

Forbidden Voices

Songs by Jewish composers banned by the Nazis

Judith Sheridan - Voice
Craig Combs - Piano



FRANZ SCHREKER

ACHT LIEDER

1	Wiegenliedchen	2:19
2	Zu späte Reue	1:04
3	Traum	1:18
4	Spuk	1:41
5	Rosentod	2:08
6	Ach, noch so jung... ..	3:10
7	Rosengruss	1:23
8	Lied des Harfenmädchens	1:52

BERTHOLD GOLDSCHMIDT

9	Clouds	2:51
10	Rosenzweig	1:00
11	Nebelweben	2:22

VIKTOR ULLMANN

FÜNF LIEBESLIEDER NACH TEXTEN VON

RICARDA HUCH OP 26

12	1. Wo hast du all die Schönheit hergenommen	2:05
13	2. Am Klavier	2:35
14	3. Sturmlied	2:05
15	4. Wenn je ein Schönes mir zu bilden glückte	2:12
16	5. O schöne Hand	4:09

ERVIN SCHULHOFF

FÜNF GESÄNGE

17	1. Langsam wandle ich dahin	3:36
18	2. Lass mich, da ich glauben will ..	1:02
19	3. Ruhe der Fläche	3:35
20	4. Schmerz der lastend liegt	3:30
21	5. Nun versank der Abend	2:17

ERICH KORNGOLD

UNVERGÄNGLICHKEIT

22	Unvergänglichkeit	2:10
23	Das eilende Bächlein	1:43
24	Das schlafende Kind	2:11
25	Stärker als der Tod	2:00
26	Unvergänglichkeit	2:11

PAVEL HAAS

SEDEM PÍSNÍ V LIDOVÉM TONU OP 18

27	1. Což je víc!	1:08
28	2. Dárek z lásky	2:30
29	3. Krotká holubicka	1:38
30	4. Zrušení slibu	2:37
31	5. Přípoved	1:24
32	6. Slzy a vzdychání	3:01
33	7. Statečný jonák	1:41

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Music in captivity: Race, Identity and Culture in the Third Reich

In writing about the history, the composers and the music of the years of the Third Reich, it is tempting to define the works contained in this collection as “Jewish Music”. They are not Jewish in the way that the folk idiom of Klezmer is Jewish, or the cantorial tradition is Jewish. Many of the composers banned by Hitler were secular Jews, some baptised, some unaware of their Jewish antecedents. Many would not have been considered Jewish by the community. To define this music as Jewish is to comply with the underlying tenants of Hitler’s cultural racism. In reality, the music of these composers is steeped in German romantic musical tradition, and, in the case of the Theresianstadt composers, also in Czech folk culture.

The composers and their works are bound together by the racial policies of the Third Reich, an accident of birth and a common fate - the banning of their compositions, enforced exile or murder, and their subsequent absence from their rightful place in the musical history of this period. This bestows on them a racial distinction which is not empirically evident in the music itself.

This story of the racialisation and politicisation of music represents a remarkable chapter in musical history. What we see during the 1930’s in Germany is the playing out of social and racial tensions on the musical field.

The period of the Weimar Republic immediately following the end of World War I represents a period of cultural innovation, artistic freedom and experimentation. It marks the establishment and flowering of the Berlin Academy which rivalled Paris as the capital of European culture. The end of the war and opening of the borders led to artistic cross-pollination and Berlin attracted many international artists and composers. In addition the cabaret scene of the Weimar Republic encouraged freedom of speech, ideas and social criticism.

For many in the Jewish community this was a time of unprecedented assimilation. They enjoyed financial, professional social and artistic emancipation. Jews had fought proudly in the German forces in 1914-1918 and many were decorated for their service. Jewish musicians represented 2% of all employed in the music industry, but these were among the most prominent instrumentalists, musicologists and composers of the period. Jews were amongst the musical elite at the forefront of stylistic innovation.

In contrast, Hanz Pfizner and Reinhold Zimmermann both advocated a return to traditionalism. Threatened by the progressive ideas of Schönberg and the emerging new musical aesthetic, they perceived themselves to be guardians of traditional German cultural values, and as such, sought to eradicate corrupting influences from German cultural life. In Mozer's "Geschichte der Deutschen Musik" (A History of German Music) and Heuss' revival of Schumann's publication „Zeitschrift für Musik“ (Music Magazine) racism and anti-semitism were given an aura of intellectual and musicological respectability.

This occurred within a context of desperate financial conditions for the average German, social deprivation and unemployment compounded by the loss of national pride resulting from their defeat in 1918. What arose was a fervent emotion-fuelled nationalism and anti-Semitism which, in musical terms was embodied by Wagner, representing all that was pure in race and ideology on the one hand, with the pivotal figure of Mahler - a baptized Jew - representing the perversion and corruption of Jewish influence on the other.

With Hitler's rise to political power, a further dimension was added. Hitler was not musically educated and his taste was defined by nationalistic perceptions; composers he considered to embody the German ideal and those that did not. Furthermore he idolised and idealised Wagner. Thus the cultural policies of the Third Reich were based upon their leader's arbitrary musical tastes. Many non-Jewish composers were also banned and forced into exile, whereas some Jewish artists were spared the severity of the racial laws due to their popularity. In Hitler's opposition to "Kulturbolschewismus" and the establishment of the "Kampfbund für Deutsche Kultur" - the German cultural army - the Nazi's essentially waged war on the fruits of the creative emancipation of the Weimar Republic.

When Hitler came to power in 1933 conditions for all musicians were dire. Even card-carrying Nazi's had difficulty in surviving in a situation symptomatic of the general economic chaos. Unemployment among musicians was twice the national average; in 1936 a typical musician earned less than a blue collar worker and members of the Berlin Philharmonic found their salaries cut by 40%. Richard Strauß in his position heading the Reichsmusikkammer (the Ministry of Music) tried to maintain musical integrity by side-stepping many of Hitler's more extreme mandates, acting as a buffer between the musical community and Hitler's representative Goebbels as head of the Reichskulturkammer (Ministry for the Arts).



On April 7th 1933 Hitler decreed that all Jews be removed from public office. As all musical activity came under State control this meant that all teachers in schools, conservatoires, all arts administrators, concert agents, conductors, singers and orchestral musicians as well as broadcasters, journalists and musicologists, effectively lost their jobs overnight. In a very few months Jews should have been eradicated from all aspects of musical life.

The reality was a little different. Although the less prominent Jewish musicians could be replaced by any number of willing Aryans, the artists of international stature were a different matter. In addition, the protests about the treatment of Jewish musicians in Germany led by such luminaries as Toscanini in the USA meant that the more visible Jewish artists were given some measure of reprieve. On a more practical level, the flagship of Germany in the international community, the

Berlin Philharmonic would have been unable to perform had all the Jews been removed from its ranks. It was given, therefore, two more years to find suitable replacements. What was evident to all from this moment was that a process had been set in motion and that their professional life would not be the same again.

This reprieve for the Jewish musical elite meant that they had the opportunity and often the influence abroad to make arrangements for a secure future in a foreign country. Some including Carl Flesch and the singer Sabine Kalter, were able to return from their countries of exile to perform in Germany until 1936. For the less privileged, options were few. Deprived of their livelihood and with no other means of earning a living, many musicians were reduced to play in pubs and to teach illegally. They would be fined for their activities, and in order to pay the fine, would have to continue to work illegally. Eventually, their passports would be taken from them to prevent them defaulting on their fines thus removing any chance of escape. Ultimately many were rounded up and deported to concentration camps as “asocial non-Aryans”.

The alternative for the 10% who were successful applicants was the Kulturbund für Deutsche Juden - the German Jewish Cultural Society. Created as a propaganda exercise to convince outside observers that generosity and not oppression were the foundation of Hitler's racial policies, the Kulturbund provided a podium whereby Jewish music would be played by Jewish musicians for an exclusively Jewish audience. It also ensured a minimum subsistence level thus avoiding social unrest. The Kulturbund received no state funding and so all members - including the audience - had to pay to join. Music was difficult to come by and excessive hire costs made performance difficult. All programmes were vetted in advance and many concerts cancelled arbitrarily at short notice. It provided many musicians with a living and many composers a platform for their works. The Kulturbund also became an unconscious tool of the Nazis. They knew at key moments where a large number of Jews would be gathered and the lists of members were invaluable. Cultural ghettoisation anticipated physical ghettoisation.

The banning of works by all Jewish composers in 1933 was complimented by the censorship of works that were allowed to be played by Jews. The rules became progressively more severe culminating in a ban on Jews playing Mozart and Beethoven from 1938 and ultimately, no German composers at all.

The banning of compositions by Jews brought its own problems. What of music to texts by Jewish poets? Heine was a Jew, and Mozart's librettist Da Ponte, a half-Jew. Handel set many old-testament stories as oratorios. The supreme irony of Hitler's policy is that the more the Nazi's tried to eradicate all Jewish influence from German culture, the more it discovered how inextricably linked the two were.

With the clearer definition of race in 1935 - the establishment of a pecking order between full-blooded Jews, those of mixed-race, and those with Jewish partners, came much clearer definition of which compositions were unacceptable and musician's lives were restricted even further. On Kristallnacht, the authorized pogroms of November 1938 and the exhibitions in Munich and Düsseldorf of "Entartete Kunst" - usually translated as "degenerate art" - in which works of art created by Jews were exhibited and ridiculed as illustrating all that was corrupt and degenerate in Jewish culture, marked the end phase of Jewish musical life in Germany. From 1941 no further emigration was allowed and all remaining members of the Kulturbund were transported to concentration camps.

The Jewish artists in the Austrian empire were watching events uneasily from their more secure position, enjoying greater artistic freedom until the annexation of Austria in 1938. Till then, although Czech and Austrian Jews were unable to work in Germany, they could maintain a career in their homelands. From 1938 their fates became interlinked and entire musical communities were deported to Theresientstadt.

Gathered into this deserted, decaying fortified former garrison town between the years of 1942 and 1944 was the Czech musical elite. Among the peak number of 58,497 inhabitants - far in excess of the 14,000 for which the camp was originally intended - were composers, instrumentalists, who often had managed to smuggle their instruments into the camp, and musicologists who, between them, created an unprecedented cultural life. At first rehearsals and concerts took place in secret, but when the authorities became aware of the enormous propaganda opportunity afforded by the establishment of a flourishing musical life in a concentration camp, musical activity was encouraged. Composers and instrumentalists were exempted from the hard labour suffered by their fellow prisoners. Ironically, these artists enjoyed the time and freedom to compose and perform free from the usual material imperatives which previously had often

hampered their creativity. The circumstances under which they lived and worked were as extraordinary as the performances that were created. Operas were written and performed, solo and chamber works. Piano recitals were given from scores written down from memory. Several choirs were established and performances of new and established works given from music smuggled into the camp. Even jazz and social satire performed in cabaret shows thrived in the camp. The incredible flowering of music in Theresienstadt represents the final outbreath of a dying musical community. The gift this brought to the inmates of Theresienstadt was incalculable. In the words of Zuzana Podmelova, "Music meant such a lot for us because we felt like human beings again. We didn't feel like animals... For moments to forget; for half an hour. to forget. We could cry there, we could be happy there. We could remember and we could hope..." Only days after the infamous propaganda film made for the Red Cross inspection in 1944, massive transportation to Auschwitz destroyed the musical life of the camp.

"Culture in Terezin taught me one thing - you can learn from history. In this case you can learn that the human spirit, if you keep it at peak activity, can help you survive." In his words, Herbert Mandel, a violinist and survivor of Theresienstadt perhaps sums up the true value of the lessons to be drawn from the consequences of Hitler's cultural policy. In his attempt to separate cultural identity - German from Jewish, to eradicate progressive trends - the suppression of musical innovation, to eliminate a race - the death camps, Hitler achieved the opposite. He proved how inextricably linked people are through their cultural identity, through their music; how suppression of innovation leads only to greater creativity and that the attempt at racial genocide leads to the strengthening of racial identity and the triumph of the human spirit. Although experienced by the Jewish musical community in 1930 - 1945 in the countries of the Third Reich, this is a universal truth common to all mankind.

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Franz Schreker

Monaco 23/3/1878 - Berlin 21/3/1934

Franz Schreker was the son of a Hungarian photographer to the Austro-Hungarian Imperial Court whose antecedents were unclear. Schreker himself believed his father to have been Jewish although Franz's mother certainly was not, and Franz himself was brought up a Catholic. Born in Monaco but raised in Austria, the family's move to Vienna following his father's death when Franz was 10 years old, paved the way for his education in the prestigious Vienna Conservatoire. Here he first studied the violin and later, piano and composition from 1893-1900. It was in his last two years of study that Schreker composed the *Acht Lieder* for voice and piano.

Schreker achieved great success in 1908 with the premiere of his ballet "Der Geburtstag der Infantin" and four years later, his first opera "Der Ferne Klang" established him as one of the leading progressive composers of his generation. During the years immediately following World War I, his operas dominated the German stage, and he was the most produced opera composer of his generation second only to Strauß.

His growing reputation as a teacher and the popularity of his operas led to his being called to direct the Musikhochschule in Berlin in 1920. Here he gathered an illustrious teaching staff including Artur Schnabel, Carl Flesch and Paul Hindemith and is considered to be responsible for building the Hochschule into one of the premiere music educational establishments in Europe. His own pupils included the composers Max Brand, Berthold Goldschmidt, Alois Haba and Ernst Krenek and the conductors and performers, Jascha Horenstein, Artur Rodzinski, and Hans Schmidt-Isserstedt.

Although his later works did not achieve the same popularity, Schreker was still at the height of his career when, in 1932 he was forced, due to political pressure, to resign his position at the Hochschule in Berlin, taking up a teaching position in the Prussian Academy. In 1933 when racial laws decreed that he be dismissed



from this position too, he wrote a heart-rending letter to the director of the Academy, Max von Schilling, in which he begged for kind consideration, noting his political ambivalence, his Catholic upbringing, his family's loyalty to the German State, his illustrious career and recognition for his services to his country and his lack of financial stability. He had lost his pension from Vienna when moving to Berlin and the fortune he had earned from his works had become virtually worthless with the economic collapse. Still with a wife and two unemployed sons and his brother to support Schreker was brought to the brink of desperation. He suffered a heart attack shortly afterwards and died just before his 56th birthday.

He did not live to see his music reviled in the "Entartete Kunst" exhibition of 1938 when he was described as "the Magnus Hirschfeld of opera composers. There was no sexual-pathological aberration he would not have set to music". It is possible to discover the roots of this comment in the extraordinary world his operas inhabit. Schreker wrote the libretti himself and they manifested the contemporary trends in literature; naturalism, impressionism and symbolism suffused with a new understanding of mankind brought about by the insight of psychological analysis. The music embodied a tone-world of brilliant colour and imaginative fertility, essentially tonal, coloured by chromaticism and bi-tonal sonorities.

The "Acht Lieder", although early works, show Schreker's versatility, each song reflecting different facets of the composer's skill, creating a sound-world specific to the mood, the spirit and textual nuance of each poem.

Berthold Goldschmidt

Hamburg 18/1/1903 - London 17/10/1996

It is said that Berthold Goldschmidt once remarked that he had been banned twice: once by the Nazis and later by the BBC. One would think an experienced and highly respected composer from Germany would have been welcomed into the British composing fraternity, but on emigrating to England in 1935, Goldschmidt found the reverse to be true.

Born to a music-loving family - his father professed to have attended every performance of each

of Mahler's compositions conducted by the composer - Goldschmidt's musical talent as a pianist and composer was evident from an early age. In 1922 he commenced his studies with Schreker in Berlin and success came early when he won in 1925 the prestigious Mendelssohn Prize. Both Kleiber and Klemperer's interest in staging the winning work's premiere assured Goldschmidt's place at the forefront of German musical consciousness. He collaborated closely with Kleiber at the Berlin Opera, most famously on the premiere of Berg's *Wozzeck*, later transferring to Darmstadt.

The premiere of his first opera "Der Gewaltige Hahnrei" in Mannheim in 1932 was both a critical and popular success and a further production was planned for Berlin thus ensuring his position as one of the country's leading contemporary composers.

This success was shortlived, however, for only a year later he was forced to resign his position in the opera and his compositions were banned. It was after a particularly horrifying interrogation by the Gestapo that Goldschmidt took the opportunity to emigrate.

Work was difficult to find in London in the 1930's and Goldschmidt survived through teaching. He worked for the BBC during the war, compiling music programmes to be broadcast in Europe and then later, for the German Service. After replacing George Szell at short notice at the Edinburgh Festival in 1947 Goldschmidt was able to resurrect his conducting career and he received engagements with many of London's major orchestras, including the premiere of Mahler's 10th Symphony in the version he completed together with Deryck Cooke.

His compositions remained neglected, however. Despite his opera "Beatrice Cenci" winning a prize at the Festival of Britain, Covent Garden refused to stage the work. In 1959 it became clear that Goldschmidt's musical style was at odds with the prevailing taste for atonality and the avante garde and he stopped composing.

There was a sudden rediscovery and resurgence of interest in his music in 1983, led initially by Trinity College, London and further championed by Simon Rattle to whom Goldschmidt was mentor, and a renaissance of his music flourished throughout the decade leading to the Berlin Premiere of "Der Gewaltige Hahnrei" 61 years after it had



been originally scheduled, and the London premiere of “Beatrice Cenci”. More significantly, Goldschmidt resumed composing and his creative discipline and fervour lasted until his death in 1996.

The three songs selected here illustrate the formal succinctness of Goldschmidt’s style. The simplicity and structural rigour enable each poem’s unique voice to be heard, evoking each atmosphere with great clarity. His attitude to composition is best summed up in his own words: “There is always a framework to my compositions, their concept is carefully planned. Before a writer sets about writing a novel, he must know precisely what the main contents and theme of the story will be. In this way, I always have an architecture in mind which, when you listen, can be heard coming through the music...”

Viktor Ullmann

Tesin 1/1/1898 - Auschwitz 18/10/1944

The parents of Viktor Ullmann were assimilated German-Czech Jews who had both converted to Catholicism thus enabling his father to pursue a career in the Austrian army which led to the family’s elevation to the aristocracy.

Ullmann’s schooling took place in Vienna where his love of music and his talent enabled him to study with Arnold Schönberg while still at school. On matriculation, Ullmann volunteered for the army but was granted study leave after serving on the front. He enrolled for law at the Vienna University, while at the same time continuing his studies in form, counterpoint and orchestration with Schönberg. Less than a year later, Ullmann made the decision to move to Prague and to concentrate entirely on his composing career.

In Prague, he came under the mentorship of Alexander von Zemlinsky and worked from 1920-1927 under his tutelage as a conductor in the Prague German Opera Company. He became director of the Usti nad



Labem opera company in 1927 and two years later, Ullmann took up the position of conductor in Zurich. At this time he became acquainted with the philosophical works of Rudolph Steiner, and in 1931 Ullmann established a book shop in Stuttgart dedicated to Steiner's writings.

His music up to this period reflected the atonal aesthetic principles of Schönberg. He was given the Hertzka-Prize from Universal Editions in 1934, for the orchestrated version of the "Schonberg-Variationen". His fascination with Anthroposophy and the alteration this brought to his view of life heralded a new direction in his music in which he embraced traditionalism while at the same time, pushing dissonant harmonies to the boundaries of tonality, achieving balance out of seemingly irreconcilable elements, and forging his own musical language.

The period between 1920 and 1933 saw Ullmann's reputation grow far beyond the Czech borders through Germany as far as London and New York. In 1933, however, Ullmann was forced to leave Germany and he returned to Prague. Despite his pianistic accomplishments, he did not consider a career as a soloist, and so turned to teaching and journalism to supplement his income. During this period he became a close friend of fellow Steiner follower, Alois Haba, joining his Department of Quarter-Tone Music at the Prague Conservatoire.

In 1939, Germany occupied Czechoslovakia and in the same year, Ullmann wrote the Five Love Songs by Ricarda Huch. A passionate outpouring of expressive music, the songs are, on the surface, passionate love songs, yet at a deeper level express the oneness of man with his surroundings and with his deity.

After his transportation to Terezin, Ullmann continued to work as if his life had not changed materially. He composed, taught, wrote articles, performed as an accompanist and organized concert series. The strength of his personal philosophy enabled him to illustrate by example the positive power through which man can overcome inhumanity.

"For me Theresienstadt has been, and remains, an education in form. Previously, when one did not feel the weight and pressure of material life, because modern conveniences - those wonders of civilization - had dispelled them, it was easy to create beautiful forms. Here where matter has to be overcome through form even in daily life, where everything of an artistic nature is the very antithesis of one's environment - here, true mastery lies in seeing, with Schiller, that the secret of the art-work lies in the eradication of matter through form: which is presumably,

indeed, the mission of man altogether; not only of aesthetic man, but also of ethical man.

I have written a fairly large amount of music in Theresienstadt, mainly to satisfy the needs and wishes of conductors, producers, pianists and singers and thus to make provision for the permitted leisure activities within the ghetto. To make a list of this music seems to me as idle as it does to emphasize, for instance, that in Theresienstadt it was impossible to play the piano since there were no instruments. The severe shortage of manuscript paper will surely also be of no interest to future generations. All that I would stress is that Theresienstadt has helped, not hindered, me in my musical work, that we certainly did not sit down by the waters of Babylon and weep, and that our desire for culture was matched by our desire for life; and I am convinced that all those who have striven, in life and in art, to wrest form from resistant matter will bear me out." (From 26 Criticisms of Musical Performances in Theresienstadt).

On 16th October 1944 Ullmann was transported to Auschwitz where he died two days later in the gas chambers.

Erwin Schulhoff

Prague 8/6/1894 - Wulzburg 18/8/1942

In Erwin Schulhoff we find a composer whose political ideology is inseparable from his music. The dramatic course of his life took him from the home of his wealthy Jewish merchant parents, to an encounter with Dvořák who recognised the extraordinary ability of the seven year old pianist and encouraged his studies. He enrolled in the Prague conservatoire in 1904 then moved to Vienna, and in 1908 to Leipzig, finally completing his studies in Cologne in 1918, studying with, among others, Reger and Debussy. He won the coveted Mendelssohn Prize for piano in 1913, and again in 1918 for composition.

In 1916 Schulhoff served on the front as a soldier in the Austrian army, an experience which greatly influenced his political and musical ideology.

In 1919, the year in which the Fünf Gesänge were written, Schulhoff underwent a radical stylistic metamorphosis. Evident in these five songs are the influences of his earlier musical education: the colours and transparent harmonies of French impressionism contrast with the

dark sonorities of post-Wagnerian romanticism. Yet the most modern and innovative element can be found in his preface: “Barlines, time signatures and expression marks are omitted here for the express reason that the freedom of performance should be as unrestricted as possible. I leave everything up to the intuition of the performer. The piano should follow the singer’s voice right down to the slightest nuance. Furthermore these music pieces should be played in entirely veiled and muted harmonies, so that the abstraction of each individual piece’s verbal content can be as expressively conveyed as possible.” In a period in which it was customary for the composer’s every interpretative nuance to be written into the score till it resembled a Picasso painting, Schulhoff’s instructions showed a radical departure from tradition and expectation.



Schulhoff’s propensity for extremes continued throughout his lifetime. After the war, a convinced pacifist and radical socialist, Schulhoff aligned himself with the artists Klee and Grosz and the Dadaists, protesting against the degeneracy of the bourgeoisie and attempting to eradicate from his own work anything he might perceive as having been inherited from his background. Thus he swapped the romantic impressionism of his early works for jazz, folk idioms and the absurd. This propensity for radical departures led him on many occasions to repudiate his own compositions.

Now living in Dresden, convinced by a vision of a political and aesthetic revolution, Schulhoff, through the series “Improving Concerts” featured the contemporary music of Berg, Scriabin, Schönberg and Webern. During this period he worked on his opera “Flammen” a psychoanalytical re-working of the Don Juan story, supporting himself by a punishing performing schedule as a piano soloist throughout Europe.

In 1929 Schulhoff elected to return to Prague where he taught piano, composition and lectured in addition to performing and composing. Two years later, he remodelled himself a “proletarian internationalist” condemned capitalism and embraced communism setting the Communist Manifesto to music in the form of a cantata. His music of this period reflects his preoccupation

with social reform, inspired by his war experiences, the events taking place in Germany, the Slovakia hunger riots and the Spanish civil war. This politicisation of music put Schulhoff out of alignment with his fellow contemporaries and his overt approval of the collapse of the old order taking place throughout Europe further distanced him from Prague society. Hoping to save himself from the Nazis he became a Soviet citizen at the time of the Munich Agreement, but his plans to emigrate there came to nothing and hope of an escape from Hitler's racial purification by that means came to an end when the German army invaded the Soviet Union. Unable from 1933 to continue his international career as a pianist, and renounced as a composer, Schulhoff managed to eke a living by working as a radio pianist and writing under a pseudonym. As both a Jew and a communist, transportation was inevitable and in June 1941 he was transported to Wulzbourn where he died fourteen months later of malnutrition and typhus. The score of his Communist Manifesto was smuggled out of the concentration camp shortly before he died.

In his versatile musical style Schulhoff embraced at different times, late-romanticism, impressionism, expressionism, neo-classicism, jazz and folk idioms. Yet, his "music is not drowned in dreams. Neither decadent lyricism nor outbursts of hysteria occur in it. It is tough, irreconcilable, uncompromising".

Erich Korngold

Brno 29/5/1897 - Hollywood 29/11/1957

Superficially, it would appear that Erich Korngold led a charmed life unaffected by the painful struggles of many of his contemporaries, and yet his career and life were also marked by the Nazi's racial and cultural policies. He was blessed with two composing careers, financial security, powerful friends who ensured the safety of his entire family. His surfeit of talent prompted Strauss to remark "one shudders with awe to realize these compositions were written by a boy" and Puccini to say "the boy has so much talent he could easily give us some and still have enough left for himself". Mahler too pronounced his genius, recommending that he bypass the Music Academy in Vienna as he already had "a deeper understanding of music than most of the teachers

he would encounter". Korngold, however, died frustrated, his music either ignored or ridiculed. Erich Wolfgang Korngold was the son of a powerful Viennese music critic and shared with his namesake a prodigious musical talent. Korngold met Mahler in 1907 and on his advice, studied privately with Zemlinsky. His first major work, a ballet entitled "The Snowman" was premiered at the Vienna Court Opera when he was just 13 receiving some 40 successive productions in the following years.

His collection of "Einfache Lieder" written while still a teenager, which are anything but "simple", illustrate his musical imagination, his composing skill and the depth of his sensitivity to text and emotion all of which lie far beyond the usual capabilities of someone so young. His composing career flourished and the overwhelming success of his opera "Die Tote Stadt" in 1920 assured his place as a leading international composer, the opera being performed not only throughout Germany and but also at the Met in New York.

The lush romanticism of Korngold's style became anachronistic as the century progressed despite the support of musical luminaries Artur Schnabel and Bruno Walter. The trends set by Schönberg, Webern and Berg or even the less radical composers such as Ullmann passed Korngold by, seemingly without any influence. His soaring, beautiful melodic lines, his overblown orchestration and heavy, late-romantic harmonies represented the old order irreconcilable with the new musical aesthetic.



In 1933 Korngold was invited by his friend the impresario Max Reinhardt to arrange Mendelssohn's music for a Hollywood version of "A Midsummer Night's Dream". Although the film was a flop, Korngold's skill as a composer was instantly recognised and more offers of film work followed.

Both Korngold's style and the speed and facility with which he was able to write, arrange and orchestrate made him an ideal composer for the film industry and he received offers from the major studios. Korngold spent the next five years dividing his time between Hollywood and Europe. The racial laws of 1933 in Hitler's Germany did not affect Korngold - with the support of Hollywood behind him,

he simply restricted his European musical activities to Austria. While he was in Hollywood in 1938, Austria was annexed to Germany, and Korngold was advised not to return. With Reinhardt's help, Korngold's entire family was able to emigrate to the USA.

During the war years, Korngold's devoted himself to film music, neglecting the wider classical music community. At the end of the war, however, Korngold attempted to return to the classical podium. He discovered that his music was now so far removed from contemporary taste as to appear ridiculous. Furthermore, he was branded as "just a film composer" and his attempts to return to his European roots were similarly thwarted, Austrian musical society not hiding their contempt for his apparent defection to the salaried ranks of Hollywood. Repeated attempts to revive his career in Austria failed, and he returned to Hollywood where he retired from music. He died in 1957.

"Unvergänglichkeit", written in 1939, illustrates facets of Korngold's vocal style which show the influences of Strauß, Mahler and Wagner yet maintaining distinctive voice of his own. The unusual device of repeating the first song unaltered at the end of the cycle seems to reaffirm a belief in the power of human love to overcome adversity.

Pavel Haas

Brno 21/6/1899 - Auschwitz 17/11/1944

Folk music was at the very heart of Pavel Haas' compositional style. Not only did he feel closely tied to his home town of Brno where he lived until deportation to the Terezin concentration camp, but his studies with Janacek gave him a folk based musical idiom from which his remarkable musical imagination could flourish.

The son of Jewish-Czech merchants, Haas' talent as a composer became evident while still in his teens. He commenced his studies at the Philharmonic Music School interrupting these for two years' national service in the Austrian army. On his return he commenced studies with Janacek. Generally hailed as Janacek's true successor, Haas was able to assimilate his teacher's compositional ideology without either parody or losing his own unique voice. Janacek

encouraged his students in the detailed study of the melodic and harmonic complexities of Moravian folk music as a source of inspiration. These Haas assimilated, drawing also on Czech and Jewish music, jazz rhythms within the framework of classicist techniques associated with Stravinsky, and infused with his own particular wit, irony and exuberance.

Haas' body of work was not extensive as it was only in 1935 that he was able to devote his entire time to composition producing in 1937 his first opera "Der Scharlatan". This was banned in 1938, and not performed again until 1999. In 1939, following Hitler's Nuremberg Laws, Haas became increasingly aware of the political significance for the future of Jews in Hitler's Reich. His answer was to write the Suite for Oboe and Piano, in which he quotes a traditionally Czech theme associated with St Wenceslas; at once a politically nationalistic message to the occupiers and also one of solidarity and hope to his compatriots.



In contrast, the Seven Folk Songs written a year later show nothing of the uncertainty, fear and oppression which haunted the Jewish and Czech communities at that time. They represent the comforting familiarity of folk singing, (although not authentic folk songs), set against vibrant rhythmic counterpoint and rich harmonic textures in the piano. The extended piano parts of virtuoso descriptive passages are as challenging to the performer as they are delightful to the listener.

In 1941 Haas was transported to Terezin, having previously divorced his non-Jewish wife to spare her and their son the fate which he foresaw. The initial shock of his new environment resulted in depression and Haas ceased all musical activity. It was the indomitable spirit of the young composer Gideon Klein who engendered in him the will to continue: Klein, perhaps knowing the implications of the alternative, placed manuscript paper in front of him and begged him to compose. Of the works Haas wrote for the remarkable musical community of Terezin, only three survive. The "Study for Strings" featured in the Nazi propaganda film made for the Red Cross in which Terezin is portrayed as a flourishing Jewish town. Only days later, Haas, most of the orchestra and thousands of others were transported to Auschwitz and perished shortly after in the gas chambers.

Franz Schreker

ACHT LIEDER (1898)

Wiegenliedchen 1

Jul Sturm

Schlafe, mein Liebchen, ich dekke dich zu,
Englein nah'n dir im Traum.

Längst schon gingen Vöglein zur Ruh'
Bargen ihr Köpfchen im Flaum.

Schlafe, mein Liebchen, ich dekke dich zu,
Englein nah'n dir im Traum.

Schlafe die müden Äuglein dir klar,
bis die Sonne dich weckt;

hält die Liebe vor Leid und Gefahr
dich wie mit Flügeln bedeckt.

Schlafe die müden Äuglein dir klar,
bis die Sonne dich weckt.

Zu späte Reue 2

Jul Sturm

Da geht er wieder, der bleiche Knabe,
dem ich die Treue gebrochen habe;
und trägt noch immer, ob es auch bleichte,
am Hut das Röslein, das ich ihm reichte.

Weh', daß ich Schätze um Liebe tauschte,
mit eitlen Flimmer mein Herz berauschte!
Was ist von allem mir treu geblieben,
als sein verschmähtes, verkanntes Lieben.

EIGHT SONGS

Cradle Song

Sleep, my love, I'll cover you up,
Angels will meet you in your dreams.
Already the birds have long been asleep
Covering their heads in down.

Sleep until your tired eyes are cleared
Until the sun wakes you:
May love, which keeps you from trouble
and danger
Shelter you like outspread wings.

Too-late Regret

There he goes again, the pale young man
To whom I was faithless;
He still wears in his hat band, although it
withers, the rose-bud I gave him.

How foolish that I exchanged love for jewels,
That my heart was transfigured by vanity!
The only thing that has remained true from
all this is his twisted, spurned love.

Traum 3

Dora Leen

Mich grüßte erstrahlender Schein,
mich grüßte erblühendes Land,
in Träumen stand ich allein,
dem Schimmer zugewandt.

Aus dunkelndem Tore trat
Die Liebe in leuchtender Pracht
Und wies mir steinigem Pfad,
der führte durch Sturm und Nacht.

Da habe ich still von dem Schein,
mich still von den Blüten gewandt
und ging die Straße von Stein,
die Liebe an der Hand.

Spuk 4

Dora Leen

Im Mondgeflimmer,
im Zauberschimmer
Führen die Elfen den Reigen;
Fernher leise
Fröhliche Weise
Tönen klingende Geigen.

Zur Schenke hin
Mit stürmenden sinn
Eilt der Forstmann
Durch nächtlichen Wald.

Dream

I was greeted by a brilliant light and by a
radiant land
And in my dream I stood alone, facing the
radiance.

Through a dark gate appeared Love, in
shining splendour
And showed me a stony path leading
through storms and darkness.

I turned away from the light and from the
flowers
And strode along the stony path taking Love
by the hand.

Spook

In glittering moonshine, in a haze of magic
The elves lead a dance.
Quietly, in the distance, joyful violins are
playing.

The forester runs stormily through the
woods towards the inn.
At the village dance, the happy throng are
revelling in the candlelight.

Im Dorf bei Tanz
und Kerzenglanz
Jubelnde Freude erschallt.
Sehnsuchtsumstrickt
Ein Mädchen blickt,
vom Tanze die Wangen so rot.
Ein bleich' Gesicht
Im Mondenlicht
Küssen die lachenden elfen zu Tod

Rosentod [5]

Dora Leen

Du rote Rose,
die du in schimmernder Vase
entgegenwelkest dem Tode;
weithin durch das nächtlich stille Gemach
hauchst sterbend du die letzten Düfte,
der Blumenseele Seufzer hin.
Und du vergehst...
Eine in Purpur gewandete Klage,
weil dich nicht Liebe gepflückt,
weil dich nicht Liebe empfang.

A young girl looks longingly, her cheeks red
from dancing.
Outside, a pale face in the moonlight is
kissed to death by the laughing elves!

Rose-Death

You red rose, which, in a shining vase is
fading away towards death;
Throughout the night-hushed rooms you
breathe.
Dying, the last scent of the flower's spirit.
And you pass away in a purple-clothed cry
of anguish;
Because it was not love that plucked you,
nor love that received you.

„Ach, noch so jung ...“ [6]

E Scherenberg

Ach, noch so jung und schon so verblüht,
so weit noch der Weg und die Füße so müd',
in trostloser Wüste auf glühendem Sand
lieg' ich verlassen, bestaubt und verbrannt.

Wie zog ich aus mit jubeldem mut,
das Herz war frisch, der Weg war gut.
Doch jagt ich verlockenden Bildern nach
Und fand nur Täuschung und bittere
Schmach.

Nun lieg' ich hier auf glühendem Sand
In trostloser Wüste, bestaubt und verbrannt
Ach, noch so jung und schon so verblüht
Der Weg noch so weit und die Füße so müd'.

Rosengruss [7]

E Scherenberg

Heimlich durchs Fenster kam er geflogen,
schüchterner Liebe duftiger Gruß;
sieht sich der hoffende Werber betrogen,
sinnende Maid, warum zögert dein Fuß?

Durch des Gemaches verschwiegene Räume
Flutet der Rosen bestrikkender Hauch;
Wiegt dich in süße, berauschende Träume,
wekket den Frühling im Herzen dir auch.

Bald zu den Lippen wirst du ihn heben,
Rosen zu Rosen, o blühende Zeit!

Ach, noch so jung ...

Oh, still so young and already faded,
The road is so long and the feet so weary,
On scorching sand, in a desolate desert
I lie, deserted, dusty and burned.

I set off with my spirit soaring,
My heart was fresh and my pathway good.
But I followed enticing images
And found only disappointment and bitter
humiliation.

So I lie here on scorching sand,
In a desolate desert, dusty and burned.
Oh, still so young and already faded,
The road still so long and the feet so weary.

Rose-Greeting

Secretly it flew through the window,
A fragrant greeting from a shy lover;
Is the hopeful suitor betrayed by the hesitant
footsteps of the sinful girl?

Through the dwelling's quiet rooms
Floats the rose's welcome breath
Bringing sweet, exciting dreams
And awakening spring in your heart.

Soon you will lift it to your lips;
Rose to rose - what blooms!

Aber noch zagst du mit heimlichem Beben;
Ahnst du die Dornen, ahnst du das Leid?

„Lied des Harfenmädchens“ 8

Th Storm

Heute, nur heute bin ich so schön,
morgen, ach, morgen muß alles vergeh'n,
nur diese Stunde bist du noch mein,
sterben, ach, sterben soll ich allein.

BERTHOLD GOLDSCHMIDT

Clouds (1950) 9

Ein Rosenzweig (1933) 10

Christian Morgenstern

Im Süden war's. Zur Nachtzeit.
Eine Gasse.
Ich trat aus deinem Haus
und schloss das Tor
und wandte noch einmal
den Blick empor;
da flog ein Zweig
aus deinem Dachgelasse
und fiel auf's Pflaster,
dass ich rasch mich bückte
und deinen Hauch noch warm

But still you hesitate, trembling secretly:
Do you have a suspicion of the thorns, of
the pain?

The Harpist's Song

Today, only today, am I so beautiful,
Tomorrow, ah, tomorrow everything must
pass,
Only for this hour are you mine,
Alone, ah, alone I must die.

A Rose

It happened in the south ... at night ... in an
alleyway.
I left your house and closed the door.
Then I glanced once more upwards:
A branch flew out of your attic window And
fell onto the cobbles so that I quickly bent
down quickly

vom Munde nahm
der schweren Rosen deren Gruss
den Gram der kurzen Trennung
duftend überbrückte.

Nebelweben (1933) [11]

Christian Morgenstern

Der Nebelweber webt im Wald
ein weisses Hemd für sein Gemahl.
Die steht wie eine Birke schmal
in einem grauen Felsenspalt.
Im Winde schauert leis und bebt
ihr dämmergrünes Lockenlaub
Sie lässt ihr Zittern ihm als Raub.
Der Nebelweber webt und webt...

VIKTOR ULLMANN

FÜNF LIEBESLIEDER NACH TEXTEN VON
RICARDA HUCH OP 26 (1939)

**Wo hast du all die Schönheit
hergenommen [12]**

Wo hast du all die Schönheit hergenommen,
du Liebesangesicht, du Wohlgestalt!
Um dich is alle Welt zu kurz gekommen.
Weil du die Jugend hast, wird alles alt,
weil du das Leben hast, muß alles sterben,

And drank in the breath of roses
Still warm from your lips,
Whose greeting managed to bridge the short
duration
Of our parting in a haze of perfume.

Fog-Weaving

The fog-weaver weaves in the woods
A white shirt for his wife.
She stands like a small birch in the crack of
a grey rock.
Her dusk-green hair shivers and shudders in
the wind.
She leaves her trembling to him as plunder.
The fog-weaver weaves and weaves...

FIVE LOVE SONGS BY RICARDA HUCH

From where do you have your beauty

From where do you have your beauty,
Face of love, beautiful creation?
Around you, the world falls short;
Because you have youth, all else ages;
Because you have life, all else must die;

weil du die Kraft hast, ist die Welt kein
Hort,
Weil du vollkommen bist, ist sie ein
Scherben,
weil du der Himmel bist, gibts keinen dort!

Am Klavier B

Die laß mich hören, alte Töne,
die duften Erinnerungen:
Vergangene Zeit, traurige, schöne,
Silbern Meer, summende Heide.
Rast und Traum auf ewigen Steinen,
vom Himmel umschlungen wir beide,
Fülle des Glücks, verhaltenes Weinen.
Deine Küsse sind so:
Süß wie einst, süßer als einst.
Was du denkst, was du hoffst, was du weinst,
was in Jahren entfloß,
Ungeküßter Küße Glut,
ungestillter Sehnsucht Drang,
Gotterkraft, Jugendblut,
Liebe das Lebenlang.
Überglüht mich heiß,
überfließt mich ganz,
wie von den Bergen
Weiß des Mondes fließt,
fern ferner Sonnenglanz,
durch Nacht versüßt.

Because you have strength, the world is no
refuge;
Because you are perfect, it is incomplete;
Because you are heaven, heaven itself
ceases to exist.

At the Piano

Let me hear the tones of old,
filled with the scent of memory;
Times past; sad, beautiful, the silver ocean,
the humming of the heather;
Resting and dreaming lying on eternal
stones,
embraced by the heavens;
The fullness of joy; held back tears.
Your kisses are like this: as sweet as before;
sweeter!
All your thoughts, all your hopes, all your
tears,
All that has eluded you through the years,
Unkissed passion's kisses; unquenched
longing;
Strength of gods; youth's blood;
A lifelong, eternal love;
Pours hotly over me,
as the moon streams white over the
mountains,
Far from the sun's distant rays,
sweetened by the night.

Sturmlied 14

O Brausen des Meers und Stimme des Sturms
Und Irren im Nebelschwarm!
In Hafens Ruhe,
im schutze des Turms,
wie eng und arm.
Ich will kein Kissen mir unters Haupt,
kein Schreiten auf Teppichen weich;
Hat mir der Sturm auch die Segel geraubt
Da war ich reich!
O herrliche Fahrt im Windeshauch
Hinauf und hinab und zurück!
Nur kämpfend, und unterlieg' ich auch,
ist Leben Glück.

Wenn je ein Schönes mir zu bilden glückte

15

Wenn je ein Schönes mir zu bilden glückte,
war's weil ich hingegeben deinem Wesen,
mit meiner Seele mich in dich verzückte,
und, wie der Winzer nach dem Traubenlesen
erglüht und schwankt in Purpurgest gebadet,
wie Kranke, die nach tiefem Schlaf genesen,
wie ein Geliebter, den ein Gott sich ladet,
ihm teilt an goldnem Tisch des Nektars Blüte,
zurück mir kam mir Harmonie begnadet,
lebendigen Feuers Wogen im Gemüte.

Storm Song

The crashing sea; the storm's voice;
wandering lost in the mist.
How confining and paltry is the harbour's
peace and the lighthouse's shelter!
I want no cushion under my head;
no walking on soft carpets for me!
Even when the storm robbed me of my sails,
I was blessed!
Oh wonderful journey in the battering wind;
up and down and back.
Only when fighting, even when losing, does
life bring joy

Whenever I successfully created something of beauty

Whenever I successfully created something
of beauty, it was because I gave myself
wholly to your being, my soul enchanted by
yours.
And, like the vintner, after tasting the grape,
glows and sways bathed in purple spirit,
Like the sick, healed by a deep sleep, or like
a lover, invited by a god to share with him at
a golden table,
The nectar's blossom, I am blessed with the
return of harmony,
A living fire, cradled in the depths of my
soul.

O schöne Hand 16

O schöne Hand,
Kelch, dessen Duft Musik,
wie Töne schweben geht der,
den du führst,
melodisch wird der Stein,
den du berührst,
wenn sie dich einhüllt,
wird die Luft Musik.
Du tust dich auf,
um Wohllaut zu verschwenden,
der ordnet,
was Gewalt und Wahn verwirren,
und Seelen,
die auf Erden sich verirren,
hinüberlockt,
wo Wunsch und Zweifel enden.
O Hand,
Gebieterin der Töne,
bleib auf diesem Herzen ruhn,
das ruhlos schwingt,
so wandelst du im Frieden sein Verlangen.
Dämonische.
Berühre diesen Leib,
er bebt wie Saiten,
wird ein Meer
und klingt und rauscht empor,
die Sonne zu empfangen.

Lovely hand

Lovely hand, a goblet whose very perfume
is music,
The one you lead, walks like floating tones,
The stones you touch become melody,
The air which enfolds you becomes music.
You open your heart and lavish,
harmonious sounds
Bring order to that which violence and
madness has confused,
And souls which have lost their way
on earth,
You lead to where desire and doubts end.
O hand, commander of tones,
Rest on this heart which beats restlessly
So you can turn its longing into peace.
Touch this demonic body which quivers
like strings, becomes a sea
And ringing, rushes upwards to greet
the sun.

ERWIN SCHULHOFF

FÜNF GESÄNGE (1919)

Dichter unbekannt

1 17

Langsam wandle ich dahin
Wege eines fernen Seins
Unbestimmt ist schwaches Licht
Unbestimmter Sehnsucht, schwerer Luft
Klänge einer Wehmut,
Lied lieberfüllt und nie erreicht
Dünste dunkelschwer und blau aus den Tiefen
steigen
Bis die Sonne gänzlich sinkt.

2 18

Lass mich, da ich glauben will
an deine Schönheit, deiner Augen Sang
kraft dieser Ringe ich mich selber fand
und einst verlor in die Vollendung
nun will ich betteln da du nicht mehr bist
und will zur Menschheit schrei'n,
es gibt nicht Gnade
Gebet Tod ist es und Einsamkeit, ist Friede,
dieses Glück.

FIVE SONGS

Poet Unknown

1

Slowly I travel on
Paths of a distant existence
Undefined is the weak light
More undefined is longing
more laden the air
Sounds of melancholy
A song of unattained love
A dark blue haze rises from the depths
Until the sun sinks completely

2

Let me be, because I wish to believe
In your beauty, the song of your eyes
On the strength of these circles I found
myself
And lost myself in consummation
Now I want to beg because you are no more
And want to scream to humanity
For there is no mercy
Only death and solitude,
Which is peace; is happiness.

3 19

Ruhe der Fläche und Abend ist,
müder Abend
Gleichheit der Seele und grüne Träume,
Awige Frucht des Erlebens,
große Bejahung
Verschwinden der Zeit,
Umarmung des Einst und des Nichts,
Vergessen des Menschseins,
Materie geworden,
sieghafte Ruhe der Fläche, des Blicks.

4 20

Schmerz der lastend liegt
Mit spitzen Fingern tastend nach der Seele
Sucht und krampft,
fragend große Kinderaugen, tief und seltsam
ist dies Ding geschlechtlos, unbewußt
lange ist der Weg der Stunde
unbegrenzt und endlos schwere Wolken
sicher Seelen Blumen duften,
Farben glühen um die Pein zu steigern
Überwach die Nächte schwül und leer.

3

The calm of the wide expanses;
It is evening, weary evening
Parity of the soul and green dreams,
Eternal fruit of experience,
An all-embracing affirmation
Time fades away
Encompassing all and nothing,
Forgetting what it is to be human,
To be made flesh,
The victorious calm expansive horizon.

4

Pain lies irksome
With pointy fingers it gropes for the soul
It searches and convulses,
The questioning eyes of children,
Deep and strange
Is this thing
Asexual, unconscious
The hours are drawn out
Unlimited and interminable are the heavy
clouds
Flowers smell of sick souls,
Colours glow to intensify the pain
Watch over the nights, sultry and hollow.

Nun versank der Abend
 Nacht deckt Erde.
 Einsamkeit ist müde
 Bäume stehen starr im Fluche ihrer Wurzel,
 lassen Gottheit ahnen,
 stumm Ergebenheit
 ahnend will ich dir entgegen hohe Ferne
 ausgeschlossen
 fühlend dich, nur dich
 wühlend leuchtest du im Innern
 unsagbar is Sehnsucht,
 deiner Größe sein!

ERICH KORNGOLD

UNVERGÄNGLICHKEIT (1934)

Eleonore van der Straten

Unvergänglichkeit 22

Deine edlen weissen Hände
 Legen meine Seel' zur Ruh'.
 Wenn sie meinen Scheitel segnen,
 Schliess' ich meine Augen zu
 Und sag' nur leise: Du!
 Und Welten sinken in ein Nichts,
 Die Meere rauschen dumpf und weit;
 Deine edlen weissen Hände
 Sind mir Unvergänglichkeit.

Now evening draws to a close
 Night covers the earth.
 Solitude is weary
 Trees standing rigid in the curse of their roots,
 Permit an inkling of deity,
 Voiceless devotion
 I want to feel you, to approach the soaring
 distances
 With eyes closed
 Sensing you, only you
 You radiate light into the innermost of my
 being
 My desire is inexpressible,
 For the magnitude of your being.

IMMORTALITY

Immortality

Your noble white hands bring my soul
 peace.
 When you stroke my forehead,
 I close my eyes and murmur softly "you",
 And the world disappears
 And the sea crashes faintly in the distance.
 Your noble white hands are, to me, immortal

Das eilende Bächlein [23]

Bächlein, Bächlein, wie du eilen kannst,
Rasch geschäftig, ohne Rast und Ruh'!
Wie du Steinchen mit dir nimmst
Schau' dir gerne zu!

Doch das Bächlein spricht zu mir:

„Siehst du, liebes Kind,
Wie die Welle eilt und rast
Und vorüber rinnt?“

„Jeder Tropfen ist ein Tag,
Jede Welle gleicht dem Jahr
Und du, du stehst am Ufer nur,
Sagst dir still: „es war““.

Das schlafende Kind [24]

Wenn du schläfst, ich segne dich, Kind,
Segne dich in deinen Kissen.
Wenn du lächelst hell im Traum,
Möcht ich fragen: darf ich wissen
Was ein Englein dir jetzt sang?

Doch ich will dich träumen lassen,
nichts ist schöner als der Traum.
Und du sollst auch niemals wissen,
Dass auch das Glück nur ein Traum.

Stärker als der Tod [25]

Nimm meinen schweren Dornenkranz
Aus meinen weissen Haar,
Den Kranz der dunklen Schmerzgedanken.

The Hurrying Brook

Brook, how you can hurry along,
Swiftly, busily without rest or pause!
How you roll the stones along with you,
It gives me pleasure to watch you!

But the brook says to me:
Look my dear child,
Do you see how the waves rush and hurry
And flow away?

Every drop is a day,
Every wave is like a year,
And you just stand on the bank
And say quietly: "it's over!"

The Sleeping Child

When you sleep I bless you my child,
I bless you as you lie on your pillow.
When you smile innocently in a dream
I long to know, to ask what angel just sang to you...

But I will let you dream on,
There is nothing more beautiful than dreams.
And may you never learn
That happiness too, is just a dream.

Stronger than Death

Take the heavy crown of thorns from my
white hair
The crown of dark, pain-filled thoughts.

Lass um mein müdes Haupt
Weinlaub der Freude ranken.
Es soll das Rebenblatt mich lehren
Durch seine Pracht und durch sein Rot,
Dass Liebe eine grosse Macht
Und stärker noch als selbst der Tod.

Unvergänglichkeit [26]

Deine edlen weissen Hände
Legen meine Seel' zur Ruh'.
Wenn sie meinen Scheitel segnen,
Schliess' ich meine Augen zu
Und sag' nur leise: Du!
Und Welten sinken in ein Nichts,
Die Meere rauschen dumpf und weit;
Deine edlen weissen Hände
Sind mir Unvergänglichkeit

Pavel Haas

SEDM PÍSNÍ V LIDOVÉM TONU Op 18 (1940)

F. L. celakovského

1 Což je víc! [27]

Když me nechceš což je víc!
Nedělám si z toho nic.
Však pro tebe oči moje
horem nerozplynou:
Vylezu si na kopeček,
Vyhlednu si jinou!

Wreathe my tired brow with vine leaves
of joy.

These shall teach me through their splendour
And through their vibrant red colour,
That love is a great power
Stronger even than death itself!

Immortality

Your noble white hands bring my soul
peace.
When you stroke my forehead,
I close my eyes and murmur softly "you",
And the world disappears
And the sea crashes faintly in the distance.
Your noble white hands are, to me,
immortal.

SEVEN SONGS IN FOLK STYLE

And Another Thing...

And another thing, if I mean nothing to you,
I don't care! I won't shed a tear for you. I'll
just climb that hill over there and pick
myself another!

2 Dárek z lásky 28

Když jsem šel přes lávky našel jsem korálky
Na pěti šnurečkách navlečené,
Dali je devcatku milý na památku,
Bude mít srdéčko zarmoucené.

Každý to dobře ví, že i ten nejmenší
Dáreček z lásky je nejmilejší:
Prijdli k ztracení, nikdy potom není
Stříbrem ani zlatem k nahrazení.

3 Krotká holubicka 29

Holubicka z dubu
letela k holubu:
Milý nad rybnícky
pase tam konicky
a já za nim pujdu.

Holubicka krotká
S holoubkem se zobká:
Proc bysme taky tak
Nemeli se zobkat,
Když jsme mladí oba!

4 Zrušení slibu 30

U Kaplicky stává,
Bez slzí plakává,
Až srdce bolet musí:
Ach, kdo té lásky sliby zruší,
Beda, beda, beda jeho duši!

A Lover's Gift

I was crossing the bridge today when I
found a five sting glass bead necklace;
It must have been given once by a boy to
his sweetheart as a token. She gladly gave
her heart to him in return.
Everyone knows well that the smallest gift
from a lover is the most cherished.
If irretrievably lost, neither gold nor silver
will compensate her for her loss.

The Doves

The turtledove flies from an oak tree to join
his mate.
My lover takes care of the horses
In the fields beyond the pond,
And I will go to him.
The doves rub their beaks together as a sign
of affection;
Lets do the same, we are both still young...

The Broken Promise

There she stands again by the chapel, crying
tearlessly although her heart is aching.
Woe upon the soul of the one
who has withdrawn his promise of love.

Kdo je ta dívka,
Jaká to bylina
Smysly jí pomámila?
"Nekdy to děvčátko sličné bylo,
hore mu srdéčko vymorilo."

5 Přípověd [31]

Bylo to z večera na nedeli,
pustil jsem koníčky po jeteli
koníčky v jeteli modré oči, spíteli?
Co jste mne slíbily u leséčku
Již si jdu k vám pro to při měsíčku.

6 Slzy a vzdychání [32]

Kdyby všechny slzicky pohromade byly,
Co jsou, milý, pro tebe, oči moje lily:
Veru by se louky naše všechny zatopily.
Ach, kdyby to vzdychání phromade bylo,
Co mé srdce pro tebe milá vypustilo:
Veru na veži by naši zvony rozzvonilo.

7 Statečný jonák [33]

Nejeko mám ženicha, matko na mou milou!
Jak se ho dotknete, hned z neho jiskry jdou.
Přiďte do hospody, všecko ustupuje, Jakou on
zazpívá, ta se hned tancuje.
Každý mu v hospode, taky mne připijí,
Sic ho ven vyhodí, kdo se mu nelíbí.

Who is that girl, and what magic has robbed
her of her senses?
Once she was beautiful. Now her heart
withers and dies.

A Reminder

It was early on Saturday evening.
I let the horses out into the fields.
So the horses are in clover
Blue eyes, are you nearly asleep?
I come to you in the moonlight
to hold you to the promise you made to me
in the forest!

Tears and Sighs

Were all the tears gathered together that have
poured from my eyes because of you, my
dear, the valley would be flooded!
And if all the sighs were gathered which my
heart has uttered, for your sake, they would
set the bells in the high tower pealing!

My Hero

Mother dear, I'm going to marry a fine man!
The smallest touch and immediately sparks
begin to fly. There, in the Inn everyone backs
away from him. Everyone dances to his song!
In the Inn, everyone toasts his health and mine.
Anyone he doesn't like is simply thrown out!

Artist Biographies

JUDITH SHERIDAN

Judith's rich and varied musical career has taken her across continents and into the opera houses, concert halls and educational establishments of Europe and America. After graduating from the Royal Northern College of Music, and Lancaster University, her studies led finally to the Opera Studio in Hamburg. Judith spent ten happy years treading the boards as an Opera Diva, performing roles as diverse as Leonora in Verdi's "Force of Destiny", Hanna Glawari in Lehar's "The Merry Widow" and Jenny in Weill's "Rise and Fall of the State of Mahagonny" in opera houses and concert halls including Opera Stabile, the Grosse Konzerthalle and Kleine Konzerthalle, Hamburg, Stadttheater Hildesheim, Osnabruck and Konstanz. After returning to England, Judith now divides her time between performing, conducting and teaching, and leading workshops for both soloist and choirs.



In her educational work Judith has taught regularly at the Royal Welsh College of Music and Drama, Queen's University, Belfast and the Birmingham School of Acting.

Judith's special interest in the rarely performed music by recently discovered composers banned under the Nazi regime was ignited when she heard a performance of Zemlinsky's "Der Zwerg" in Hamburg. The Forbidden Voices project is the culmination of many years' research and performances of this remarkable music.

Judith performs regularly in the UK and in the USA, appearing with the Midgard Ensemble. She also has a duet partnership, "Duality" with a fellow soprano, which is also accompanied by Craig Combs.

CRAIG COMBS

Chamber Pianist, Craig W. Combs, seeks out like minded artists with which to make music that is a reflection of the human condition. His current projects include: *Forbidden Voices: Songs by Jewish composers banned by the Nazis* with internationally known soprano, Judith Sheridan; *Birdsong at Eventide*, a program of Duality, a vocal duo, and the *Paramount Players*, a network of artists in Northeast Tennessee and Southwest Virginia who have banded together to make chamber music a vital part of their communities.

Craig W. Combs' eclectic career has included solo piano performance, collaborative performance, music education and administrative work supporting musicians. Dr. Combs received a DMA in piano performance and literature from the Eastman School of Music in 1988. Combs served on the faculties of Shenandoah Conservatory of Music, George Mason University, Turtle Bay School of Music, Third Street School Settlement, and the NYC Public Schools. He originated and directed both the Shenandoah Conservatory Piano Camp, and the George Mason University Piano Workshop and has performed the premiere of contemporary works as well as standard repertoire as soloist and chamber musician in Merkin Hall, the Kennedy Center's Terrace Theater and Concert Hall, CAMI Hall, several state conventions of major music associations, many universities in the USA including Yale and Cornell, and more recently in the UK and Holland.

From 2001-04, Combs held the position of Membership Director for Chamber Music America (CMA). Prior to CMA, he was Program Officer at the New York Foundation for the Arts (NYFA). His work at CMA inspired him to return to performing full-time and he currently lives in London developing his chamber music career.



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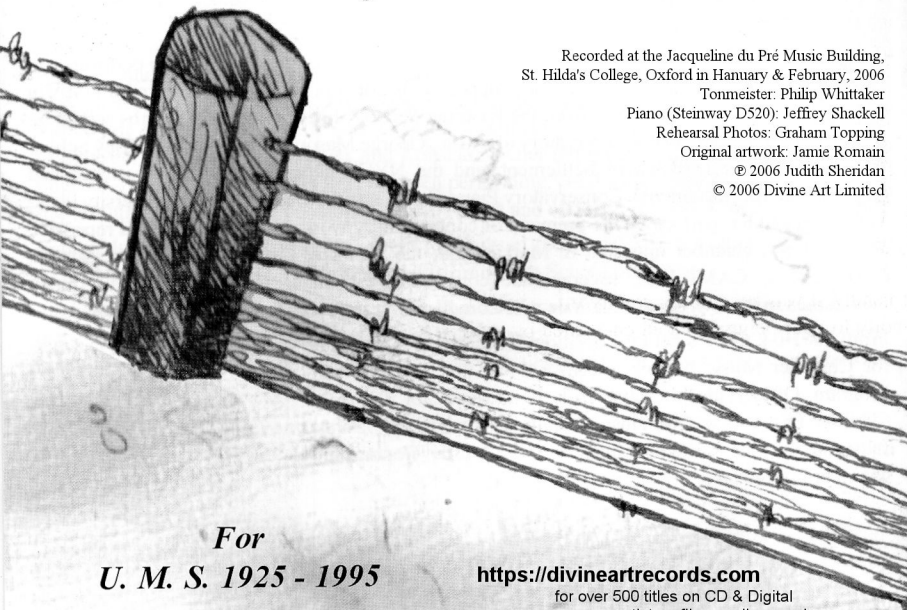
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