

## ABSTRACT

Title of Dissertation: VOICES FROM THE HOLOCAUST,  
REMEMBERED:  
SELECTED WORKS FOR CELLO

Molly Leigh Jones, Doctor of Musical Arts, 2018

Dissertation directed by: Dr. Eric Kutz, Assistant Professor of Cello,  
School of Music

During the Holocaust, many prominent Jewish composers' lives and careers were cut short in their prime. Their music was banned and they had to abandon their homes and emigrate in order to survive. Tragically, many were shipped off to concentration camps where they were murdered. These composers were stripped of all possible advantages. As a result, their music often fell into obscurity. I chose to explore the lives and works of six of these composers: Hans Gál, Hans Krása, Gideon Klein, Erwin Schulhoff, James Simon, and Alexander Zemlinsky. Through my dissertation, I hope to promote their compelling music and bring some measure of justice to the tragedy of lives and careers cut short by the Holocaust.

VOICES FROM THE HOLOCAUST, REMEMBERED:  
SELECTED WORKS FOR CELLO

by

Molly Leigh Jones

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Advisory Committee:

Dr. Eric Kutz, Chair

Professor Leslie Felbain, Dean's Representative

Dr. James Fry

Professor Robert DiLutis

Professor Craig Kier

Dr. Irina Muresanu

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## Preface

The initial spark of motivation for this project came while I was preparing for my University of Maryland lecture recital. I wanted to discuss and perform a piece that was not in the common repertoire. My hope was to explore its merits, and try to find out *why* it was not well known—was it because of poor musical quality, or something else? During my research, Erwin Schulhoff's Cello Sonata caught my attention. I began to learn this piece and explore Schulhoff's life, discovering a wealth of amazing music.

A few months later, I was studying for the doctoral comprehensive exams and I came across an old music theory notebook from when I studied abroad in Vienna, Austria. On one page, I had written a list of Jewish composers who died in concentration camps and who fled Europe. Zemlinsky, Schulhoff, Krása, Gál, and Klein were all on the list. I remember thinking to myself during the class when I took those notes, "I would like to learn more about this."

After the comprehensive exams, that page in my notebook stuck with me. I began to compile a list of all the cello works by these composers. Along the way, I discovered another composer: James Simon. I quickly filled three recitals' worth of music. I began to listen to this music, suddenly worried that it would not be worthy of a DMA project. As I got to know this music better, however, I grew to admire and appreciate these composers and the works they wrote.

This project is especially meaningful to me because it weaves together two extremely important parts of who I am: my essence as a Jew, and my essence as a musician. I saw the concentration camps in Poland firsthand, on a trip with a Jewish group called Meor. It is near impossible to explain the feeling of standing in Auschwitz in the dead of winter, freezing cold—a bone chilling iciness that comes not just from the frigid temperature. Even so, for our group, there was a warm bus waiting. So many people stood in that exact spot with no coats or even shoes, with no escape but death. So many successful people were murdered, or forced to leave their lives behind to survive.

During my research, I discovered other composers who were forgotten because of the Holocaust. How many composers and works have been lost? What could have been created, had these composers more time? Through performing the music that did survive, we can honor these composers and keep their legacies alive.

## Dedication

To my family. Your support means the world to me, and I would not be here without you. Tyler, thank you for your never-ending patience and encouragement.

## Acknowledgements

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## Chapter 1: Introduction

Before Hitler's rise to power, many Jewish composers in Europe were immersed in promising careers performing, teaching, and conducting. When Hitler was appointed German chancellor in January of 1933, these Jewish composers were fired from their jobs. The performance and publication of their music was banned solely because of their Jewish heritage. A composer's success often depends on colleagues playing and promoting his or her music. Whether they were deported to a concentration camp or were able to escape the Nazis, these composers' lives and social circles were completely upended, and so their music was not given a chance to be widely heard.

For my dissertation recitals, I performed repertoire from six composers who were affected by the Holocaust: Hans Gál, Hans Krása, Gideon Klein, Erwin Schulhoff, James Simon, and Alexander Zemlinsky. Through my performance and research, I considered how these composers were affected, both personally and musically, and how they responded to their circumstances. Each of these composers has a completely unique voice and musical style. It is impossible to determine if these selected works would have been well-known and respected today had these composers not been affected by the Holocaust, but I believe that they would have. This music, full of passion, rhythmic energy, rich harmonies, and beautiful melodies, deserves a chance to resonate with audiences and should be widely promoted.

In this dissertation, I will begin by talking about life at *Theresienstadt*, the concentration camp where Hans Krása, Gideon Klein, and James Simon were held. Next, I will give a biographical overview of each composer, highlight the works I performed, and discuss the composers' legacies. I hope to illuminate the lives of these composers, promote this compelling music, and bring some measure of justice to the tragedy of lives and careers cut short by the Holocaust.

Section I: Life and Culture in Theresienstadt

Theresienstadt served as a ghetto-labor camp in the city of *Terezín*, Czechoslovakia from November of 1941 to May of 1945. Today, the Czech (*Terezín*) and German (*Theresienstadt*) names for the camp are often used interchangeably. In this dissertation, I will be using the German name.

Theresienstadt was used as a transit camp for Jews being sent to other concentration camps in eastern Europe. It was also used as a holding center for many prominent musicians, artists, and intellectuals whose disappearances, if they had been sent to a death camp, may have raised concerns in their communities. The deportees to Theresienstadt were only allowed to bring certain essential belongings.<sup>1</sup> To every musician's dismay, the Nazis did not view musical instruments as "essential." However, the musicians smuggled in instruments in spite of this restriction. Some went through drastic measures; one cellist took his instrument apart and hid the pieces in a blanket with some clamps and glue, to be reconstructed upon arrival in the camp.<sup>2</sup> In Theresienstadt, musical performances of any kind were illegal, but that did not stop prisoners from playing for each other in the barracks. We can only imagine how difficult it must have been to hide such performances. These prisoners' dedication to their craft was so intense that they risked their lives for a few moments of fulfillment.

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<sup>1</sup> Karas, Joža. *Music in Terezin: 1941-1945*. Pendragon Press, 2008., 11.

<sup>2</sup> *Ibid.*, 11.

When the Nazis found out, they allowed the performances to continue, sanctioning *Kameradschaftsabende*, or “evenings of fellowship.”<sup>3</sup> These musical evenings evolved, and the Nazis established the official *Freizeitgestaltung*, or “Administration of Free Time Activities.” This organization included departments such as theater, music, sports, lectures, and cabaret.<sup>4</sup> Performers in the *Freizeitgestaltung* were excused from physical labor. The Nazis, who knew that the prisoners would soon enough be deported and killed, let them “have their fun.”<sup>5</sup>

Later, the Nazis manipulated the camp and used it as a model ghetto for propaganda purposes, furthering their agenda. Anka Bergman, Theresienstadt survivor, remarks, "At first the Germans thought they were being generous to the Jews, allowing us to play. Then they saw how wonderfully the music was played, and presumably had the idea to stage performances, and make films, for the outside world."<sup>6</sup> When the Red Cross sent representatives and inspectors, the Nazis made sure that the sickly were deported to other camps and that Theresienstadt was cleaned thoroughly. Upon arrival, the inspectors saw little of the harsh conditions. They were taken to performances and given an overall pleasant impression of the camp. Theresienstadt was portrayed as a cultural haven and rumors of the death camps were dispelled.

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<sup>3</sup> Ibid., 12.

<sup>4</sup> Ibid., 16.

<sup>5</sup> Ibid., 16.

<sup>6</sup> Vulliamy, Ed. “Terezín: 'The Music Connected Us to the Lives We Had Lost.'” *The Guardian*, 5 Apr. 2013.

For many people music provided an escape from the horrors and isolation of reality. In such conditions, when everything else was taken from the prisoners of Theresienstadt, the need to express oneself grew even greater. Culture and music played a vital role in helping the inmates feel human and alive. Incredibly, the Nazis were able to exploit even this personal expression of the prisoners.

Of the 139,654 people who passed through Theresienstadt, around 60 percent were deported, typically to *Auschwitz*, a death camp in Poland. Only 12 percent were liberated from Theresienstadt; the rest died in the camp.<sup>7</sup>

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<sup>7</sup> Ibid., 10.

## Chapter 2: Composers at Theresienstadt

In this section, I will explore three composers who were deported from their homes to the concentration camp Theresienstadt: Hans Krása, Gideon Klein, and James Simon.

### Section I: Hans Krása (1899-1944)

#### **Life**

Hans Krása was born in Prague on November 30, 1899 into a well-to-do family. His mother was a German Jew and though he grew up in Prague, she imparted German culture into their home (specifically, the German language). He began his piano studies at age six, immediately displaying musical talent. When Krása was ten years old his father bought him an Amati violin and arranged violin lessons in order to broaden his musical horizons.<sup>8</sup> Krása's father's prosperity led to many subsequent opportunities. For example, when Krása wrote his first orchestral piece and string quartet, his father arranged and paid for the pieces to be performed professionally.

Krásá's first compositions were in the style of Haydn and Mozart. He began his formal compositional training at the German Music Academy in Prague where he studied with Alexander Zemlinsky. Krása was appointed vocal coach under Zemlinsky at the New German Theater in Prague even before he graduated. Upon

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<sup>8</sup> Ibid., 10.

graduation, Zemlinsky conducted Krása's final composition project, *Four Orchestral Songs*.<sup>9</sup>

Zemlinsky was an important mentor for Krása. In 1927, when Zemlinsky was appointed conductor at the Berlin State Opera, Krása followed, hoping to continue studying with him. Through Zemlinsky, Krása met the French conductor, Walther Straram, who invited him to be his assistant in Paris and Chicago. Krása declined, instead moving to Paris to study with Albert Roussel. After only a few months, Krása became so homesick for Prague that he left.

In *Music in Terezín*, Joža Karas laments the unproductiveness of Krása's schedule while in Prague.<sup>10</sup> A typical day for Krása began just before noon. In the afternoons, he taught private lessons or spent time at the theater, then met with the editor-in-chief of the German newspaper in Prague, debating, discussing, and playing chess. His output was not extensive, perhaps due to this laissez-faire lifestyle. The works he did compose, however, were successful. His first opera, *Verlobung im Traum* (Betrothal in a Dream), won the Czechoslovakian State Prize in 1933. Krása composed a children's opera, *Brundibár* (Bumblebee) in 1938. The performers were to be the children from Prague's Jewish-Zionist orphanage. While different sources cite contradictory premiere dates (1941 or 1942), the first performance was a gift to the Jewish-Zionist orphanage director, Moritz Freudenfeld.<sup>11</sup> *Brundibár* was performed twice in Prague before the mass deportations of Jews began.

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<sup>9</sup> Svatos, Thomas D. "Hans Krása." *The OREL Foundation*, accessed March 7, 2018.

<sup>10</sup> *Ibid.*, 92.

<sup>11</sup> Toltz, Joseph. "Brundibár." *Music and the Holocaust*, World ORT, accessed March 11, 2018.

Krása was sent to Theresienstadt on August 10, 1942, before he was able to hear the work performed.

In Theresienstadt, Krása served as director of the music section of the *Freizeitgestaltung*, or Administration of Free Time Activities. As fate would have it, the majority of the cast of *Brundibár* was also deported to Theresienstadt, and this opera became a hit. It was performed fifty-five times in the camp. The Nazis used these performances to help portray the camp as a cultural haven when Red Cross inspectors visited.

Tragically, Krása and his wife were both deported to Auschwitz in October of 1944, where they were murdered in the gas chambers.



## Selected Works

### Tanz for String Trio

*Tanz* (Dance), composed during Krása's time in Theresienstadt, is one of his four works that survived the camp (though the exact date of composition is unknown). Markings such as bowings and clefs were likely written in by the performers in Theresienstadt. The edition from which we performed was based on the composer's manuscript with the added markings taken into account.

Written in just one movement, *Tanz* is propelled by a constant rhythmic drive. It is not outright programmatic, but certain musical elements are reminiscent of a train: a repeated eighth note ostinato in the cello line gives the impression of forward momentum (Figure 1). The viola line is reminiscent of steam blowing (Figure 2), and there are train whistles in the violin line (Figure 3). Perhaps this foreshadows Krása's fate of being sent to Auschwitz by cattle car.

Figure 1



Figure 2



Figure 3



## Legacy

Krása was most well-known for his children's opera, *Brundibár*. In the opera, two children need to buy milk for their sick mother but do not have enough money. They see that the busking organ-grinder (the title role, Brundibár) has already filled his hat with money, so they try their hand at singing on the street for donations. Brundibár is evil and drowns out their voices. Thankfully, animals and other children come to the rescue, and their voices rise together in victory, overpowering him.<sup>12</sup> Even though *Brundibár* was composed before Krása's deportation to Theresienstadt, the opera had an inspiring effect for the camp prisoners. To them, the evil organ-grinder Brundibár represented Hitler (the child playing Brundibár even wore a mustache as part of his costume), and they found hope and their own voices through music.

Krása's output was small, but as Boosey and Hawkes states in their composer biography, his works are "considered to be as refined as Ravel's."<sup>13</sup> The fact that his opera was performed fifty-five times in a concentration camp leads us to believe that his music can withstand any circumstance when given the chance to be heard. In addition to the obvious disruption of his career by deportation to Theresienstadt, Krása's music likely lost prominence when in response to Hitler's rise to power he decided not to compose any more music based on German texts, turning instead to his native Czech language for inspiration.<sup>14</sup> Had he not been deported and later killed in

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<sup>12</sup> Novák, Eszter, director. *Hans Krása: Brundibár – Children's Opera*. Budapest Festival Orchestra.

<sup>13</sup> Boosey & Hawkes. "Hans Krása: Biography."

<sup>14</sup> Ibid.

Auschwitz, it is probable that Krása's output, though modest, would have become more of a household name.

## Section II: Gideon Klein (1919-1945)

### **Life**

Gideon Klein was born on December 6, 1919 in the Moravian town of Přerov into a Jewish family. He began his music studies at age six, studying piano with Karel Mařík, a local piano teacher.<sup>15</sup> He composed his first piece when he was nine years old: a short sketch for piano that he dedicated to his mother. His family was supportive of his burgeoning musical talent, sending him to Prague at age eleven to take liberal arts courses and study piano with Růžena Kurzová.<sup>16</sup>

In 1938, Klein began his Master's studies with Professor Vilém Kurz at the Prague Conservatory. He dedicated himself so intensely to the piano that he finished his studies in one year. Further motivation for this accelerated pace likely came from societal and political unrest, as Nazi Germany occupied Czechoslovakia in 1939.<sup>17</sup>

In fall of 1939, Klein continued his studies in Prague at the Arts Faculty of Charles University, this time in musicology. Additionally, he studied composition with Professor Alois Hába at the Conservatory. During this time, he continued concertizing and was chosen to perform Dvořák's piano concerto at a Dvořák festival, being the best pianist of the Prague Conservatory.<sup>18</sup> Unfortunately, he was unable to fulfill this honor as privileges during the German occupation quickly evaporated. In November of 1939, the Nazis closed all universities in occupied Czech territories. Klein was forced to leave the conservatory in spring of 1940. Moreover, he was

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<sup>15</sup> Slavický, Milan. Gideon Klein: A Fragment of Life and Work. *Helvetica-Tempora*, 1998., 13.

<sup>16</sup> *Ibid.*, 13.

<sup>17</sup> *Ibid.*, 14.

<sup>18</sup> *Ibid.*, 14.

forced to decline an invitation to study at the Royal Academy of Music in London because of Nazi emigration laws.

Klein was persistent. Although the Nazis banned performances by Jewish musicians and composers, he continued performing and networking using the Christian pseudonym Karel Vránek to conceal his Jewish identity. His dedication to performing was so strong that it overshadowed any need for personal recognition. As performing became more and more dangerous, Klein began focusing his attention on composition. He was still active in the performing world, however, appearing mostly in secretly-organized house concerts. Since the curfew for Jews was 8:00pm, the audience and performers often had to stay overnight after concerts.<sup>19</sup> It was an extremely risky venture, but for these artists there was no alternative. Music was an indispensable part of their lives.

On December 4, 1941, Klein was sent to Theresienstadt. While in the camp, Klein encouraged fellow musicians not to give up their music and to keep their professional standards despite the situation.<sup>20</sup> In 1942, the people living in Theresienstadt smuggled in a piano, and Klein was reunited with his passion of performing.<sup>21</sup> Klein served as an official of the *Freizeitgestaltung*. He was extremely active in the cultural life—he arranged folk songs for the choir, performed as a soloist and chamber musician, and composed. He had given lectures in Prague, and he

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<sup>19</sup> Karas, Joža. *Music in Terezín: 1941-1945*. Pendragon Press, 2008., 4.

<sup>20</sup> *Ibid.*, 21.

<sup>21</sup> *Ibid.*, 20.

continued to do so in Theresienstadt. His lectures encompassed themes around music, poetry, literature, and politics.<sup>22</sup>

The people in Theresienstadt were cut off from the outside world for five years, which necessitated a different kind of creativity than they were accustomed to. There were no critics to impress, and resources were so lacking, that as Klein put it, “the rendering of a piece of music depended solely on [one’s] creative reserves.”<sup>23</sup> Even so, the musicians held themselves to the highest possible standards. In addition to not having all the necessary scores or instruments to perform a work, they had to be flexible with the performers. Often, amateurs had to step in to chamber groups. Musicians had to play from memory due to the lack of sheet music.<sup>24</sup>

Klein was transported to Auschwitz on October 16, 1944. He survived the selection and instead of being taken to the gas chambers was sent to *Fürstengrube*, a coal mining labor camp. The precise cause and date of his death are unknown, as the personal accounts that exist are contradictory. H. G. Adler states that Klein died during the closing of Auschwitz.<sup>25</sup> Another account claimed that he was shot and killed at Fürstengrube.<sup>26</sup> We will never know the exact details, as there were few surviving witnesses.

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<sup>22</sup> Slavický, Milan. Gideon Klein: A Fragment of Life and Work. Helvetica-Tempora, 1998., 20.

<sup>23</sup> Ibid., 87: from No. 3, August 20, 1944, property of the Krása Memorial, Museum

<sup>24</sup> Ibid., 25.

<sup>25</sup> Ibid., 18.

<sup>26</sup> Ibid., 18.

## **Selected Works**

In *Gideon Klein: A Fragment of Life and Works*, Milan Slavický groups Gideon Klein's compositional style into three categories: early self-taught works (1929-1938), middle works (1939-1941), and works composed in Theresienstadt (1942-1944).<sup>27</sup>

In his early works, Klein composed for his own enjoyment, experimenting with different styles as he found his musical voice. During Klein's middle period, he studied with Alois Hába, gaining inspiration and new mastery of technique. Klein was open-minded and willing to try new ideas. He composed freely atonal music and also tried his hand at using the quarter-tone system in his duet for violin and viola. Sketches show his experimentation with twelve-tone technique. As he evolved as a composer, Klein became interested in orchestration techniques. He was on his way to becoming a great orchestral composer, exhibiting an intuitive sense for the specific quality of each instrument group in the orchestra and how they fit together.<sup>28</sup>

Composition came secondary to Klein's piano studies, but he still managed to devote considerable energy to it. His close family and friends did not realize how much time and effort he put into composition until the works that he composed before his deportation were found in 1990.<sup>29</sup> In Theresienstadt, Klein continued to mature and grow as a composer, employing methods he learned during his studies, as well as returning to folk influences and memories from his childhood. Klein's influences include Arnold Schoenberg and Leos Janáček.

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<sup>27</sup> Ibid., 28.

<sup>28</sup> Ibid., 39.

<sup>29</sup> Ibid., 30.

### **Duo for Violin and Cello**

- I. Allegro con fuoco**
- II. Lento**

Klein's string duo was composed in fall of 1941 during his last few weeks in Prague before his transport to Theresienstadt. The first movement is full of driving rhythms and dissonant clashes. Klein takes a standard sonata form and experiments with extended harmonies. The second movement, with its sarabande-like qualities, provides a calm and beautiful contrast to the first. The violin and cello alternate singing a soulful melody, until the movement ends abruptly. Klein did not have time to finish the duo before being sent to Theresienstadt. Consequently, the music is cut off mid-phrase, symbolic of Klein's untimely death.

### **Trio for Violin, Viola, and Cello**

- I. Allegro**
- II. Variations on a Moravian Folk Song**
- III. Molto vivace**

Klein composed his string trio in 1944 in Theresienstadt. He finished the piece just nine days before he was taken to Auschwitz. The trio is full of energetic rhythms, passionate melodies, and dense harmonies. Klein creatively develops the two main themes, passing the melodic fragments between the parts and treating the melody canonically between all three voices.

In 1943 Klein started a piece he titled "Variations on a Hebrew song" for string trio, but did not finish the work. He ended up erasing the score and using the paper for another work, his *Hölderlin madrigal*. He recycled his idea of folk song variations in the middle movement of this string trio, "*Variations on a Moravian Folk*



Song.” At the end of his life, Klein returned to his earlier influences and memories of his childhood in Moravia, a historic Czech region.<sup>30</sup>

In the third movement, Klein frequently shifts time signatures while aurally remaining in the previous time signature (Figure 4).

Figure 4

The image displays a musical score for a string trio (Violin, Viola, and Violoncello) in the third movement. The tempo is marked "Molto vivace" with a quarter note equal to 132 beats per minute. The score is divided into three systems, each containing staves for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

The first system (measures 1-6) starts in 2/4 time. The Violin part begins with a rest, then enters with a melodic line marked "sul G" and "f". The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes, marked "f" and "pizz." (pizzicato). The time signature changes to 3/4 at measure 4 and to 6/8 at measure 6. The second system (measures 7-11) continues in 6/8 time, with the Violin playing a melodic line and the Viola and Violoncello providing a steady eighth-note accompaniment. The time signature changes to 4/8 at measure 8 and to 3/4 at measure 10. The third system (measures 12-16) continues in 3/4 time, with the Violin playing a melodic line and the Viola and Violoncello providing a steady eighth-note accompaniment. The time signature changes to 4/8 at measure 13 and to 3/4 at measure 15. Performance instructions include "trill", "pizz.", "sul G", "f", "p", "cresc.", "arco", and "f arco".

This shift provides a rhythmically disorienting experience for the listener.

Although this was Klein’s final work and was composed in a futile situation, the trio contains traces of hopefulness: namely, a driving energy and folk-like melodies that are reminiscent of happier times.

<sup>30</sup> The Editors of Encyclopaedia Britannica. “Moravia.” *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., June 25, 2015, accessed March 19, 2018.

## Legacy

Klein's string duo, among other works of his, was not discovered until 1990. When he was arrested, he left his manuscripts with his sister, Lisa. When Lisa was arrested, she entrusted them to a non-Jewish friend. The package was forgotten, found years later when digging through the attic in preparation for a visit from Mark Ludwig, director of the Terezín Chamber Music Foundation.<sup>31</sup> In Theresienstadt, when Gideon Klein and Hans Krása realized that they were to be deported to Auschwitz, they gave their manuscripts to Klein's last girlfriend in the ghetto, Irma Semtzka. Klein asked her to give them to his sister Lisa if the women both survived. After the war, Irma met Lisa in Prague and was able to pass along her brother's music.<sup>32</sup>

Klein was exceptionally bright and had a wide array of interests and talents including performing as a solo pianist and chamber musician, composing, arranging, writing, and teaching. His willingness to experiment, ability to adapt, and brilliant mind almost certainly would have led to his success as a composer.

His master's diploma from the State Conservatory of Music in Prague states, "Despite his youth, Mr. Gideon Klein is a mature artist, whose faultless performances bear the imprint of his individuality, high intelligence, and temperamental musicality."<sup>33</sup> Moreover, he had an incredible memory, and easily learned different

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<sup>31</sup> Kozinn, Allan. "Music Notes; Restored Works From a 'Paradise Ghetto'." *The New York Times*, 17 Apr. 1993.

<sup>32</sup> Bloch, David. "Gideon Klein." *Music and the Holocaust*, World ORT, accessed October 23, 2017.

<sup>33</sup> Slavický, Milan. *Gideon Klein: A Fragment of Life and Work*. Helvetica-Tempora, 1998., 95.

languages. His other interests included musicology, conducting, literature, theater, and opera.

Klein displayed exceptional musical promise in his brief 25 years. Tragically, the trajectory of his career was destroyed by the Holocaust. As a result, his music has never been fully appreciated, and we can only imagine how his career would have evolved had he not died at the hands of the Nazis.

### Section III: James Simon (1880-1944)

#### **Life**

In order to paint a clear picture of James Simon's life, we must piece together information from what few sources we have available. Some details can be found in the writings of his son, Ulrich Simon. Other information can be found in letters and obituaries. Simon was born on September 29, 1880 in Berlin. He studied composition with Max Bruch and piano with Conrad Ansoerge at the Berlin Music Conservatory.<sup>34</sup> In 1907, he was married to Anna Levy. He taught in the Klindworth-Scharwenka Conservatory in Berlin from 1907 to 1919.<sup>35</sup>

Simon's sons Jörn and Ulrich were born in 1910 and 1913, respectively. In Ulrich's autobiography, he described his father's strong work ethic: "My father...was at his desk before we children came to breakfast."<sup>36</sup> The family was well off financially, and James Simon lived very much in his own world. When soldiers came to draft him, they would not even take him for the military bands because he was so thin and peculiar looking.<sup>37</sup>

Simon performed many concerts in Berlin, especially gravitating towards the music of Chopin, Brahms, and Beethoven. He not only performed, but also gave lectures on Mozart operas and Bach cantatas. According to his niece, Shoshana Heyd, he was a wonderful piano teacher.<sup>38</sup> Simon was not particularly religious, as

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<sup>34</sup> Karas, Joža. *Music in Terezin: 1941-1945*. Pendragon Press, 2008., 184.

<sup>35</sup> Bloch, David. "James Simon." *Music and the Holocaust*, World ORT, accessed October 19, 2017.

<sup>36</sup> Simon, Ulrich E. *Sitting in Judgment, 1913-1963: An Interpretation of History*. SPCK, 1978., 1.

<sup>37</sup> *Ibid.*, 2.

<sup>38</sup> Bloch, David. "James Simon." *Music and the Holocaust*, World ORT, accessed October 19, 2017.

evidenced by the fact that his son did not learn of their Jewish heritage until experiencing anti-semitism in school. His father had been known to attend synagogue in the past, but Ulrich states they were raised Christians, although not baptized.<sup>39</sup>

Ulrich left for England in 1933 after Hitler's rise to power. He recalls that his father dismissed these developments because he had no interest in politics.<sup>40</sup> James Simon left Germany for Zurich in 1934 and was arrested in 1941 in Amsterdam. He was deported to Theresienstadt, where he gave discussions and lectures, teaching music history and aesthetics to young musicians.<sup>41</sup> On October 12, 1944 Simon was taken to Auschwitz and murdered in the gas chambers shortly after arriving. He was last seen sitting on his suitcase composing music. His son Ulrich took comfort in the fact that his father "faced his death at Auschwitz with Bach's [chorales] 'When we are in greatest need' and 'Herewith I stand before the throne of God' and thus offered death to life, in the eternal counterpoint."<sup>42</sup>

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<sup>39</sup> Simon, Ulrich E. *Sitting in Judgment, 1913-1963: An Interpretation of History*. SPCK, 1978., 9.

<sup>40</sup> Ibid., 35.

<sup>41</sup> Karas, Joža. *Music in Terezin: 1941-1945*. Pendragon Press, 2008., 75.

<sup>42</sup> Simon, Ulrich E. *Sitting in Judgment, 1913-1963: An Interpretation of History*. SPCK, 1978., 26.

### **Selected Works**

Simon was musically conservative, with little interest in jazz or atonality. His style is romantic. We catch a glimpse of his influences not only through his finished works, but also from a surviving notebook, where he copied pages from pieces by Bach, Schumann, Hugo Wolf, and Mozart. Simon composed piano pieces, works for orchestra, a few string pieces, and around 100 *Lieder*, or songs.

Some of Simon's piano pieces and songs are published, but his works largely remain in manuscript form. He briefly enjoyed success from a published opera titled *Frau im Stein* (Woman in the Stone), but unfortunately the success was overshadowed by the sudden death of German President Friedrich Ebert the day after the premiere. It is likely that James Simon continued composing in Theresienstadt but no works of his survived from the camp.

### **Arioso for Solo Cello**

Simon dedicated his *Arioso for Solo Cello* to Eva Heinitz, a German cellist and gambist whom he likely met in Berlin. Heinitz was a pioneering gambist, one of the first musicians to tour with both cello and gamba.<sup>43</sup> Half-Jewish, she left Berlin for Paris in 1933. Eventually, she became a professor at the University of Washington, where the digitized copy of *Arioso* is housed. Composed on May 21-22, 1929, it exists only in manuscript. Written in C minor, it interweaves a haunting melody with hopeful and optimistic outbursts.

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<sup>43</sup> Janof, Tim. "Conversation with Eva Heinitz." *Internet Cello Society*, 20 Dec. 1997, Accessed April 1, 2018.

**Sonata for Piano and Cello, Op. 9**

- I. Allegro**
- II. Allegretto grazioso quasi Minuetto**
- III. Poco Adagio**
- IV. Allegro, ma non troppo**

Composed in 1913, Simon's *Cello Sonata* was largely influenced by Richard Strauss. Movement one contains sweeping lines, full of romanticism. In movement two we hear a whimsical melody passed between voices. The third movement, beautiful, passionate, and full of rich harmonies, segues attacca into the finale. In the energetic final movement, Simon uses the motive from movement one (Figure 5), transforming it with different harmonies and rhythms (Figure 6).

Figure 5



Figure 6



## Legacy

Simon's deportation surely played a role in his disappearance from musical history, but it is possible that Simon would not have been well known due to his disposition even had he not been deported. His son claims that Simon lacked the necessary toughness to gain the public's acclaim. Additionally, "he could not compete with atonal excitement or jazz."<sup>44</sup> After World War I, people became angry and disillusioned, turning away from prior compositional styles and looking elsewhere for inspiration. They hoped to escape the post-Romantic language of previous works, reminiscent of the decadence that thrust the world into World War I.<sup>45</sup> Simon did not serve in the war and therefore did not experience the hardship and horrors firsthand. This naivety, combined with his lack of interest in politics, could be why he continued composing in the post-romantic style that was quickly fading from current fashion. Some of his works are published, but lamentably, many are forgotten and remain unperformed.

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<sup>44</sup> Ibid., 19

<sup>45</sup> Mazelis, Fred. "The Rediscovered Music of Erwin Schulhoff." *World Socialist Web Site*. International Committee of the Fourth International, 11 May 2004. Web. 25 Mar. 2017.



#### Section IV: The Artist Transport

Even though Hans Krása, Gideon Klein, and James Simon all were deported to Theresienstadt, trauma manifested differently through each musician's artistic endeavors. Klein and Krása both utilized folk elements in their music. In the face of death, their music contained flavors of home and memories of simpler times. Unfortunately, Simon had no surviving works from Theresienstadt so it is impossible to see how he used the art of composition to process the horrific circumstances. However, we do know that he was particularly active as a lecturer and performer, maintaining some semblance of normalcy as a coping mechanism.

We know that Krása often boosted morale for his colleagues. Despite the twenty-year age difference, he and Klein were likely friends. The prisoners were often faced with desperate situations. As a testament to their friendship, Krása married Klein's sister Lisa in 1943 to save her from being separated from her brother (she was facing deportation to a labor camp for single women). When she was no longer in danger of being deported, he divorced and married his actual love, Anna Zelenka.<sup>46</sup>

Few documents exist that highlight Simon's interactions while in Theresienstadt. We know that he played a prominent role as music educator for young musicians, but other details of his relationships are pure speculation. We can assume that these composers all had an acute awareness of each other. Sadly, musical life in Theresienstadt was silenced in October of 1944. Between September 28, 1944 and

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<sup>46</sup> Ibid., 94.

October 28, 1944 the Nazis transported 18,402 Jews from Theresienstadt to Auschwitz.<sup>47</sup> This took eleven transports.

On October 16<sup>th</sup>, 1944 on Transport Er, no. 949 a considerable number of Theresienstadt artists were deported to Auschwitz.<sup>48</sup> This “Artist Transport” included the Ghetto Swingers (a jazz band), most of a string orchestra, composers and musicians such as Viktor Ullmann, Hans Krása, Gideon Klein, and countless others.<sup>49</sup> Most of these artists were massacred in the gas chambers shortly after their arrival.

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<sup>47</sup> United States Holocaust Memorial Museum. “Theresienstadt: Concentration/Transit Camp for German and Austrian Jews.” Holocaust Encyclopedia. Accessed on April 1, 2018.

<sup>48</sup> Karas, Joža. *Music in Terezin: 1941-1945*. Pendragon Press, 2008., 143.

<sup>49</sup> *Ibid.*, 143.

## Chapter 3: Erwin Schulhoff

### Section I: Erwin Schulhoff (1894-1942)

#### Life

Similar to Hans Krása, Erwin Schulhoff was born in Prague to a German-Jewish family. He began studying piano at a young age, encouraged by his mother. Schulhoff studied music in Prague, Vienna, Leipzig, and Cologne. In addition to piano, he studied music theory, composition, and conducting. His composition teacher at the Leipzig Conservatory, Max Reger, emphasized the importance of counterpoint and voice leading.

Schulhoff developed into an accomplished and talented musician in every facet of his studies. He won the Mendelssohn prize for piano performance in 1913, when he was just 19 years old.<sup>50</sup> When he graduated from the Cologne Conservatory he was awarded the Wüllner Prize for his conducting of Strauss' *Till Eulenspiegel*.<sup>51</sup> He was awarded the Mendelssohn prize again in 1918, this time for composing his *Piano Sonata, Op. 22*.<sup>52</sup> He was a virtuosic performer and his compositional mindset enhanced his interpretation of complex works.<sup>53</sup>

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<sup>50</sup> Bek, Josef. "Schulhoff, Erwin." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed Oct. 20, 2017.

<sup>51</sup> Gogichashvili, Eka. "Erwin Schulhoff (1884-1942)—A Brief History; Examination of the Sonata for Violin and Piano (WV 91)." Diss. Louisiana State U, 2003. Dec. 2003, accessed Oct. 26, 2017., 6.

<sup>52</sup> Harman, Maria D Alene. *Erwin Schulhoff (1894-1942): An Analytical Study and Discussion of Concertino for Flute, Viola, Double Bass, WV 75, and Sonata for Flute and Pianoforte, WV 86*. Diss. U of North Texas, 2011. Denton: Maria D Alene Harman, 2011. *UNT Digital Library*. Web. 15 Mar. 2017., 7.

<sup>53</sup> Gogichashvili, Eka. "Erwin Schulhoff (1884-1942)—A Brief History; Examination of the Sonata for Violin and Piano (WV 91)." Diss. Louisiana State U, 2003. Dec. 2003, accessed Oct. 26, 2017., 9.

Schulhoff's early compositional period was interrupted by World War I. He was drafted into the Austro-Hungarian army in 1914, and saw action in Hungary and on the Russian front in 1916 and 1917.<sup>54</sup> He suffered a shrapnel wound to his hand, greatly traumatizing him. His combat years significantly influenced his outlook on life. By the end of the war, Schulhoff became angry and disillusioned. He turned away from his prior compositional styles and looked elsewhere for inspiration. He hoped to escape the post-Romantic language of his pre-war works. This shift marked the beginning of his middle experimental period.

After the war, the Austro-Hungarian Empire collapsed. Social and economic unrest followed, and the political climate greatly shifted. In 1919, Schulhoff moved to Dresden where he lived with his sister, Viola. She was studying painting, and Schulhoff became increasingly interested in visual arts.<sup>55</sup> Through his sister he met artists, such as Otto Dix and George Grosz, who were associated with the Dada art movement.<sup>56</sup> This movement developed as a reaction to the war and focused on generating difficult questions about society, the role of the artist, and the purpose of art. Dadaism characteristically mocked materialism and nationalism, which were believed to have led to the war.<sup>57</sup>

In 1921, Schulhoff married Alice Libochowitz and their son, Peter, was born in 1922. In the 1930s, with the rise of German Fascism, Schulhoff turned even further to the left. He was a committed Socialist and he looked to the Communist Party and

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<sup>54</sup> Bek, Joseph. "Schulhoff, Erwin." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed October 20, 2017.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid.

<sup>57</sup> Gale, Matthew. *Dada & Surrealism*. London: Phaidon, 1997. Print, 11.

the Soviet Union as a defense in the fight against Nazism.<sup>58</sup> In this period of Schulhoff's life, he toured frequently as a pianist. His compositions were published by Universal Edition and he enjoyed relative success, though he was never financially stable. Schulhoff's contract with Universal Edition soon ended as the publishing company faced political pressures. The Nazis deemed Schulhoff's music *Entartete Kunst*, or degenerate art, for a number of reasons: he was Jewish, he composed jazz, and he had ties to Communism.<sup>59</sup> He continued working and composing but under pseudonyms such as Hans Petr, George Hannel, Franta Michálek, John Longfield, Joe Füller, Lu Gaspar, and Eman Baizar to disguise his identity.<sup>60</sup>

In 1938 German troops occupied Czechoslovakia, and Schulhoff unsuccessfully applied for emigration papers to England, France, or the United States. When denied, he quickly shifted gears and applied for Soviet Citizenship for himself and his family. They received visas on June 13, 1941. Unfortunately, it was too late—the Nazis invaded the Soviet Union nine days later, so leaving became impossible. Schulhoff was arrested for being a Soviet Citizen the next day. He was deported to a concentration camp in Wülzburg, Bavaria. He continued to compose, working on his Eighth Symphony. After roughly a year, he contracted tuberculosis and died. The Eighth Symphony remains unfinished.

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<sup>58</sup> Mazelis, Fred. "The Rediscovered Music of Erwin Schulhoff." *World Socialist Web Site*. International Committee of the Fourth International, 11 May 2004. Web. 25 Mar. 2017.

<sup>59</sup> Gogichashvili, Eka. "Erwin Schulhoff (1884-1942)—A Brief History; Examination of the Sonata for Violin and Piano (WV 91)." Diss. Louisiana State U, 2003. Dec. 2003, accessed Oct. 26, 2017., 9.

<sup>60</sup> Brück, Marion, "Schulhoff, Erwin" in: *Neue Deutsche Biographie* 23 (2007), S. 683-684 [online version]; Accessed April 2, 2018.

## Selected Works

### Duo for Violin and Cello

- I. Moderato
- II. Zingaresca. Allegro giocoso
- III. Andantino
- IV. Moderato

Schulhoff's career can be divided into three main phases: early romantic years, middle experimental period (post-WWI), and later a returning home to his cultural roots with folk and jazz. Schulhoff's early career was influenced largely by his upbringing, his studies, and composers Richard Strauss and Claude Debussy.

During his middle period he experimented with Dadaism and atonal music, questioning the meaning and purpose of art. The year 1923 marked a shift in Schulhoff's compositional style. He returned home to Prague with his family, becoming increasingly interested in jazz and turning towards Slavonic folk music. He abandoned his interest in atonal music. During this period, he composed his *Duo for Violin and Cello* (1925). Reminiscent of Kodály's *Duo for Violin and Cello, Op. 7* (1914), this piece includes elements of folk music. One element, strumming pizzicato, resembles a guitar or banjo.<sup>61</sup> Other effects include slides, harmonics, chords, and simple repeated melodic figures. The second movement is titled *Zingaresca*, meaning "Gypsy Dance."

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<sup>61</sup> Gogichashvili, Eka. "Erwin Schulhoff (1884-1942)—A Brief History; Examination of the Sonata for Violin and Piano (WV91)." Diss. Louisiana State U, 2003. Dec. 2003, accessed Oct. 26, 2017., 19.

## **Legacy**

Schulhoff's compositional style was shaped not only by his own experiences with music, but by the changing political climate in Eastern Europe and in the world. While working under pseudonyms after the Nazis deemed his music degenerate, there was no way to further his fame without risking his career or his life. Thus, his Jewish heritage and controversial political views contributed to his lack of recognition.

In addition, his eclectic compositional styles may have been a contributing factor in why he is not more well-known today. Because he composed in so many genres, he was not necessarily known for any one type of music. However, his contributions in each genre are strong. Moreover, Schulhoff never belonged to any one culture, even from the very beginning. He was German-speaking, but lived in Czechoslovakia. When he moved to Germany, he was still not fully at home as a Czech citizen living in Germany. He was popular among audiences as a performer, but was not able to amass allegiances from his new or former countrymen in the same way that a composer with a stronger national identity might. Perhaps Schulhoff's music reflects his own personal sentiments about having a home. He searched for himself and for a home in multiple genres, similar to how he eventually called many places home.

Today, a growing number of people give attention to his works. Perhaps this increased attention will lead to more opportunities for his music to be discovered and enjoyed.

## Chapter 4: Those Who Escaped

### Section I: Introduction

In this chapter, I will highlight the lives, works, and legacies of Hans Gál and Alexander Zemlinsky. These two composers were able to emigrate from Vienna, therefore escaping deportation to concentration camps. However, their legacies were still damaged by the Holocaust.

### Section II: Hans Gál (1890-1987)

#### **Life**

Hans Gál was born in 1890 in a suburb of Vienna to Jewish parents with Hungarian heritage. Encouraged by a musical aunt, he began piano lessons at a young age. As in Schulhoff's experience, Gál became inspired by the performances he attended; Wagner's *Meistersinger*, Beethoven's *Choral Symphony*, and Strauss's *Salome* made quite an impact on the young musician.<sup>62</sup> He begged his sister to play the piano duet version of the *Choral Symphony* with him over and over again because he loved it so much.<sup>63</sup>

Gál began composing during primary school; he composed four opera sketches and around 100 songs without any formal training. He later destroyed these compositions, being so self-critical.<sup>64</sup> In 1909, he began teaching harmony and piano

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<sup>62</sup> Fox-Gál, Eva. *The Hans Gál Website: Music for Generations*, Hans Gál Society, 2014.

<sup>63</sup> Ibid.

<sup>64</sup> Fend, Michael: Hans Gál, in: *Encyclopedia of persecuted musicians of the Nazi era*, Claudia Maurer Zenck, Peter Petersen (ed.), Hamburg: University of Hamburg, 2012.



at the New Vienna Conservatory. His teacher, Richard Robert, obtained this position for him in order to help Gál finance his studies.<sup>65</sup> During this time, he studied composition with Eusabius Mandyczewski, a close friend of Brahms. In Mandyczewski, Gál found his “ideal mentor and spiritual father.”<sup>66</sup> His focus was on musical form and counterpoint. Gál was a well-rounded musician; he also studied musicology under Guido Adler.<sup>67</sup>

In 1915, Gál served in World War I. He was stationed in Serbia, Poland, Hungary, and Italy, although due to his poor eyesight he did not fight on the front lines. Gál was practical, independent, and also had a rebellious side; when he believed that the war was lost and the front would soon break up, he deserted without orders with his company.<sup>68</sup>

According to Gál, after World War I “it took two or three years before [the musical life in Vienna] became workable again.”<sup>69</sup> Nevertheless, Gál grew quickly as a composer, and his career began with many achievements. His first opera, *Der Arzt der Sobeide*, (Sobeide’s Doctor) premiered in 1919 and was received very well by audiences. Just two years later, he composed an immediate operatic hit, *Die heilige Ente* (The Holy Duck). It was conducted by George Szell in Dusseldorf and was performed successfully in over twenty theaters.<sup>70</sup> In 1924, he signed a contract with the publisher Simrock. Additionally, Gál won the Austrian State Prize for

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<sup>65</sup> Ibid.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.

<sup>69</sup> Anderson, Martin. “Hans Gál in Conversation.” *Journal of the British Music Society*, vol. 9, 1987, pp. 33–44.

<sup>70</sup> Fox-Gál, Eva. *The Hans Gál Website: Music for Generations*, Hans Gál Society, 2014.

composition (1915), the Art Prize of the City of Vienna (1926), and a prize in the Columbia Broadcasting Corporation competition (1928). During the 1920s, his works were frequently performed in Germany.<sup>71</sup>

Gál's personal life was also thriving; Gál married Hannah Schick in 1922 and they had two sons, Franz and Peter. In 1929, Gál was appointed Director of Mainz Conservatory in Germany. With Hitler's rise in 1933, Gál was fired because of his Jewish origins. Soon after, the performance and publication of his work was banned in Germany. Discouraged and fearing for his family's well-being, Gál left Mainz and moved back to Vienna. With the *Anschluss*—the Nazi invasion of Austria in 1938—the Gál family left for England. They traveled one by one over the course of three months, so as not to raise suspicions. Upon arriving, the family was invited to move to Edinburgh by Sir Donald Tovey, a distinguished music scholar.

Tovey organized a position for Gál to catalogue and organize the collections at the Reid Music Library at the University of Edinburgh. Tovey's goal was to eventually secure Gál a teaching position at the university in Edinburgh. Unfortunately, Tovey died from a heart attack before the plan could be realized, and Gál spent six months working with the Reid Library collection.<sup>72</sup>

In 1940, fear of German invasion increased and the British government announced a 'protected zone' along thirty coastal counties in which any male Austrians and Germans between the ages of 16 and 60 were classified as "enemy aliens" and arrested.<sup>73</sup> Gál and his son Franz, along with 11,000 other people, were

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<sup>71</sup> Ibid.

<sup>72</sup> Gál, Hans. *Music Behind Barbed Wire: A Diary of Summer 1940*. Toccata Press, 2014., 20.

<sup>73</sup> Ibid., 32

arrested and taken to Huyton Internment Camp. Soon after, they were separated; Gál was transferred to Camp Douglass on the Isle of Man where he was interned for five months. Gál was shocked and outraged. They had come to England and Scotland to escape persecution. Instead, they ended up in internment camps alongside Nazi prisoners of war.

Through Gál's diary, we glean personal insight as to how terrible the living conditions were and how hopeless the situation felt. Titled *Music Behind Barbed Wire: A Diary of Summer 1940*, the diary has since been published in English. The internees slept in a large room, given only two hairy, dirty blankets. They were packed so closely together that they could hardly turn over.<sup>74</sup> The food was barely edible. The prisoners had little or no communication with their family members, and feelings of helplessness and frustration were rife.<sup>75</sup> Despite the terrible conditions, culture flourished, much like in Theresienstadt, and the prisoners did their best to stay optimistic. Gál composed his *Huyton Suite* for the only instruments available: two violins and a flute.<sup>76</sup>

Gál was released earlier than planned because he developed a skin condition that needed special medical attention. Back in Edinburgh and thankful to be free from internment, Gál soon realized the hardships of returning to society. He was unemployed and had no source of income.<sup>77</sup> Furthermore, at this point he had few connections in the musical world of Edinburgh. Fortunately, he was able to find a job

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<sup>74</sup> Ibid., 43

<sup>75</sup> Ibid., 21

<sup>76</sup> Fox-Gál, Eva. *The Hans Gál Website: Music for Generations*, Hans Gál Society, 2014.

<sup>77</sup> Ibid.

and a home: he worked as caretaker for a girls' school that had been evacuated at the beginning of the war, living there with his family. In typical fashion, Gál stayed positive about his situation, utilizing the space as a performance venue and frequently bringing in musicians to play.<sup>78</sup>

After the war ended, Gál finally secured a teaching job at Edinburgh University, where he taught for many years past retirement age.<sup>79</sup> He continued composing through most of his life, living by the motto "*sum ergo cogito*"—"being alive, I must think" (be it music or prose).<sup>80</sup> Gál died in 1987 at the age of 97.

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<sup>78</sup> Ibid.

<sup>79</sup> Ibid.

<sup>80</sup> Gál, Hans. "Hans Gál - The Lost Interview." *Kenneth Woods - Conductor*, 26 Jan. 2012, Accessed March 8, 2018.

### **Selected Works**

Having a clear form in his compositions was of utmost importance to Gál. He did not have a set method for determining the structure of a piece—instead, he tried to find the right pattern for each individual work.<sup>81</sup> He paid no attention to the current fashions, especially atonal music, in which he had no interest. He merely composed whatever music came to him.

Gál's musical influences include Brahms, Schubert, and Bach. He worked closely with Mandyczewski on editing Brahms' complete works, becoming deeply intimate with Brahms' life and music. Gál's love of Bach was clear, as he was a master of counterpoint. Further inspiration from Bach is illustrated in his set of 24 preludes (Op. 83) and fugues (Op. 108) in every key.

#### **Piano Trio, Op. 49b**

- I. Moderato e tranquillo**
- II. Pastorale. Andantino**
- III. March Burlesque. Allegretto**

Gál's opus numbers do not follow an exact chronology because he experienced delays in publishing certain works. His *Opus 49b Piano Trio* was likely composed in 1949.<sup>82</sup> The piece is full of simple yet beautiful (and sometimes whimsical) melodies. It is playful, with an overall optimistic tone. *Opus 49a* is titled *Little Suite* and was written in 1947 for two violins and cello.

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<sup>81</sup> Gál, Hans. "Hans Gál - The Lost Interview." *Kenneth Woods - Conductor*, 26 Jan. 2012, Accessed March 8, 2018.

<sup>82</sup> Fend, Michael: Hans Gál, in: *Encyclopedia of persecuted musicians of the Nazi era*, Claudia Maurer Zenck, Peter Petersen (ed.), Hamburg: University of Hamburg, 2012.

## Sonata for Cello and Piano, Op. 89

- I. Moderato ma agitato
- II. Poco vivace
- III. Adagio - Allegro energico

Gál's *Cello Sonata* was published in 1953. In C minor, it opens with a restless, syncopated line. A beautiful middle section contrasts with the dramatic and brooding beginning, bringing a sense of relief. This relief does not last, however; the tumultuous development is full of passion and fury. The last movement begins with a yearning cello line. A flurry of frantic eighth notes follow, interspersed with an expansive lyrical melody.

## Concertino for Violoncello and String Orchestra, Op. 87

- I. Molto moderato
- II. Adagio
- III. Allegretto ritenuto assai

Published in 1965, Gál's *Concertino* takes both performers and audiences on a dramatic journey. The first movement opens with a pensive cello cadenza that is based on the motivic outline of a minor triad (Figure 7.)

Figure 7

Molto moderato (♩ = 96)  
improvvisando

Violoncello I

Hans Gal Op. 87  
(all.) (a tempo)

*mf* (a piacere)

*f* *p*

1 Quasi allegro (♩ = 108) 2

The image shows a musical score for Violoncello I, Hans Gal Op. 87. It consists of three staves of music. The first staff is marked 'Molto moderato (♩ = 96) improvvisando' and features a melodic line with a red box around a specific motif. The second staff is marked 'mf (a piacere)' and 'f', with a red box around a similar motif. The third staff is marked '1 Quasi allegro (♩ = 108) 2' and 'p', with a red box around a motif. The score includes various musical notations such as notes, rests, and dynamic markings.

Soaring lines, romantic harmonies, and imitative writing give this piece a trademark “Gál-like” feel. In the second movement Gál composes a tender, 9/8 waltz. There is a certain nostalgia in this movement, perhaps for pre-war Vienna.

In movement three a bouncy and “talkative” theme traverses different key areas. Eventually, the first movement’s opening cadenza returns, this time embellished with left hand pizzicato and extended in length. After this outburst, the theme returns, cheerful as ever, taking us all the way to the finish.

Gál is better known today for his scholarly writings than for his musical compositions.<sup>83</sup> He was prolific, writing books about Brahms, Wagner, Schubert, and Verdi. His time spent cataloguing the Reid Music Library allowed him to spend a lot of time reading, helping to lay the literary foundation for his books.<sup>84</sup>

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<sup>83</sup> Fox-Gál, Eva. *The Hans Gál Website: Music for Generations*, Hans Gál Society, 2014.

<sup>84</sup> Gál, Hans. *Music Behind Barbed Wire: A Diary of Summer 1940*. Toccata Press, 2014., 20.

## Legacy

Although he lived a long life and was not killed by Nazis, the Holocaust effectively halted the momentum of Gál's career. Hans Gál's music was largely forgotten because of his forced relocation, internment at the Isle of Man, and the difficulties performers may have in obtaining his sheet music.

When Gál moved to Edinburgh, he lost the connections he had built over the years. While interned at the Isle of Man, he was completely removed from society and was unable to establish himself in Scotland. Even upon his return, he had difficulty cultivating the necessary relationships to restore his career to its thriving pre-war state. He was a private man and did not like to boast about himself, as can be seen in this quote from Gál:

*I was never very active in promoting my own cause, and when [I] came to this country, not far off 50, I was practically unable to do it, so what happened on my behalf happened through friends, through musicians who were interested in my work through others. I was much too passive to do anything. I always cultivated my piano-playing.<sup>85</sup>*

After World War II, composers turned away from tonality. Similarly to how artists became disillusioned after World War I, composers associated tonality with the time leading up to Hitler's rise to power. It was expected that composers would evolve, keeping up with the current practices. Hans Gál stuck to his own musical

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<sup>85</sup> Anderson, Martin. "Hans Gál in Conversation." *Journal of the British Music Society*, vol. 9, 1987, pp. 33–44.



values, which happened to be rooted in the past.<sup>86</sup> Because of this, his music fell largely out of favor.

Today, Gál's sheet music can be difficult to find. Because Gál lived in so many different places, he worked with a wide variety of publishers. Without knowing with which of his publishers to inquire, accessing each piece from his catalog requires considerable effort. Complicating things further, some of his music is out of print and only available by request through his family.

If Hans Gál had not been forced to leave Germany, he probably would have grown in popularity. As stated in his obituary,

*Gál himself was the most direct and charming of men, much loved and respected for his kindness, for his lightly worn learning (and his delightful eagerness in sharing it) and not least for his survival from a pre-1914 Vienna through all his privations with cheerfulness and courage.<sup>87</sup>*

Before Hitler's rise to power, Gál's career was blossoming, and his music was well received. At least Gál was able to escape deportation to a concentration camp, leading a long and productive life. Regrettably, his legacy was still ravaged by the effects of the Holocaust.

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<sup>86</sup> Fox-Gál, Eva. *The Hans Gál Website: Music for Generations*, Hans Gál Society, 2014.

<sup>87</sup> Ibid.

### Section III: Alexander Zemlinsky (1871-1942)

#### **Life**

Alexander Zemlinsky was born in Vienna on October 14, 1871. His mother was half-Jewish, half-Muslim, and his father converted to Judaism from Catholicism upon marriage. Alexander's surname was originally "von Zemlinsky", but he eventually eliminated the "von." He likely doubted the authenticity of the noble preposition, and with his modest demeanor preferred not to have pretentious associations.<sup>88</sup>

Zemlinsky studied the piano beginning at age four. When he was thirteen, he was recommended to study at the Vienna Conservatory Preparatory Program with Wilhelm Rausch. He graduated to the senior division, continuing his piano studies with Anton Door, a pupil of Czerny, and studying harmony and counterpoint with Robert Fuchs.<sup>89</sup>

Zemlinsky grew into an exceptionally talented pianist. He won the annual Conservatory piano competition, being recognized as "Best Pianist of the Conservatory."<sup>90</sup> Although he clearly had the potential to be a soloist, Zemlinsky lacked the virtuosic and extroverted temperament.<sup>91</sup> Upon graduation, he decided to devote himself to composition. He worked with Johann Nepomuk Fuchs, brother of Robert Fuchs, for two years. He quickly garnered composition prizes, and his first opus was published by Breitkopf & Härtel in 1892.

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<sup>88</sup> Moskovitz, Marc D. *Alexander Zemlinsky: a Lyric Symphony*. The Boydell Press, 2010., 13

<sup>89</sup> *Ibid.*, xvii.

<sup>90</sup> *Ibid.*, 17.

<sup>91</sup> *Ibid.*, 17.

In addition to being a composer and pianist, Zemlinsky was also a conductor. For his debut on the podium in 1892 he conducted a movement of his own Symphony in D minor. At this point, Zemlinsky had little conducting training; he had merely observed concerts by Hans Richter, conductor of the Vienna Philharmonic.<sup>92</sup> In 1895, Zemlinsky founded his own ensemble, the *Musicalische Verein Polyhymnia*, or Polyhymnia Musical Society, to gain conducting experience.<sup>93</sup> Arnold Schoenberg, who studied composition with Zemlinsky, was the cellist. They became close friends, and brothers-in-law when Schoenberg married Zemlinsky's sister Mathilde.

In 1896, Brahms attended the premiere of Zemlinsky's D minor string quintet. Having followed Zemlinsky's progress as a composer over the years, he invited Zemlinsky to stop by his apartment in order to discuss the work. Brahms played through the entire piece at the piano, making corrections to the manuscript. Although he did not give any verbal reassurances, the fact that Brahms took the time to comb through the entire manuscript was obvious enough encouragement: he saw potential in this young composer.<sup>94</sup>

In March of 1899, Zemlinsky converted to Protestant Christianity, withdrawing his name from the records at the Vienna synagogue. This was likely to avoid anti-Semitism and make it easier to find employment. This type of conversion was not uncommon for Jews; Mahler and Schoenberg both converted to Protestant Christianity to further their careers. After his conversion, Zemlinsky began to include allusions to Christianity in the texts to his music. For example, in *Turmwaechterlied*

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<sup>92</sup> Moskovitz, Marc D. *Alexander Zemlinsky: a Lyric Symphony*. The Boydell Press, 2010., 20.

<sup>93</sup> Ibid. 25.

<sup>94</sup> Ibid. 31.

(“Song of the Watchman in the Tower”), the last line reads “let them pray as Christians.” Interestingly, Zemlinsky later changed the word “Christians” to “*alle*” (all). This is possible evidence of the superficiality of his religious conversion, and a returning to his Jewish roots.

In 1900, Zemlinsky fell deeply in love with Alma Schindler. Although she was attracted to his personality and talent, she was not physically attracted to him, and was embarrassed by his “lowly” and Jewish background.<sup>95</sup> He began giving her composition lessons, and eventually their relationship grew into a tumultuous and unhealthy love affair. Zemlinsky soon realized that she was emotionally shallow, as she constantly insulted his appearance and was concerned with the way society would view them as a couple. The relationship was destined to fail—neither could get over their qualms about the other. Eventually, Alma married Mahler, and Zemlinsky married Ida Guttmann. Zemlinsky’s marriage to Ida was unhappy, and he had numerous affairs.

Meanwhile, Zemlinsky’s conducting experience grew as he served as *Kapellmeister* (conductor) at the *Carltheater* and the *Theater an der Wien*. Unfortunately, this position did not bring him musical fulfillment as his repertoire was restricted to operettas (which he viewed as inferior).<sup>96</sup> Finally, in 1904, Zemlinsky was appointed *Kapellmeister* at the *Volksoper* and the *Hofoper*, and was allowed to conduct major works. His career evolved further and he served as opera conductor of the *Deutsches Landestheater* from 1911 to 1927 in Prague.

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<sup>95</sup> Sommer, Uwe. *Alexander Zemlinsky: Sein Leben, Sein Werk*, Alexander Zemlinsky Foundation.

<sup>96</sup> *Ibid.*

In 1927, Zemlinsky moved to Berlin to begin conducting at the Kroll Opera. Two years later, his wife Ida died. Shortly after, he married Louise Sachsel, a singer and painter who used to be his student, and their union was much happier than his previous relationships. Zemlinsky taught at the Berlin Music Conservatory until Hitler's rise to power in 1933. Even though he no longer practiced Judaism, Zemlinsky was still in danger because of his Jewish heritage. He returned with his wife to Vienna, where the situation was still relatively safe, and began the process of obtaining the necessary papers to leave Europe.<sup>97</sup> It took a year, but he and Louise fled to the United States in 1938 with the *Anschluss*.

Sadly, Zemlinsky had a difficult time adapting to life in the States.<sup>98</sup> He had trouble learning English, and did not have a steady income. To make matters worse, his health began to fail him. He suffered a stroke in fall of 1939 and never regained his strength, dying from pneumonia in 1942.

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<sup>97</sup> Mukherjee, Anousua. "Alexander Zemlinsky." *Rediscovering Suppressed Musical Treasures of the Twentieth Century*, The OREL Foundation, accessed March 7, 2018.

<sup>98</sup> Sommer, Uwe. *Alexander Zemlinsky: Sein Leben, Sein Werk*, Alexander Zemlinsky Foundation.

### Selected Works

Zemlinsky was most well-known as a composer of opera and *Lieder*, or songs. He composed eight operas and nine operas sketches, and was constantly on the lookout for opera subjects.<sup>99</sup> Zemlinsky composed his first opera, *Sarema*, for a competition. He was just twenty-five years old when it won the Luitpold Prize in Munich.<sup>100</sup> With his second opera, *Es war einmal* (Once Upon a Time), Zemlinsky exhibited even more promise. His works were gaining respect and popularity; *Es war einmal* was conducted by Mahler in 1900 at the Vienna *Hofoper*. Zemlinsky further bolstered his reputation as a versatile and skilled opera composer by composing two well-received one-act operas: *Eine florentinische Tragödie* (A Florentine Tragedy) and *Der Zwerg* (The Dwarf).<sup>101</sup>

Zemlinsky's *Lieder* can be grouped into three periods. In the early period (1889-1901) he composed ninety songs, focusing mostly on themes of love and joy. This was before and during his encounters with Alma. In his middle period, (1903-1916) his songs posed questions of mortality and destiny. His late *Lieder* (1933-1937) incorporated dry humor.

Zemlinsky was largely influenced by Richard Wagner, who paved the way for composers to come with his progressive harmonic experimentation. Zemlinsky played with tension and color by using extended harmonies and employing unconventional

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<sup>99</sup> Sommer, Uwe. *Alexander Zemlinsky: Sein Leben, Sein Werk*, Alexander Zemlinsky Foundation, accessed Mar. 10, 2018.

<sup>100</sup> Ibid.

<sup>101</sup> Ibid.

methods of modulation, while maintaining strong voice leading. Other major influences included the music of Mahler, Richard Strauss, and Brahms.

### **Three Pieces for Cello and Piano**

- I. Humoresque**
- II. Lied**
- III. Tarantell**

### **Sonata for Cello and Piano**

- I. Mit Leidenschaft: Allegro**
- II. Andante**
- III. Allegretto**

Zemlinsky composed his *Three Pieces* in 1891, and his *Cello Sonata* in 1894. He had in mind Friedrich Buxbaum, Principal Cellist of the Vienna Philharmonic and Vienna State Opera for both pieces.

After a successful performance of his *D-major Piano Quartet* through the *Wiener Tonkünstlerverein*, or the Viennese Composers' Society, Zemlinsky was offered another performance opportunity, for which he decided to compose his cello sonata.<sup>102</sup> He completed movement one in a little over a week, and movement two took 2-3 weeks. He finished the piece on March 7, 1894, 9 weeks after initial sketches, allowing plenty of time for rehearsals. The premiere was given on April 23, 1894, by Zemlinsky and Buxbaum, after which the score went unperformed for over 100 years.

Zemlinsky was known for his lyricism and use of motivic variation. He builds his cello sonata from a rising whole step motive, present in each movement. The

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<sup>102</sup> Ibid., 24.

sonata encompasses a wide emotional range. Passionate, fiery passages are followed by the most tender and intimate moments. Zemlinsky is at the height of his powers when he composes beautiful melodic lines.



## Legacy

As a conductor, Zemlinsky was respected and admired. He allowed the music to speak for itself, bringing dramatic intent but staying true to the score. He was also open-minded with regards to repertoire and was committed to conducting contemporary works.<sup>103</sup> Zemlinsky was certainly on his way to becoming one of the leading conductors of his time. As Stravinsky stated, "But I do believe that of all the conductors I have heard, I would choose Alexander Zemlinsky as the most outstanding, and this is a mature verdict."<sup>104</sup>

In 1904, Zemlinsky, Schoenberg, and several other musicians founded the *Vereinigung schaffender Tonkünstler*, or Society for Creative Musicians.<sup>105</sup> This organization was the first in Vienna to devote itself entirely to modern music.<sup>106</sup> For the first concert, Zemlinsky and Schoenberg each conducted a work of their own (in addition to works by other friends). The orchestra played poorly and the concert was not well-received. Critics chided the composers for "devot[ing] an entire evening to their cause."<sup>107</sup> Zemlinsky had not meant to exploit the organization solely for the promotion of his music. The reviews made quite an impact; Zemlinsky stopped programming and conducting his own music, thereby decreasing his musical prominence.<sup>108</sup>

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<sup>103</sup> Sommer, Uwe. *Alexander Zemlinsky: Sein Leben, Sein Werk*, Alexander Zemlinsky Foundation.

<sup>104</sup> Ibid.

<sup>105</sup> Moskovitz, Marc D. *Alexander Zemlinsky: A Lyric Symphony*. The Boydell Press, 2010., 90.

<sup>106</sup> Ibid., 91.

<sup>107</sup> Ibid., 93.

<sup>108</sup> Ibid., 93.

Although he was not killed by Nazis, Zemlinsky's career was fractured by his relocation. Because he had trouble learning English, he felt isolated in his new country. He was forced to write trivial compositions to make ends meet. He used a pseudonym not to survive, but to avoid embarrassment while composing such simplistic and meaningless works. If Zemlinsky had been able to stay in Europe, his reputation would likely have continued to grow. However, he was never able to gain the same popularity in America that he had in Europe. It was not until thirty years after his death that his music started becoming more well-known. In regards to the reputation and acclaim of Zemlinsky's music, Schoenberg once stated, "Zemlinsky can wait." Schoenberg predicted that this wonderful music would someday be widely played and appreciated, and that Zemlinsky's legacy would live on.

## Chapter 5: Conclusion

The Nazis rose to power when Hans Krása, Gideon Klein, James Simon, Erwin Schulhoff, Hans Gál, and Alexander Zemlinsky were in the prime of their careers. Each composer was following a unique trajectory and exploring his musical voice through composition and performance. Their careers were cut short, their music scattered, lost, hidden, and eventually rediscovered—although some pieces were never found. As a result, these composers never gained the prominence they would have otherwise.

Today, difficulties in finding the sheet music of Hans Gál and James Simon further contribute to their lack of renown. James Simon's *Arioso* can be found through considerable effort by searching the University of Washington Music Library's digitized special collection. Even then, it is only available in manuscript form. Simon's *Sonata* can be tracked down at the Library of Congress, but it is not printed or sold by any publishers today. In addition, even the websites that were created by the families of Hans Gál, Alexander Zemlinsky, and Hans Krása specifically to promote these composers do not immediately surface when researching online.

Furthermore, through my research I discovered numerous other composers who were affected by the Holocaust and whose music, also very beautiful and compelling, was destined for obscurity due to their circumstances. I plan to expand my project to encompass other persecuted composers, exploring their lives and their works for cello.

When these composers were taken to concentration camps they clung to their passion for music. When they were forced to leave their homes and the lives they knew, they expressed themselves through composition. Even through tragedy and trauma, music provided hope. My hope is to help their persevering spirits live on through their music, giving their legacies a chance to endure.

Appendix I: Program Notes

Voices from the Holocaust,  
Remembered:  
Selected Works for Cello

Doctoral Dissertation Recital: Part One

Molly Jones, Cello  
Andrew Welch, Piano

February 3, 2018  
2:00pm  
Ulrich Recital Hall

**Program**

Arioso for Solo Cello..... James Simon (1880-1944)

Sonata for Piano and Cello, Op. 9.....James Simon

- I. Allegro
- II. Allegretto grazioso quasi Minuetto
- III. Poco Adagio
- IV. Allegro, ma non troppo

*-Intermission-*

Sonata for Cello and Piano, Op. 89 .....Hans Gál (1890-1987)

- I. Moderato ma agitato
- II. Poco vivace
- III. Adagio - Allegro energico

# Voices from the Holocaust, Remembered: Selected Works for Cello

Doctoral Dissertation Recital: Part Two

Molly Jones, Cello  
Heather MacArthur, Violin  
Emily Sheil, Viola  
Andrew Welch, Piano

March 3, 2018  
2:00pm  
Ulrich Recital Hall

## Program

Duo for Violin and Cello.....Gideon Klein (1919-1945)

- I. Allegro con fuoco
- II. Lento

Duo for Violin and Cello..... Erwin Schulhoff (1894-1942)

- I. Moderato
- II. Zingaresca. Allegro giocoso
- III. Andantino
- IV. Moderato

*-Intermission-*

Piano Trio, Op. 49b.....Hans Gál (1890-1987)

- I. Moderato e tranquillo
- II. Pastorale. Andantino
- III. March Burlesque. Allegretto

Trio for Violin, Viola, and Cello.....Gideon Klein

- I. Allegro
- II. Variations on a Moravian Folk Song
- III. Molto vivace

Tanz for String Trio.....Hans Krása (1899-1944)

Voices from the Holocaust,  
Remembered:  
Selected Works for Cello  
Doctoral Dissertation Recital: Part Three

Molly Jones, Cello  
Szu-Yi Li, Piano

March 4, 2018  
5:00pm  
Ulrich Recital Hall

**Program**

Three Pieces for Cello and Piano.....Alexander Zemlinsky (1871-1942)

- I. Humoresque
- II. Lied
- III. Tarantell

Sonata for Cello and Piano.....Alexander Zemlinsky

- I. Mit Leidenschaft: Allegro
- II. Andante
- III. Allegretto

*-Intermission-*

Concertino for Violoncello and String Orchestra, Op 87..... Hans Gál (1890-1987)

- I. Molto moderato
- II. Adagio
- III. Allegretto ritenuto assai

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