

Over the decades, Boosey & Hawkes has been dedicated to the rediscovery and publishing of music by composers who were placed in concentration camps, forced into exile, or otherwise tragically silenced under fascist regimes. The Suppressed Music catalog, informed by extensive research and partnerships with musicologists, includes a wide range of stage and concert works by more than 40 composers.

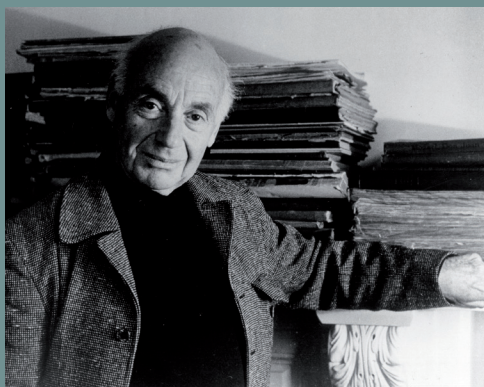
[boosey.com/SuppressedMusic](http://boosey.com/SuppressedMusic)

## Composers in Exile

### Berthold Goldschmidt

(1903–1996)

Hamburg-born Goldschmidt studied composition with Franz Schreker. After the Nazis banned his music, the Jewish composer fled to England where he gave up composing for decades. By the end of the war though, he re-established himself as a conductor, leading the Glyndebourne company at the Edinburgh Festival. After 24 years of silence, he began composing again, writing new chamber works and orchestral songs. A subsequent Goldschmidt revival was led by conductors Sir Simon Rattle, Lothar Zagrosek, and Yakov Kreizberg, and the record companies Largo and Decca.



### Hans Gál

(1890–1987)

Gál had built a successful career as a composer in the 1920s. After the annexation of Austria, he emigrated to Great Britain, where in 1940, like many others, he was interned for several months as an “enemy alien.” He later helped establish the Edinburgh Festival and taught at Edinburgh University. He left behind an extensive *œuvre*, including the *Sinfonia Concertante* for flute, clarinet, violin, cello, and orchestra; *Tryptichon* for orchestra; and the *Trio* for violin, clarinet, and piano.

### Karl Weigl

(1881–1949)

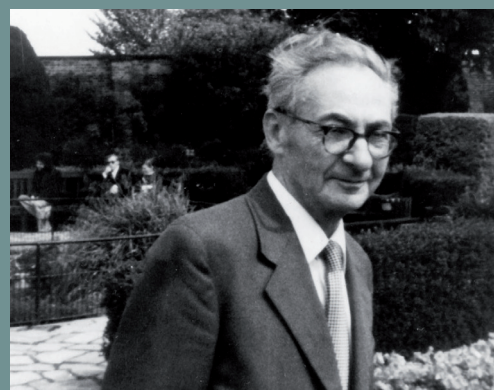
Weigl studied with Robert Fuchs and Guido Adler, and founded the *Vereinigung schaffender Tonkünstler* (Association of Creative Sound Artists) with Schönberg and Zemlinsky. One of the most important figures in Viennese musical life, his career as a composer and teacher was cut short when he emigrated to the US in 1938. His works are marked by post-Mahler emotion, as heard in his *Violin Concerto*, *Music for the Young* for chamber orchestra, *Rhapsody* for piano and orchestra, and *Symphony No. 6*.



### Leopold Spinner

(1906–1980)

Student of Anton Webern, Spinner emigrated to England and worked as a copyist, arranger, and finally, an editor for Boosey & Hawkes. His musical language represents an enrichment of serial composing after 1945. Important works include the *Piano Concerto*; *Ricercata* for chamber orchestra; and his *Quintet* for clarinet, bassoon, horn, guitar, and double bass.



# Suppressed Music

Victor Babin  
Ernst Bachrich  
Leo Blech  
Ernest Bloch  
Walter Braunfels  
Adolf Busch  
Robert Dauber  
Hans Gál  
Roberto Gerhard  
Berthold Goldschmidt  
Pavel Haas  
Maria Herz  
Leon Jessel  
Rudolf Karel  
Erich Kleiber  
Gideon Klein  
Józef Koffler  
Erich W. Korngold  
Max Kowalski  
Hans Krása  
Ernst Krenek  
Simon Laks  
Ursula Mamlok  
Igor Markevitch  
Bohuslav Martinů  
Günter Raphael  
Karol Rathaus  
Hans F. Redlich  
Franz Reizenstein  
Paul Aron Sandfort  
Arnold Schönberg  
Franz Schreker  
Zikmund Schul  
Matyas Seiber  
Leopold Spinner  
Ignace Straszfogel  
Władysław Szpilman  
Wladimir Vogel  
Ignatz Waghalter  
Ilse Weber  
Karl Weigl  
Jaromír Weinberger  
Egon Wellesz  
Hans Winterberg  
Alexander von Zemlinsky



## Simon Laks

(1901–1983)

“An engaging personality, an eloquent fighter for a universal culture”—this is how Alexandre Tansman characterized his colleague Simon Laks, who was one of the hopes of Polish music in the 1920 and '30s.

Laks first studied composition in his birthplace of Warsaw, then with Vidal and Rabaud (1927–1929) in Paris, where he became involved in the Association of Young Polish Musicians and saw his first works celebrated and performed. He was arrested in 1941 and deported to Auschwitz II-Birkenau in July 1942.

He survived the camp as a member—and later arranger and conductor—of the orchestra there. After returning to Paris, he gave testimony about this time in his book *Musiques d'un autre monde*. He resumed his compositional activity but was never able to regain his previous success. After the Six-Day War in 1967, he fell almost completely silent as a composer.

[boosey.com/Laks](http://boosey.com/Laks)

### SELECT WORKS

- Sonata** (1932) 16'  
for cello and piano
- Sinfonietta** (1936) 14'  
for string orchestra
- Suite polonaise** (1936) 16'  
for violin and piano  
also: Version for violin and orchestra
- String Quartet No. 3** (1945) 20'  
on Polish folk tunes
- Huit chants populaires juifs** (1947) 11'  
for high voice and piano
- Poème** (1954) 14'  
for violin and orchestra
- Petite suite légère** (1960) 8'  
for orchestra
- L'Hirondelle inattendue** (1965) 45'  
Opéra-bouffe in one act  
Text: Henri Lemarchand, based on Claude Aveline
- Symphony for Strings** (1964) 23'  
for string orchestra

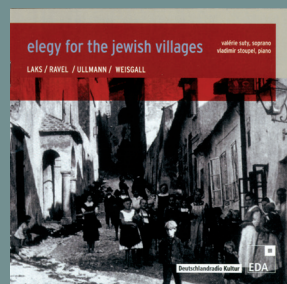
### FEATURED RECORDINGS



**Sinfonietta for String Orchestra**  
Kammerphilharmonie Berlin  
Jürgen Bruns  
eda records



**Poème for Violin and Orchestra**  
Klaudyna Schulze-Broniewska  
Brandenburgisches Staatsorchester / Jürgen Bruns  
eda records



**Huit chants populaires juifs**  
as well as works by Ullmann, Ravel, Weisgall  
Valérie Suty / Vladimir Stoupeľ  
eda records



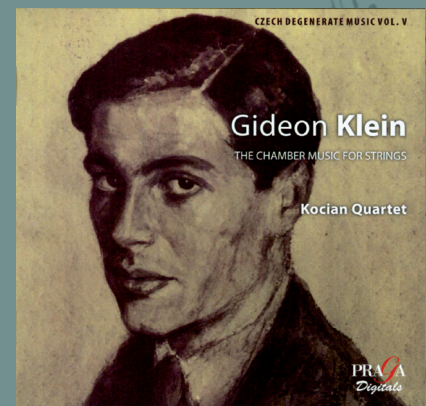
### TEREZÍN

Anne Sofie von Otter  
with Christian Gerhaher / Daniel Hope / Bengt Forsberg  
Deutsche Grammophon  
Featuring  
**PAVEL HAAS: Vier Lieder nach chinesischer Poesie**  
**HANS KRÁSA: Rimbaud-Lieder**  
**ILSE WEBER: Songs**

Other recent recordings with music from Terezín:



**PAVEL HAAS**  
**String Quartet No. 2, “Von den Affenbergen”**  
Pavel Haas Quartet / Colin Currie, percussion  
Supraphon



**GIDEON KLEIN**  
**The Chamber Music for Strings**  
Kocian Quartet  
Praga Digitals

# Music in Terezín

Beginning in November 1941, the Czech city of Terezín (Theresienstadt) served as a concentration camp for the Nazi regime. More and more people were deported to the small garrison town. Among them were numerous artists, some of whom attempted to continue their activities in the camp. Thus, under absurd circumstances—Terezín was both a stopover on the way to the extermination camps and a showcase for Nazi propaganda—a cultural and social life developed, albeit a limited one, through which the participants retained some of their dignity.

Some of the most talented European musicians were deported to Terezín—excellent students and assistants of such greats of their time as Janáček, Zemlinsky, Schönberg, and Hába. The early careers of these young composers and conductors were brutally cut off by the barbarism of the Nazis.

Nevertheless, their works have survived, at least in part, and bear vivid witness to the unusual talent of their creators and to the time of their creation.

[boosey.com/Terezin](http://boosey.com/Terezin)

## Pavel Haas

(1899, Brno–1944, Auschwitz)

Haas studied in Janáček's master class and fused his teacher's style with Bohemian, Jewish influences, and jazz elements to create his own powerful, often polymetric tonal language. Works from the 1930s such as the opera *Scharlatan* or String Quartet No. 3 are just as impressive as his last surviving work from Terezín, "Vier Lieder nach chinesischer Poesie" ("Four Songs of Chinese Poetry").



## Gideon Klein

(1919, Prerov/Moravia–1945, Fürtengrube)

An extraordinarily talented pianist and composer, Klein had to end his studies with Alois Hába after the Czech universities were closed by the occupying forces. The String Trio, written in Terezín, as well as works from before 1941 (including the Divertimento for wind octet or Three Songs, Op. 1), were rediscovered only in the 1990s and testify to an astonishing maturity.



## Hans Krása

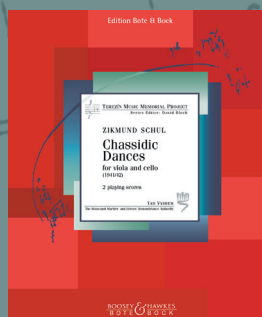
(1899, Prague–1944, Auschwitz)

Krásá studied with Zemlinsky and Roussel and worked at the Krolloper in Berlin. From the cosmopolitan, multi-layered style of earlier compositions such as his Theme and Variations for String Quartet, he turned to a decidedly Czech idiom in Terezín, as in *Three Songs on Poems by Rimbaud* or Passacaglia and Fugue for String Trio.



# New Editions

TEREZÍN MUSIC MEMORIAL PROJECT, ED. BY DAVID BLOCH



**ZIKMUND SCHUL**  
(1916–1944)  
*Hasidic Dances* (1941/42)  
Viola and Cello  
2 Violins  
Violin and Cello

**ROBERT DAUBER**  
(1922–1945)  
*Serenade* (1942)  
Violin and Piano



## Brundibár

Aninka and Pepíček want to sing in the marketplace to raise money for their sick mother. But the barrel organ man Brundibár drives them away. Thanks to the help of a dog, cat, and sparrow, as well as the other children of the town, they manage to stand up to the villain.

With *Brundibár*, Hans Krása and his librettist Adolf Hoffmeister created a piece about the power of community, which today can be considered synonymous with the music in Terezín.

Written in 1938, the children's opera premiered in the fall of 1941 at the Prague Jewish Orphanage (pictured above). In a revised version, the composer performed it over 50 times from September 1943 together with other inmates in the Terezín concentration camp. Since its first publication in 1992, *Brundibár* has been one of the key musical experiences of many children around the world.

More recently, Krása's children's opera has inspired other artists as well. Some of the new compositions thus created are recommended for performance in combination with *Brundibár*:

**PAUL A. SANDFORT: Overture to Brundibár**  
for chamber orchestra

Paul Aron Sandfort became a trumpet player of the "Stadtorchester" (City Orchestra) of Terezín at the age of 13 and participated in the *Brundibár* performances.

**PAUL A. SANDFORT: Nachschub**  
for narrator, flute, trumpet, 2 violins, viola, cello, and double bass

In his own spoken text, which he based his work on, the composer, who died on December 29, 2007, reproduces the thoughts of a starving child who is waiting in line for food in Terezín and dreams of an extra bite.

**PETR POKORNÝ: Hommage à Brundibár**  
for small orchestra

**PETR POKORNÝ: Brundibár-Suite**  
Arrangement of excerpts from the opera

**BRETT DEAN: Katz und Spatz (Cat and Sparrow)**

for eight-part mixed choir  
A moving choral piece inspired by performances of the opera and eyewitness accounts

**SUSAN KANDER: And You And I**

for soprano, choirs, and instruments  
Based on a musical motif from the opera, a poem written by a girl in the Theresienstadt camp, and the *Song of Songs*



## Franz Schreker

(1878–1934)

Schreker was considered the most important German opera composer next to Strauss during his lifetime and influenced an entire generation of composers as a teacher. Early on, he was targeted by German nationalist, anti-Semitic agitation; he died shortly after being forced into retirement. A Schreker renaissance in the 1980s has led to the rediscovery of many works for stage and concert, such as the opera *Flammen (Flames)*, the melodrama *Das Weib des Intaphernes (The Wife of Intaphernes)*, and *Symphony Op. 1*.

## Jaromír Weinberger

(1896–1967)

Weinberger's opera *Schwanda, der Dudelsackpfeifer (Schwanda, the Bagpiper)* is still a favorite of audiences today (pictured below: Theater Augsburg's 2007 production). Less known are the works composed by Weinberger (a student of Max Reger) after his emigration to the US, such as the *Préludes religieux et profanes* or the orchestral variations *Under the Spreading Chestnut Tree*. Weinberger remained musically in search of his Czech home. The painful experiences of his life drove him into many years of depression and finally to suicide.



## Wladyslaw Szpilman

(1911–2000)

Szpilman was a highly esteemed pianist in the Polish State Radio in the 1930s. In September 1939, while he was playing Chopin's Nocturne in C-sharp minor in a live broadcast, the studio was hit by a bomb. He narrowly escaped deportation. He survived in devastated Warsaw with the help of Polish friends and was eventually discovered and rescued by a German Wehrmacht officer after he heard him play the same nocturne.

After the war, Szpilman resumed his radio career. During his first live performance, he again played Chopin's Nocturne. In the following decades, Szpilman performed as a solo musician, as well as with the Warsaw Piano Quintet in Poland, throughout Europe, Asia, and America. Later, he processed his experiences in the bestselling memoir *The Pianist*, which later served as a model for Roman Polanski's award-winning film. Szpilman's concert works, as well as approximately 500 songs, have now been published for the first time.

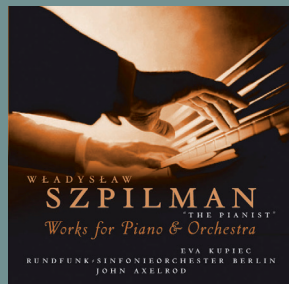
[boosey.com/Szpilman](http://boosey.com/Szpilman)



### SELECT WORKS

- "The Life of the Machines" Suite** (1933)  
for piano
- Waltz in the Olden Style** (1937/68)  
for orchestra
- Concertino** (1940)  
for piano and orchestra (ed. by Krystian Zimerman); piano reduction available
- Paraphrase on an Original Theme** (1947)  
for orchestra
- Three Little Folk Song Suites** (1951–55)  
after his own children's songs (ed. by John York) for piano
- Introduction to a Film** (1957)  
for orchestra
- Ballet Scene** (1968)  
for orchestra
- Little Overture** (1968)  
for orchestra
- My memories of you**  
**16 selected songs from *The Pianist***  
for voice and piano

### FEATURED RECORDINGS



**Szpilman: Works for Piano and Orchestra**  
Eva Kupiec / Rundfunk-Sinfonieorchester Berlin / John Axelrod  
Sony Classical



**Wendy Lands Sings the Music of "The Pianist"**  
Various artists  
Sherman Records



**The Life of the Machines**  
Vladimir Stoupeľ  
eda records