panel discussion 1: The ESTHER project and telling stories of emigration  
*Eva Fox-Gál, Georges Zeisel, Bettina Sadoux, Gerold Gruber and Volker Ahmels*

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## Concert: Émigré Salon

7.30pm | Parry Rooms

**Franz Reizenstein** *Oboe Sonatina op 11*  
**Franz Reizenstein** *Variations on the Lambeth Walk*  
**Egon Wellesz** *Zwei Stücke for clarinet and piano op 34*  
**Robert Kahn** *Diary in Music for solo piano (selections)*  
*Lieder* by **Wellesz, Kahn, Karl Rankl** and **Joseph Horowitz**

It is said that after the war one could get a really good Viennese coffee in what the bus conductors in North London called “Finchleystraße”. Émigrés brought their culture with them to wherever they settled, and that included Salon evenings with Lieder and chamber music. This evening’s programme features a number of pieces that might have been heard during these informal gatherings.

**Free but tickets required**

# Singing a Song in a Foreign Land: Symposium Schedule

## SATURDAY 22 FEBRUARY

- 10.30-11.30am**     **Session 5. Chair: Amanda Glauert (Royal College of Music)**  
Émigrés back in their homeland: stories from the Spanish Republican exile  
*Eva Moreda Rodríguez (University of Glasgow)*
- Japan – A Most Unlikely Haven for Jewish Musicians 1933-1945  
*Meron Medzini (The Hebrew University of Jerusalem)* read by *Katy Hamilton (RCM)*
- Singing and Song and composing Art Music in Eretz Israel  
*Galia Duchin-Arieli (The Hebrew University of Jerusalem)*
- 11.30am**            **Tea & Coffee**
- 12.00-1.30pm**     **Session 6. Chair: Katy Hamilton (RCM)**  
“I’m feeling like a cosmopolitan” – Cases of Emigration and Remigration in  
Mischa Spoliansky’s life and work  
*Carolin Stahrenberg (University of Innsbruck)*
- Echoless? Emigre musicians in Canada and U.S.  
*Philip Headlam (RCM)*
- “Da wär’s halt gut, wenn man Englisch könnt!” - Robert Gilbert, Hermann Leopoldi and  
several languages between Exile and Return  
*Joachim Schlör (University of Southampton)*
- 1.30pm**             **Lunch**
- 2.30-3.30pm**     **Session 7. Chair: Philip Headlam (RCM)**  
Ferdinand Rauter - a musical missionary  
*Gerold Gruber (Universität für Musik und Darstellende Kunst Wien)*
- The Amadeus Quartet  
*Norbert Meyn (RCM)* talks to cellist *Martin Lovett* about the Amadeus Quartet
- 3.30pm**             **Tea & Coffee**
- 4.00-5.30pm**     **Session 8. Chair: Simon May (King’s College London) & Norbert Meyn (RCM)**  
Panel discussion 2: Musical émigrés in London  
*Andrea Rauter, Joseph Horovitz, Bernard Keeffe and John Reizenstein*

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## Gala Concert: The Watchman’s Report

7.30pm | Amaryllis Fleming Concert Hall

**Robert Kahn** *Trio in G minor op 45 for clarinet, piano and cello*

**Joseph Horovitz** *String Quartet no 5*

**Hans Gál** *British Folk Songs*

**Karl Weigl** *The Refugee; The Watchman’s Report*

**Ernst Toch** *Valse for chorus and percussion*

**Hanns Eisler** *The Little Woodbury Songbook*

How do émigré composers react to finding themselves in a strange land? Do they embrace the culture of their new home? Are they overcome with nostalgia for the land of their birth?

**Stephen Johns** and the acclaimed **Royal College of Music Chamber Choir** join forces with leading instrumentalists for a gala concert which includes various responses to exile.

**Tickets: £5**

# Singing a Song in a Foreign Land: Symposium Schedule

## SUNDAY 23 FEBRUARY

- 10.30-11.30am **Session 9. Chair: Norbert Meyn (RCM)**  
“Do the thing properly”: the early beginnings of the Glyndebourne Festival Opera  
*Julia Aries (Glyndebourne Festival Opera)*  
  
Stars, Sterne and Stelle  
Leo Black in conversation with *Katy Hamilton (RCM)*
- 11.30am **Tea & Coffee**
- 12.00-1.30pm **Session 10. Chair: Stephen Johns (RCM)**  
Panel discussion 3: What next? Learning from the émigré experience  
*Sir John Tooley, Elisabeth Kögler, Daniel Snowman and Norbert Meyn*
- 1.30pm **Lunch & Depart**

FRIDAY 21 FEBRUARY

## Session 1

### **Singing a Song in a Foreign Land: The cultural impact on Britain of the “Hitler Émigrés”**

*Daniel Snowman, Institute of Historical Research, University of London*

The Penguin Pool at London Zoo, the Glyndebourne and Edinburgh Festivals, the art publishers Phaidon and Thames & Hudson, the cartoon character “Supermac”, Pevsner’s Buildings of England, the film *The Red Shoes*, the music of the Amadeus Quartet and the later compositions of Gál, Goldschmidt, Seiber and Wellesz: all were produced by émigrés from Central Europe who, escaping the shadow of Nazism, found refuge in Britain. Their collective talent was enormous and their influence far in excess of their numbers.

But what was the nature of that influence - and what did the émigrés bring to Britain of their continental legacy? What resulted when people schooled in the high culture of pre-Hitlerian *Mitteleuropa* (Expressionist art, Bauhaus architecture, Schoenbergian Modernism etc) began to mix their labours with the rather different world of Bloomsbury, Garden Cities, John Reith’s BBC and the pastoralism of Vaughan Williams?

## Session 2

### **From somebody to nobody overnight – Berthold Goldschmidt’s battle for recognition**

*Bernard Keeffe*

In 1932, on the brink of national success with his opera, *Der gewaltige Hahnrei* scheduled for production in Berlin, Goldschmidt lost his job at the Städtische Oper, his opera was banned and any prospect of a career in Germany was ended. When he emigrated to England in 1935 he was given a 6-month visa and forbidden to work. He had to wait until 1951 for any hope of resuming his career as a composer. In that year he won first prize in The Festival of Britain opera competition with *Beatrice Cenci*, but no opera company showed any interest in staging it. He was already becoming known as a conductor after taking over the baton for the production of Verdi’s *Macbeth* at the first Edinburgh Festival in 1947 when George Szell, overnight, walked out. He was often engaged by the BBC as conductor, but his music was forgotten. In despair, he gave up composition until a remarkable revival brought international recognition in the last years of his life.

### **The Shock of Exile: Hans Keller – the re-making of a Viennese musician**

*Alison Garnham, King’s College, London*

Hans Keller, who came to London from Vienna in 1938, was one of the most influential of the many German and Austrian émigrés who enriched British musical life after the war. He became the most brilliant and original music critic of his day, helping shape a whole generation of musicians through his writing, his teaching, and his work for the BBC, whose staff he joined in 1959, after which his distinctive Viennese voice became an instantly recognisable part of our musical landscape.

When Keller first became well known, at the end of the 1940s, it was naturally assumed by his English colleagues that most of his insights – so different from their own received opinion – had been brought wholesale from Vienna. But in fact his enforced change of language and culture at the age of 19 had altered him profoundly, and his first decade in England had been one of deep self-examination and reinvention. Though his writing was founded to a great extent on two giants of the modern Viennese landscape – Freud and Schoenberg – his personal discovery of their work had taken place only in England and with the help of English collaborators. Furthermore, it was his encounter with English musicians – specifically Benjamin Britten – that caused him to start writing about music in the first place.

This paper examines the intellectual effect of the shock of exile on Keller – and also considers parallels with Britten, whose own wartime exile in America had likewise caused a fundamental redefinition of his relationship with his musical homeland.

FRIDAY 21 FEBRUARY

## Session 2

### **Keeping Memories Alive: The story of Anita Lasker-Wallfisch and Peter Wallfisch**

*Volker Ahmels, Festival Verfermte Musik Schwerin talks to Anita Lasker-Wallfisch*

Anita Lasker Wallfisch (born 1925) survived the Auschwitz concentration camp by playing cello in the camp orchestra. She speaks about her life and work and about of her husband, the pianist and former RCM professor Peter Wallfisch with Volker Ahmels, coordinator of the ESTHER project.

## Session 3

### **Xenophobia and protectionism: attitudes to the arrival of Austro-German refugee musicians in the UK during the 1930s**

*Erik Levi, Royal Holloway*

For centuries Britain had welcomed and openly embraced foreign influence in the evolution of its own musical life. This situation was to change in the years before the First World War when a more insular and isolationist attitude towards musical developments on the continent began to set in – a pattern that was surely exacerbated by the financial uncertainties that followed the Depression. Given this background, it is little wonder that influential sections of the British musical establishment reacted with a mixture of caution, scepticism and hostility towards the influx of professional musicians from Central Europe who reached these shores after 1933 as a result of Nazi persecution.

Through an examination of writings in the musical press, this paper will attempt to demonstrate to what extent positions of insularity and insecurity were either modified or became even more entrenched in the wake of increased emigration throughout the 1930s. It will also examine the varying degrees of success with which émigrés managed to counteract such problems and establish a reputation for themselves, sometimes in the most difficult circumstances.

### **Elena Gerhardt (1883-1961) - the extraordinary emigration of the Lieder-singer from Leipzig**

*Jutta Raab Hansen*

It was the start of her young career when the conductor Arthur Nikisch accompanied the German lieder singer and mezzo soprano Elena Gerhardt (1883-1961) at both the Bechstein (now Wigmore) and The Royal Albert Hall in 1906 and 1907.

The young singer was overwhelmed by the kindness and knowledge of the British concert goers who applauded her approach to singing Lieder by Beethoven, Schubert, Schumann, Hugo Wolf and Richard Strauss. Year by year she was booked during the concert seasons in London and New York and travelled widely throughout Europe.

Then for two times her life and profession should be completely derailed by politics and wars. After the Nazis came to power she made London her home in 1934. Unlike many other German musician-refugees during this time she was able to give concerts, and she taught at Guildhall School of Music and privately. During WWII, when the German language was strictly forbidden at the BBC, the famous pianist Myra Hess invited and accompanied her, now an enemy alien, to sing German Lieder at the National Gallery Concerts. Others, about 250 musician-refugees from Germany and Austria, weren't as lucky as Elena. Happy to be saved in England they weren't allowed to work, yet some of them taught privately. But fifty years after the war British musicians and musicologists started looking back, valuing the way they were taught singing and playing by foreigners like Elena, Maria Lidka, Paul Hamburger, Suzanne Rozsa, Max Kowalski, Max Rostal and others.

FRIDAY 21 FEBRUARY

## Session 3

### **“Productive as I never was before”: Robert Kahn in England**

*Steffen Fahl*

When Germany became “Hitlerdeutschland”, Robert Kahn had had already a long and rich career as composer, chamber musician and professor. Since his first contact with Johannes Brahms, Clara Schumann and Joseph Joachim, when Kahn was about 20 years old, he was constantly active and well esteemed in the public musical life of his time. This beautiful musical life ended 1933. Like many others, Kahn lost in a short time all the possibilities of public activity for which nearly all his music was written. He himself was most astonished at what happened in reaction to this nearly complete breakdown of his former musical life. He played Bach and began to compose in more than 15 years mostly in his British exile one of the presumably largest and richest composition ever written. The nearly 1200 piano pieces of his “Tagebuch in Tönen” (Diary in tones). Apart from a little excerpt of 29 Pieces this enormous composition only exists in manuscript, still waiting for a considerable amount of research and editorial work, to make it known and accessible, being an incomparable example of musical survival in the darkest times of the 20th century. This paper will provide a first introduction to this universe of music that Kahn brought to live, which presumably was also a good reason for himself and his wife to survive.

## Session 4

### **Panel Discussion 1: The ESTHER project and telling stories of emigration**

*Eva Fox-Gál, Georges Zeisel, Bettina Sadoux, Gerold Gruber, and Volker Ahmels*

The ESTHER project brings together organisations in 5 different European nations, all staging varying projects about the holocaust and its effect on music and culture. Daniel Wildmann (Leo Baeck Institute London) talks to representatives of some of these partner organisations about their experiences so far. Volker Ahmels will speak about the Festival für Verfemte Musik in Schwerin, Georges Zeisel and Bettina Sadoux will speak about their upcoming exhibition about the composer Alexandre Tansman in Paris, and Gerold Gruber will discuss his work with *exil.arte* in Vienna. Eva Fox-Gál, daughter of the composer Hans Gál, who was featured by the ESTHER project with an exhibition in several countries (now also in London), will add her perspective and speak about her tireless and highly successful efforts to revive her father’s music.

SATURDAY 22 FEBRUARY

## Session 5

### **Émigrés back in their homeland: stories from the Spanish Republican exile**

*Eva Moreda Rodriguez, University of Glasgow*

We often assume exile to be a divide, a discontinuity or an anomaly by which an individual's ties with his or her homeland are forever severed, and hence the only possible relationship of the exile with the said homeland is nostalgia. The stories of some composers who left Spain fleeing the Franco regime in the late 1930s provide, however, fascinating and diverse insights into the possibilities which composers had available or found for themselves to contribute to Spanish cultural life from exile; they also illustrate the composers' agency and attitudes towards this range of possibilities. In this paper, I examine four case studies from the Spanish Republican exile which show how émigré composers tried to re-establish a presence in Spain for different reasons, through different channels and with different results: whereas Julián Bautista and Roberto Gerhard got involved in music-making in Spain at a relatively early stage in the regime through atypical channels (music making in the provinces and musicology, respectively), they soon grew uninterested and preferred to focus on the options open to them in their host countries; Adolfo Salazar, on the other hand, who had famously acted as a mentor for young composers before the Civil War, was able to adopt this role again through his correspondence with Luis García-Abrines; whereas Salvador Bacarisse explicitly thought of establishing a presence in Spain in terms of 're-conquering lost ground' and enlisted the help of a number of prominent Spanish performers in the process.

### **Japan – A Most Unlikely Haven for Jewish Musicians 1933-1945**

*Meron Medzini, The Hebrew University of Jerusalem*

Since the opening of Japan in the mid nineteenth century, many Japanese became fascinated with Western music. In the 1930's Japan was already a major market for Western made classical music records. Japanese orchestras sought conductors and performers irrespective of their nationality or religion. The inaugural concert of the Tokyo Symphony orchestra in 1923 was conducted by a Russian Jewish musician named Jacques Gershowitz. A number of world famous Jewish musicians performed in Japan in the late 1920's, among them were Mischa Elman, Leopold Godowsky, Jascha Heifetz and Mischa Levitsky. In the 1930's some well known Jewish musicians were invited to Japan to teach at the Tokyo University of Fine Arts and Music. They included conductor Klaus Pringsheim, violinist Alexander Mogilevsky, pianist Leo Sirota, soprano Margaret Netzke-Loewe. The most famous Jewish teacher was pianist Leonid Kreutzer who was dismissed by the Nazis from his post at the Berlin Music University in 1933. Also dismissed in that year was Krakow born conductor Joseph Rosenstock. He was invited to conduct the Tokyo Symphony Orchestra in 1936 and remained in Japan until the end of the war in spite of German demands to dismiss him. Two additional musicians who found haven in Japan were Lydia and Constantin Shapiro. They all survived the war intact, partly because they held German, Austrian and Russian passports, then considered friendly countries by Japan, and partly because the relevant Japanese authorities liked what they were doing in music education in that country and usually ignored the German Embassy in Tokyo demands that they be dismissed. Germany also asked Japan not to sell music recorded by Jewish musicians, which meant much of the repertory. Japan ignored those demands as well. Some of the Jewish musicians were put in detention near Tokyo in the last few months of the war, mainly because Tokyo being bombarded daily and in ruins could no longer use their services. Otherwise they were not harmed.

SATURDAY 22 FEBRUARY

## Session 5

### **Singing and Song and composing Art Music in Eretz Israel**

*Galia Duchin-Arieli, The Hebrew University of Jerusalem*

During the first half of the twentieth century, tens of thousands of Jews emigrated from Europe to Eretz Israel. These immigrants arrived from different countries and cultures, seeking to settle in the Jewish homeland, to build their lives there and to shape a new identity for themselves as Israelis. This paper will focus on the aesthetic processes which formed part of the process of shaping the Jewish-Israeli identity in the 20th century.

In particular, the paper aims to illuminate the complex situation of Israeli-Jewish artists – many of whom emigrated (either voluntarily or forcibly) from Europe to Israel – who took part in shaping this collective identity. These artists' need to maintain the European traditions, on which they were raised, clashed with their need to move away from these traditions, and give expression to local elements of their new homeland, introducing Eastern and distinctly Jewish and Israeli elements into their artworks. They also felt a need to confront the traumatic memory of the Holocaust – which, in many cases, impacted directly on their lives – a need which clashed with the sense that no aesthetic response to this trauma can ever be adequate. In this paper, I will illustrate some manifestations of the unique artistic syntax which arose in music and in the visual arts (there was partial overlap between the two media, both in trends and in artistic approaches) in response to these conflicting demands.

The paper will focus on three composers: Paul Ben-Haim; Josef Tal; Oedoen Partos and three painters: Nahum Gutmann; Joseph Zaritsky; Mordecai Ardon.

The paper will conclude with more recent examples, demonstrating that these trends still echo in the work of contemporary Israeli artists. These artists continue to confront the tension between personal artistic identity and collective identity, raising such questions as: What does my identity consist of? Does it consist solely of my identity as an artist? In what sense am I an Israeli artist? In what sense am I a Jewish artist?

## Session 6

### **"I'm feeling like a cosmopolitan" –Cases of Emigration and Remigration in Mischa Spoliansky's life & work**

*Carolin Stahrenberg, University of Innsbruck*

"How would you describe yourself? What is your native language and what is your homeland [Heimat]?", Russian-German-British composer Mischa Spoliansky was asked in an interview. His answer was less complicated as one would expect, considering that he emigrated two times in life: "I'm feeling like a cosmopolitan – I always did and I always wished to".

Topics of migration, of settlement, homeland and neighborhood, were not only central for Mischa Spoliansky's life. For his first collaborative work in Germany after he had fled the Nazis, the Musical Katharina Knie (1957), he chose a theatre-play by Carl Zuckmayer as a template, which was based on a circus story, dealing with questions of vagrant life and settledness. Facing a German audience of the 1950s, the plot can also be read as a statement of the émigré musician against a Nazi "blood and soil doctrine", and for a new understanding of the term "Heimat", beyond nation-bound concepts.

By trying to introduce the German public to the Musical, Spoliansky even tried to transfer a form of popular theatre from his new home, London, to his old country. Facing a whole bundle of Anti-American attitudes in the German post-war public, this failed completely, which is proven by critical reception as well as by pre-premiere discussions with his collaborators from Germany.

SATURDAY 22 FEBRUARY

## Session 6

### **Echoless? Emigre musicians in Canada and U.S.**

*Philip Headlam, Royal College of Music*

“Echoless” is how Ernst Krenek described the dispiriting and sombre experience of émigré composers in the United States in 1959. The word encapsulates the vastness of the land but also the failure of their music to resonate.

But is this true? More time has passed and their lives, work and contribution can be assessed more objectively. This paper traces the often circuitous journey of émigré musicians to North America, what they found there and what they did when they arrived. With particular focus on émigrés to Canada and their influence on music performance and education, many of whom the speaker knew, a conclusion less bleak than Krenek’s can perhaps now be ascertained.

### **“Da wär’s halt gut, wenn man Englisch könnt!” -**

#### **Robert Gilbert, Hermann Leopoldi and several languages between Exile and Return**

*Joachim Schlör, University of Southampton*

Robert Gilbert (b. Robert David Winterfeld, 1899-1978) was one of Germany’s most successful writers of popular songs, many of them made famous by operettas and movies in the late years of the Weimar Republic (“Ein Freund, ein guter Freund”; “Liebling, mein Herz läßt Dich grüßen”; “Was kann der Sigismund dafür?”). In 1933, Gilbert emigrated to Vienna and later moved on to Paris, 1938, and New York, 1939. After his return to Europe in 1951, Gilbert started a second, again very successful career as translator of American Musical Comedies, from “My Fair Lady” (1951) via “Oklahoma” or “Annie Get Your Gun” to “Cabaret” (1970). During his years in New York, he acquired the English language he needed for this new activity. Recently discovered documents – manuscripts donated to the Vienna City Library by the Leopoldi family – give an insight into the transitory workshop and in to the condition of exile: Gilbert, together with the Viennese piano artist Hermann Leopoldi (1899-1959), produced ca. 80 songs, many of which are written in a mixture of German and English and make language (problems) their subject.

The paper will introduce Gilbert’s and Leopoldi’s lives and works, discuss their cultural situation in exile, and present an analysis of one of their songs: “Da wär’s halt gut, wenn man Englisch könnt”, a song that reflects the refugee experience between countries, identities, and languages.

SATURDAY 22 FEBRUARY

## Session 7

### **Ferdinand Rauter - a musical missionary**

*Gerold Gruber, Universität für Musik und Darstellende Kunst Wien*

Ferdinand Rauter, born 1902 in Klagenfurt, had many qualities and skills. He was a good pianist and a gifted song accompanist, he studied music and chemistry in Dresden, but it is the musical relationship with Engel Lund, a singer from Iceland - born in 1900 from Danish parents, that is perhaps most memorable about him, and that influenced his thinking and activities. From 1929 the Duo Lund-Rauter toured regularly through Europe, the USA and Canada. In countless concerts they presented their extraordinary programme of international folk songs which were arranged by Rauter and performed in a rather singular manner, with Engel Lund's expressive voice, powerful presence and charismatic appearance. The programme of the Duo was a cosmopolitan and universal collection of international provenance, sung by "Gagga" in the original language, without any accent as the saying goes. The collection also included Yiddish songs, and the Nazis wanted them to omit those songs from their programme. They refused and later decided not to give any more concerts in Germany.

But history provided Rauter with another task for which he will be equally remembered, although this is not due primarily to his musical talent, but rather the considerable "political" skills he demonstrated many times. He was an exceptionally gifted communicator and organiser. Rauter and many of his colleagues and friends found themselves as enemy aliens in internment camps in England in the year 1940, some of them were even shipped to Australia and Canada. After his release from the camp he formed the Austrian Musician's Group in March 1942 and helped the Austrian musicians to get released, and to get jobs, although there was strong opposition to allowing this foreign competition access to paid work in Britain. The group changed its name to Anglo-Austrian Society (the political part) and Anglo-Austrian Music Society (its artistic fraction). The documents and correspondence with Vaughan Williams, John Barbirolli, Imogen Holst, Anna Mahler, Hans Gál, Karl Rankl, Benjamin Britten and others - now in Vienna as a loan from his late widow and daughter - provide us with a great insight into the mind of this musical missionary.

### **The Amadeus Quartet**

*Norbert Meyn, Royal College of Music talks to cellist Martin Lovett*

The Amadeus Quartet, regarded by many as the finest string quartet of the 20th century, was founded in 1947 and disbanded in 1987. It retained its founding members throughout all of its distinguished history. Three of the members, the violinists Norbert Brainin (1923-2005), the violinist Sigmund Nissel (1922-2008) and violist Peter Schidlof (1922-1987) were Jewish émigrés from Austria. Brainin and Schidloff met during internment on the Isle of Man in 1940, where they received a great deal of encouragement from fellow internees. This led to an introduction to the violin teacher Max Rostal, who taught them free of charge during the war and fostered one of the great musical success stories of the century. Norbert Meyn talks to Martin Lovett, the only English member of the quartet, about the remarkable musical and personal lives of his émigré colleagues.

SATURDAY 22 FEBRUARY

## Session 8

### Panel discussion 2: Musical émigrés in London

*Andrea Rauter, Joseph Horovitz, Bernard Keeffe and John Reizenstein*

This session brings together a group of people with close ties to what has been described as the London émigré community during and after WW2. Andrea Rauter, daughter of the composer Ferdinand Rauter, left an indelible mark as the long serving music project manager of the Austrian Cultural Forum, formerly the Austrian Institute, which served as a focus point for the community. Bernard Keeffe, singer, conductor, broadcaster and former intelligence officer, worked closely with many émigrés including Hans Keller, Egon Wellesz, Paul Hamburger and Bernard Goldschmidt, who became his mentor in conducting. John Reizenstein, son of the composer and RCM alumnus Franz Reizenstein, has a highly successful career in finance but still finds time to promote his father's music and make it accessible. The composer Joseph Horovitz, born in Vienna in 1926, came to England with his family in 1938. He has been a professor at the RCM since 1961. This session will be co-hosted by the philosopher Simon May, son of the émigré violinist and former RCM professor Maria Lidka, and will ask the question if there are ways to define the "spirit" of the émigré community.

SUNDAY 23 FEBRUARY

## Session 9

### "Do the thing properly": the early beginnings of the Glyndebourne Festival Opera

*Julia Aries, Glyndebourne Festival Opera*

Glyndebourne Festival Opera was founded by English landowner, John Christie, and his soprano wife, Audrey Mildmay, and opened its doors on the 28th May 1934.

John and Audrey's intentions were two-fold; to stage opera productions which in every way could rank with the best that the European opera houses could offer, and to use the beauty and charm of their setting to inspire something akin to the atmosphere of the great Continental festivals which they had visited. Their success, and their legacy, is legendary. From the very beginning Glyndebourne performances were remarkable for the quality of their musicianship, their design work and stage production, but they could never have done it alone. One of John Christie's great strengths, demonstrated in the running of his various estate businesses, was the ability to find the right person for a job and then to stand back and allow them to get on with it. For his fledgling opera festival, he found the winning team of conductor Fritz Busch and producer Carl Ebert, the Festival's first artistic directors. They brought with them from Europe the high standards which set Glyndebourne apart, and which, over the years, drew on the talents of a wide circle of émigré artists and musicians.

### Stars, Sterne and Stelle

*Leo Black in conversation with Katy Hamilton*

For far longer than his 28 years as a BBC music producer, Chief Producer and Executive Producer, Leo Black was in contact with emigre musicians. The first two, known even before his teens, were a wonderful Italian pianist-composer named Francesco Ticciati (great-grandfather of today's celebrity Robin) and a versatile, vital conductor, Walter Goehr (father of Professor Alexander). Oxford brought contact with Egon Wellesz, and BBC work introduced him to dignitaries like Hans Keller and Paul Hamburger, musicians of the calibre of Lili Kraus or Brainin and Schidlof of the Amadeus. It all added immeasurably to his understanding of music's true nature, though men such as Ralph Vaughan Williams and Edmund Rubbra had told him (the one through his music, the other by his example) that our own country was not short on musical distinction either.

SUNDAY 23 FEBRUARY

## Session 10

### Panel discussion 3: What next? Learning from the émigré experience

*Sir John Tooley, Elisabeth Kögler, Daniel Snowman and Norbert Meyn*

For the final panel discussion we welcome Sir John Tooley, former General Director of the Royal Opera House, Covent Garden. The Covent Garden company, now one of the leading opera companies in the world, was built up after WW2 by its first Music Director, the Austrian émigré Karl Rankl. The discussion, hosted by RCM artistic director Stephen Johns, will look at this and other examples of the benefits of internationalism in music. He will also be joined by Elisabeth Kögler, director of the Austrian Cultural Forum in London, and by Daniel Snowman. Together they will try to look at the bigger picture, and ask what we can learn from the émigré stories we have explored during this symposium.

## ASSOCIATED EXHIBITION

### 4Gál – Music in Exile

20 February – 19 March 2014

The Wiener Library for the Study of the Holocaust and Genocide

*4Gál – Music in Exile* explores the life of Austrian composer Hans Gál, who was forced to emigrate in 1938 from Vienna to England as a result of Nazi persecution.

The exhibition explores Hans Gál's life in four facets: as a teacher, musicologist, private individual and above all as a composer and musician.

It also examines Gál's wartime experiences and his compositional work in Edinburgh both during and after the Second World War.

The exhibition was developed at the Hochschule für Musik Rostock, Germany and also shown at the Festival Verfemte Musik Schwerin and at the Bezirksmuseum Innere Stadt, Vienna.

The Wiener Library for the Study of the Holocaust and Genocide

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[www.wienerlibrary.co.uk](http://www.wienerlibrary.co.uk)

Opening hours: 10.00am to 5.00pm  
(entry fee, no booking required)



Hans Gál

COMING SOON FROM TOCCATA PRESS

## **HANS GÁL: MUSIC BEHIND BARBED WIRE**

**A Diary of Summer 1940**

Written by Hans Gál

Translated by Eva Fox-Gál and Anthony Fox

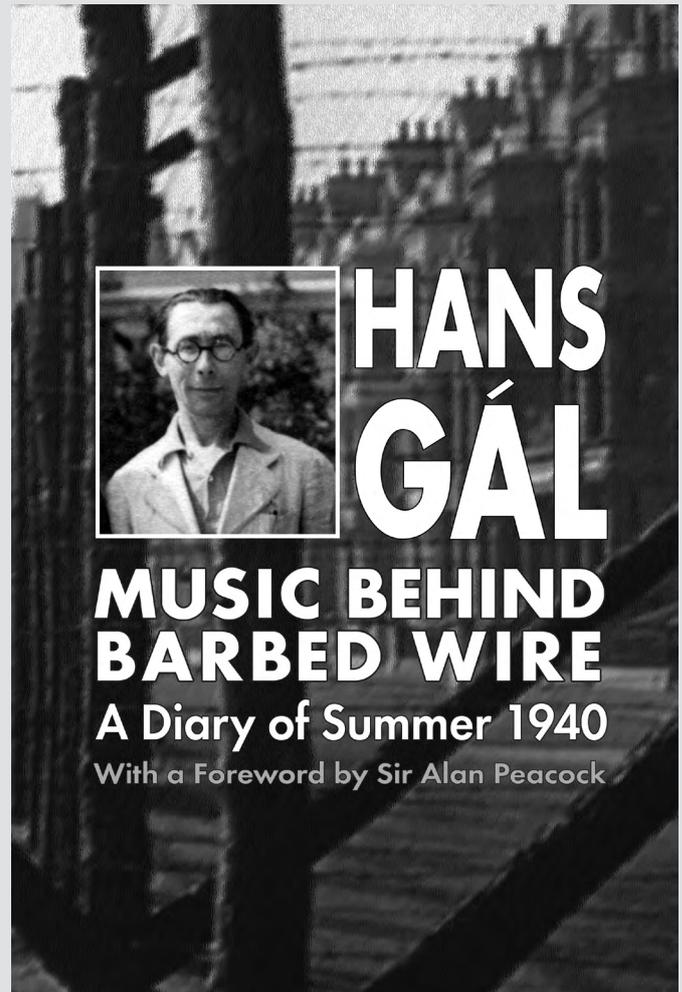
English edition edited by Martin Anderson

Foreword by Sir Alan Peacock

The Austrian composer Hans Gál (1890–1987) was one of many Jewish refugees who fled to Britain from Hitler's Third Reich only to find themselves interned in prison camps in Britain as 'enemy aliens' – the result of Churchill's panic decision to 'collar the lot'. Gál thus spent five months over the summer of 1940 in internment camps – first in Donaldson's Hospital in Edinburgh, then at Huyton, near Liverpool, and finally in the Central Promenade Camp on the Isle of Man. Many of Gál's fellow internees went on, like Gál himself, to become shaping forces in the intellectual life of Britain – but in captivity this colourful parade of characters had to put up with bureaucratic inertia and the indifference of their captors to their undeserved fate.

The diary Gál kept during his captivity vividly describes the difficulties the internees had to overcome to live as normal a life as possible. Gál's contribution, of course, was music, and the CD with this book presents recordings of the Huyton Suite he wrote for two violins and flute (the only instruments available to him), songs from the satirical review *What a Life!* composed on the Isle of Man and the piano suite he drew from it. Introductory chapters by Gál's daughter and by Richard Dove present a biographical survey of Gál's life and career and an examination of British internment policy; the Foreword is by the distinguished economist Sir Alan Peacock, who studied composition with Gál. Together they throw light on one of the more shameful British responses to the threat of Nazi invasion.

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**SINGING A SONG IN A FOREIGN LAND** forms part of Project ESTHER, a collaborative project with four other European institutions, Jeunesse Musicale Schwerin (Germany), Exil Arte Vienna (Austria), Pro Quartet Paris (France) and DUNK Helsinki (Finland), underlining the significance of the holocaust and the subsequent cultural transfer in Europe, caused by an unprecedented wave of emigration for our European culture today.

The project is generously supported by the Culture Programme of the European Union.

[www.esther-europe.eu](http://www.esther-europe.eu)

## EVENTS SO FAR

**WHAT A LIFE! Music by Hans Gál** | September 26 2012 | Amaryllis Fleming Concert Hall, RCM  
Chamber music and a semi-staged performance of the Revue "What a Life!", written in 1940 during internment on the Isle of Man, with Patricia Rozario, soprano.  
Introductory Lecture by Eric Levi – RCM Museum

**WHAT A LIFE! At the Festival Verfemte Musik Schwerin** | September 29 2012 | Germany

**Masterclass: Voice and String Quartet – Musicians in Exile** | April 8 -10 2013 | Paris, France  
Masterclass with Norbert Meyn and Heime Müller at Cité Internationale des Arts

**Concert: Voice and String Quartet – Musicians in Exile** | April 10 2013 | Paris, France  
At the Goethe Institute, organised by ProQuartet

**Masterclass: Voice and String Quartet – Musicians in Exile** | April 22-24 2013 | RCM  
Masterclass with Louis Fima (Pro Quartet Paris)

**Voice and String Quartet, music by Wellesz, Weigl, Toch, Tintner & Greif** | April 24 2013 | Britten Theatre, RCM

**WHAT A LIFE: Concert** | June 25 2013 | London, UK  
A short recital of songs from the Revue by Hans Gál at the German Historical Institute London  
Malcolm Miller, piano and Norbert Meyn, tenor

**WHAT A LIFE: Concert** | 7 November 2013 | Strasbourg, France  
A concert performance of the Revue by Hans Gál with RCM singers and instrumentalists at the Council of Europe, Strasbourg

## ACKNOWLEDGMENTS

Symposium convener and project curator **Norbert Meyn**  
Symposium co-organiser **Dr Katy Hamilton**  
Display from RCM library collections **Dr Peter Horton**

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A huge thank you also goes to the many colleagues across different departments of the RCM for their enthusiasm, professionalism and initiative in supporting this event.



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