

Introduction

Marcus A. Thompson

Since 2010, our Winter Festival has allowed us to explore themes, topics, and ideas, in conversation and concerts, which have enlarged the context for enjoying the chamber music literature. The series has been a means through which BCMS expands our core repertoire, encountering the new or unfamiliar, even while re-visiting less frequently played works from our past.

The first two topics were ‘Time,’ as understood by a physicist, lighting designer, poet, sculptor, painter, music historians, theorists and specifically treated by composers; and ‘Imagery’ as seen in the collaborations of artists in ballet, costume design, painting, line-drawing, poetry, and song in the Paris of Diaghilev and *Les Six*. For the first, we heard speakers from MIT, NEC, Harvard and Groton. For the latter we heard from the conductor of the Boston Ballet, and from a lecturer at the Boston Museum of Fine Arts.

Our 2012 Winter Festival, jointly presented by the MIT Music and Theater Arts Faculty and sponsored by the Goethe-Institut Boston, focuses on a new topic—*Exiled to Hollywood: Outcast Artists in Southern California*. It allows us to explore the contributions of six composers (plus one) who were compelled by rising tyranny to leave Europe and remake their lives and careers in America by coming to terms with university and film cultures. They are Arnold Schoenberg, Mario Castlenuovo-Tedesco, Hanns Eisler, Ernst Toch, Erich Korngold and Ingolf Dahl. We will also be hearing music from Louis Gruenberg who settled in LA but had emigrated earlier as a child. We could have included composers who settled in Northern California, Chicago, New York, or right here in Boston. We may want to do so in a future forum.

It has been a humbling experience to catch a glimpse of the many ways in which the subject of artists and scholars who fled Europe during the 1930s and 1940s has been treated within the last twenty years. *Exiled in Paradise*, by Anthony Heilbut (Viking Press, 1983), is perhaps the most sweeping account. *Exiles and Emigres: The Flight of European Artists from Hitler*, by Stephanie Barron and Sabine Eckmann (1997), was our primary source for creating this concert. It is a catalog of an art exhibit that took place at the LA County Museum of Art, one that was seen and reported to us by BCMS violinist Ida Levin. The exhibit featured two chamber concerts, but none of the music is programmed on our concert.

More recently, in 1999 Harvard University Press published a book of essays entitled *Driven into Paradise* compiled by Professors Reinhold Brinkmann and Christoph Wolff in which the lives, careers, and experiences of musicians and music historians are portrayed in their own words. It is a catalog of how the music profession, even chamber music series such as ours, grew as a result of these dislocations. In 2009 Yale University Press published *A Windfall of Musicians: Hitler’s Emigres and Exiles in Southern California* by Dorothy Lamb Crawford. This is her second book focusing on the development of the concert scene in the LA area and how those artists may have had an unusually large influence on how we hear music in concerts and film, and on how we play and speak about music today in private conversation and public fora. Many who were interviewed or consulted in its preparation are members of our audience and wider musical community.

The Forum

With the generous support from Goethe-Institut Boston we will have three speakers: Joseph Auner, the Schoenberg expert from Tufts University; Dorothy Lamb Crawford; and Martin Marks, film music historian from MIT.

Martin Marks will focus on contributions by these composers to film music, especially in the rise of Film Noir, and how their music was transformed to suit the dominant cultural medium of their new home. We will be seeing several clips of films that show the range of styles and the depth of artistry that won Oscar nominations and Oscars, and paved the way for one of today's towering figures, John Williams.

Dorothy Lamb Crawford will focus on the experiences of being uprooted and replanted in their own words. She will be assisted by lyrics such as those written by Bertold Brecht in Eisler's *Hollywood Songbook*, the poem by Ernst Lothar in Korngold's "*Mond, so gehst du wieder auf*" from his *Abschiedslieder*, Op.14, and from the text for his *Sonett für Wien*, Op. 41 by H. Kaltneker. "*Mond, so gehst du wieder auf*" is used as the theme for the slow movement of Korngold's Piano Quintet, which closes our program and continues the series of piano quintets BCMS has scheduled on every concert this season.

We have already learned from Joseph Auner that Arnold Schoenberg showed interest in engaging the public in learning and in reforming concert life as early as 1904 with the help of the Society of Creative Musicians two years before composing the Chamber Symphony, Op. 9 (1906). After settling in California he was to become a strict teacher of harmony at UCLA between 1933-1944. In 1918, just after the war, another manifestation of this interest appeared through a series of ten open rehearsals of the Chamber Symphony he led in Vienna. According to music critic Heinrich von Kralik:

"Along with Schoenberg and fifteen valiant musicians, a no less valiant adventurous flock of listeners tackled the vile beast. One cacophonous passage after another was tackled, and the muscular power of one's aural apparatus was steeled by the struggle with its sharp points, its hard surfaces, and its asperities. And, even before the day of the tenth and final rehearsals, the players were played-in, the listeners listened-in. The worst had been overcome. The terrifying apparitions looked less full of menace, their appearance had taken on a new mildness, their way of living a new accessibility. One began to feel at home and cheerful in their company..."

This experience is one with which we are able to agree! BCMS held an open rehearsal of the Webern piano quintet arrangement of Chamber Symphony, Op. 9 in Goethe-Institut Boston's Back Bay mansion ninety-three years later. This came the day before we performed it as the conclusion to our December concert at MIT, an introduction to our current outcasts topic.

The Concert

Our concert will open with the Piano Trio No. 2 in G major by Mario Castelnuovo-Tedesco, a composer I had previously known for his copious guitar music and short concert pieces for violin and piano. This is a substantial work that our players have

been eager to learn. The best-known student of Mario Castelnuovo-Tedesco is John Williams. The program continues with selections from Hanns Eisler's *Hollywood Songbook*, a collection of some forty lieder in German and English, many based on poetic texts by Berthold Brecht. It is through these we learn directly of the anguish and despair of the emigrant experience. Eisler was also the author of an important theoretical work on combining film and music. We learn that his music is enjoying a revival in Europe this year. Ernst Toch is best known as the composer of the *Geographical Fugue*, not as the composer of the chase scene in Shirley Temple's *Heidi*. His Sonata for Violin and Piano is a masterpiece. Eric Korngold is widely known for his Violin Concerto written for Jascha Heifetz, his gorgeous String Sextet, but not as widely in concert circles for winning an Oscar for the music to *The Adventures of Robin Hood*! Louis Gruenberg, who also wrote a violin concerto for Jascha Heifetz, came to America from Russia as a child before 1900 and returned to Europe to study with Busoni before World War I. Once settled in LA he worked at merging media and film, and was nominated for an Academy Award for a documentary about life in the Chicago slums called *Fight for Life*.

Series Extras and Conclusion

The musical portion of our series began in December at MIT with the Schoenberg Chamber Symphony; it will end in February with the performance of Ingolf Dahl's *Concerto a tre*, an exciting and virtuosic piece for violin, clarinet and cello that BCMS has performed in 1984, 1992 and 2003. Dahl was a close collaborator with Stravinsky and was one of the translators for *Poetics of Music*. Besides giving private lessons to Benny Goodman, making arrangements for Victor Borge and Tommy Dorsey, he is best remembered as being the teacher of Michael Tilson Thomas.

We are grateful for a number of collaborations that we hope can enhance the experience of this music, its creators and fellow artistic contributors from this time. At MIT Martin Marks is teaching a course, "The Rise of Film Noir," during the school's Independent Activities Period in January leading up to our forum. Among the events available to the class and the public is a film series entitled "Five Emigré Directors and the Rise of Film Noir" with music by our composers and others, and a tour of special visual art works by émigré visual artists at the Harvard Sackler Museum. During the month of February the Museum of Fine Arts will be screening a complementary film series. Please consult our BCMS website for details.

We hope you will find the chamber music of this extraordinary group of composers to be among the finest, and worthy of the traditions that we continue.

BOSTON CHAMBER MUSIC SOCIETY MIT MUSIC AND THEATER ARTS FACULTY

Saturday, January 21, 2013 • Kresge Auditorium, Massachusetts Institute of Technology

Forum 1:30-3:00 p.m.

Introduction by Marcus Thompson (Artistic Director, Boston Chamber Music Society; Professor of Music, MIT)
Joseph Auner (Chair and Professor of Music, Tufts University)
Dorothy Lamb Crawford (Musicologist; Author of *A Windfall of Musicians: Hitler's Émigrés and Exiles in Southern California*)
Martin Marks (Senior Lecturer in Music, MIT)

Concert 4:00 p.m

Castelnuovo-Tedesco

Piano Trio in G minor, Op. 70

Schietto e deciso
Romanza con variazioni
Rondo

Harumi Rhodes, violin Michael Reynolds, cello
Mihae Lee, piano

Eisler

Selections from the *Hollywood Songbook*

Der Sohn
 Wenn sie nachts lag und dachte
 Mein junger Sohn fragt mich
In den Weiden
An den kleinen Radioapparat
Über den Selbstmord
Die Flucht
Spruch
Fünf Elegien
 Unter den grünen Pfefferbäumen
 Die Stadt ist nach den Engeln genannt
 Jeden Morgen, mein Brot zu verdienen
 Diese Stadt hat mich belehrt
 In den Hügeln wird Gold gefunden
Vom Sprengen des Gartens
Die Heimkehr
Die Landschaft des Exils
Hollywood-Elegie Nr. 7

Chris Pedro Trakas, baritone Randall Hodgkinson, piano

Toch

Sonata for Violin and Piano, Op. 44

Trotzig, anstürmend

Intermezzo: Tänzerisch-graziös

Allegro giusto

Harumi Rhodes, violin Randall Hodgkinson, piano

I N T E R M I S S I O N

Gruenberg

Four Indiscretions, for String Quartet, Op. 20

Allegro con spirito

Lento sostenuto e espressivo

Moderato grazioso e delicato

Allegro giocoso

Ida Levin, violin Harumi Rhodes, violin

Roger Tapping, viola Michael Reynolds, cello

Korngold

“Mond, so gehst du wieder auf” from Abschiedslieder, Op. 14

Chris Pedro Trakas, baritone Mihae Lee, piano

Korngold

Piano Quintet in E major, Op. 15

Mäßiges Zeitmaß, mit schwungvoll blühendem Ausdruck

Adagio

Finale: Allegro giocoso

Ida Levin, violin Harumi Rhodes, violin

Roger Tapping, viola Michael Reynolds, cello

Mihae Lee, piano



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The program is sponsored by the Goethe-Institut Boston

Mario Castelnuovo-Tedesco (1895-1968)

Piano Trio in G minor, Op. 70

"I happened to be the 'pioneer,'" wrote Castelnuovo-Tedesco. "My music was suddenly banished from the Italian radio and some performances of my works were cancelled. A public performance scheduled by Italian radio in Turin, in January 1938 was suddenly cancelled by a mysterious telephone order from Rome, and that happened six months before the anti-Semitic laws were issued." A year later he and his family left for the United States to flee persecution on the European continent, stopping first in New York before settling in California. He found work in the movie industry with some of the foremost studios and gained citizenship in 1946. Amongst his students were young composers on their way to becoming household names: André Previn, Henry Mancini and John Williams to name a few.

Castelnuovo-Tedesco is remembered often for his guitar compositions. In a disappointment to the composer, many of his film score works were un-credited. Like his elder countryman Ottorino Respighi (1879-1936), he took a great interest in Italian folk music of the 16th and 17th centuries. In the Piano Trio in G minor there are touches of Classical and Impressionist sounds. Together with his own compositional language free of any "isms," the effect is a sound that is at once familiar and yet somewhat unexpected.

Hanns Eisler (1898-1962)

Selections from the *Hollywood Songbook*

Eisler is one of the most intriguing characters in the world of classical music, though he is hardly ever mentioned. He was not without controversy, which has likely contributed to the silence with which he is most often greeted in conversations about 20th century composers. In short, he was the political antagonist of his contemporary, Shostakovich.

With little funds but much ambition, he became a student (at no cost) of Schoenberg from 1919 to 1923. Through the encouragement and support of his teacher he was able to secure publication and performances. The relationship would become bitter, however, with Schoenberg considering him "disloyal" and a traitor to music after Eisler embraced Marxism and became a member of the German Communist Party. As a result of his politics, his views on the avant garde music of his peers—and even his own previous works—changed drastically. Those ideals clearly clashed with his new beliefs regarding the arts. In 1937 he wrote, "'in our new music', one would search in vain for 'bombast, sentimentality and mysticism' but find instead 'freshness, intelligence, strength and elegance.'" Music should not stir the emotions, but rather be functional, applicable, "used for the theatre, cinema, cabaret, television, public events, etc." David Blake notes Eisler's scores "abound with such cautionary directives as 'without sentimentality', 'simply', 'friendly' and even 'politely'."

Eisler left Germany after his music was banned in 1933 and traveled Europe before coming to New York City to teach composition. The Mexico Conservatory gave Eisler a grant to study the "function of film music." Through his work there he wrote the book *Composing for the Films* with Theodor Adorno. Returning to the United States, Eisler found work at the University of Southern California and contributed to film scores. It all came to a screeching halt when his politics landed him a meeting with The House Committee on Un-American Activities and he was subsequently

“expelled.” In many ways, it was likely the best outcome for Eisler. His return after years abroad to a new *Deutsche Demokratische Republik*—East Germany—allowed him to practice what he had been preaching for years.

The songs that comprise the so-called *Hollywood Songbook* are striking in their simplicity, transparency, and beauty. Given his ideals, one might presume his works would be stark and cold. That they are not gives us a unique opportunity to experience our emotional reactions to music composed from a very different philosophical point of view.

Der Sohn

1. Wenn sie nachts lag und dachte

Wenn sie nachts lag und dachte
Und ihr Sohn auf der grimmigen See!
Sie konnte nicht einschlafen
Ihr Herz, das pochte so laut.

Wenn ihr Sohn sie besuchen kam
Stand sie nachts vor der Hütte
Wasser aus einem Eimer schüttete sie
An die Wand, hinter der ihr Sohn lag
Damit er einschlief, damit er meinte
Er wär' noch auf der See.

2. Mein junger Sohn fragt mich

Mein junger Sohn fragt mich:
Soll ich Mathematik lernen?
Wozu, möchte ich fragen.
Daß zwei Stück Brot mehr ist als eines
Das wirst du auch so merken.
Meine junger Sohn fragt mich:
Soll ich Englisch lernen?
Wozu, möchte ich fragen.
Dieses Reich geht unter. Und
Reibe du nur mit der Flachen Hand den Bauch
und stöhne
Und man wird dich schon verstehen.
Mein junger Sohn fragt mich:
Soll ich Geschichte lernen?
Wozu, möchte ich fragen.
Lerne nur deinen Kopf in die Erde zu stecken
Dann wirst du vielleicht übrigbleiben.
Ja, lerne Mathematik, sage ich
Lerne Englisch, ja, lerne Geschichte!

The son

1. When at night she lay awake and thought

When at night she lay awake and thought,
And her son on the grim sea,
She could not fall asleep,
Her heart, it beat so loudly.

When her son came to visit her,
She would stand outside the hut at night.
She poured water from a pail
Against the wall behind which her son lay,
So that he could fall asleep, so that he could imagine
That he was still on the sea.

2. My young son asks me

My young son asks me:
Should I study mathematics?
What for? I'd like to ask.
That two pieces of bread are more than one,
That you will notice anyway.
My young son asks me:
Should I study English?
What for? I'd like to ask.
This state will fall, and
If you just rub your stomach with the flat of your hand
and groan,
People will understand you.
My young son asks me:
Should I study history?
What for? I'd like to ask.
Just learn to stick your head into the sand.
Then you might possibly be spared.
Yes! Study mathematics, I say,
Study English, yes, study history!

In den Weiden

In den Weiden am Sund
Ruft in diesen Frühlingsnächten oft das Käuzlein.
Nach dem Aberglauben der Bauern
Setzt das Käuzlein die Menschen davon in Kenntnis
Daß sie nicht lang leben. Mich
Der ich weiß, daß ich die Wahrheit gesagt habe
Braucht der Totenvogel
Nicht erst davon in Kenntnis zu setzen.

An den kleinen Radioapparat

Du kleiner Kasten, den ich flüchtend trug
Daß seine Lampen mir auch nicht zerbrächen
Besorgt vom Haus zum Schiff, vom Schiff zum Zug
Daß meine Feinde weiter zu mir sprächen

An meinem Lager und zu meine Pein
Der letzten nachts, der ersten in der Früh
Von ihren Siegen und von meiner Müh:
Versprich mir, nicht auf einmal stumm zu sein!

Über den Selbstmord

In diesem Lande und in dieser Zeit
Dürfte es trübe Abende nicht geben
Auch hohe Brücken über die Flüsse
Selbst die Stunde zwischen Nacht und Morgen
Und die ganze Winterzeit dazu, das ist gefährlich.
Denn angesichts dieses Elends
Genügt ein Weniges
Werfen die Menschen
In einem Augenblick
Ihr unerträgliches Leben fort.

Die Flucht

Auf der Flucht vor meinen Landsleuten
Bin ich nun nach Finnland gelangt. Freunde
Die ich gestern nicht kannte, stellten uns Betten
In saubere Zimmer. Im Lautsprecher
Höre ich die Siegesmeldungen des Abschaums.
Neugierig
Betrachte ich die Karte. Hoch oben in Lappland
Nach dem Nördlichen Eismeer zu
Sehe ich noch eine kleine Tür.

Spruch

Das ist nun alles und's ist nicht genug.
Doch sagt es euch vielleicht, ich bin noch da.
Dem gleich ich, der den Backstein mit sich trug
Der Welt zu zeigen, wie ein Haus aussah.

In the willows

In the willows along the sound
The screech owl often calls in these spring nights.
According to the superstitions of the farmfolk
The screech owl informs people
That they do not have long to live. I,
Who know that I have spoken
The truth, do not need the bird of death
To inform me of that.

To a little radio

You little box that I carried as I fled,
Concerned to save your works from getting broken,
Carefully from house to ship, from ship to train,
So that my enemies could continue to talk to me

At my bedside and to my pain,
The last at night, the first in the morning,
Talking about their victories and my efforts:
Promise me, not suddenly to go silent!

About suicide

In this country and in these times,
Dreary evenings should not be allowed;
Also high bridges over the rivers,
Even the hours between nightfall and morning,
And the whole of wintertime as well.
That is dangerous!
Because, in view of this misery,
People throw away,
In a single moment,
Their unendurable life.

The flight

In the course of my flight from my countrymen
I have now arrived in Finland. Friends,
Whom I did not know yesterday, placed beds for us
In clean rooms. Through the loudspeaker
I hear the victory announcements of the scum.
Curious,
I gaze upon the map. High up in Lapland,
Towards the northern polar sea,
I still perceive a small door.

Maxim

This is now everything and it is not enough.
Yet perhaps it tells you that I am still here.
I am like the man who carried a brick with him
In order to show the world what his house looked like.

Fünf Elegien

1. Unter den grünen Pfefferbäumen

Unter den grünen Pfefferbäumen
Gehen die Musiker auf den Strich, zwei und zwei
Mit den Schreibern. Bach
Hat ein Strichquartett im Täschchen. Dante schwenkt
Den dürrn Hintern.

2. Die Stadt ist nach den Engeln genannt

Die Stadt ist nach den Engeln genannt
Und man begegnet allenthalben Engeln.
Sich riechen nach Öl und tragen goldene Pessare
Und mit blauen Ringen um die Augen
Füttern sie allmorgendlich die Schreiber
in ihren Schwimmpfählen.

3. Jeden Morgen, mein Brot zu verdienen

Jeden Morgen, mein Brot zu verdienen
Gehe ich zum Markt, wo Lügen verkauft werden.
Hoffnungsvoll
Reihe ich mich ein unter die Verkäufer.

4. Diese Stadt hat mich belehrt

Diese Stadt hat mich belehrt
Paradies und Hölle können eine Stadt sein.
Für die Mittellosen
Ist das Paradies die Hölle.

5. In den Hügeln wird Gold gefunden

In den Hügeln wird Gold gefunden
An der Küste findet man Öl.
Größere Vermögen
Bringen die Träume vom Glück
Die man heir auf Zelluloid schreibt.

Vom Sprengen des Gartens

O Sprengen des Gartens, das Grün zu ermutigen!
Wässern der durstigen Bäume!
Gib mehr als genug, Und
Vergiß auch nicht das Strauchwerk, auch
Das beerenlose nicht, das ermattete!
Und übersieh nicht
Zwischen den Bäumen das Unkraut, das auch
Durst hat. Noch gieße nur
Den frischen Rasen oder den versengten nur:
Auch den nackten Boden erfrische du.

Five elegies

1. Beneath the green pepper trees

Beneath the green pepper trees
The musicians go streetwalking, two by two
With the writers. Bach
Has a strut-quartet in his little pocket. Dante wiggles
His withered bottom.

2. The city is named after the angels

The city is named after the angels,
And, truly, one meets angels everywhere.
They smell of oil and wear golden pessaries,
And every morning, with blue rings around their eyes,
They feed the writers
in their swimming pools.

3. Every morning, to earn my bread

Every morning, to earn my bread,
I go to the market where lies are peddled.
Filled with hope,
I line up with the other peddlers.

4. This city has taught me

This city has taught me that
Paradise and hell can be one and the same place.
For those without means,
Paradise is hell.

5. In the hills, gold is found

In the hills, gold is found.
On the coast, one finds oil.
But greater wealth is brought by the dreams of
happiness
That are written on celluloid here.

On the watering of the garden *

Oh watering of the garden to encourage the greenery!
Watering of the thirsty trees!
Give more than enough!
And don't forget the bushes,
Even those without any berries, the drooping ones.
And do not overlook the weeds between the flowers,
Which are also thirsty.
Do not water only the fresh lawn,
Or the singed lawn;
Refresh even the naked soil.

* "Sprengen" can mean "watering" or "exploding."

Die Heimkehr

Die Vaterstadt, wie find ich sie doch?
Folgend den Bomberschwärmen
Komm ich nach Haus.
Wo liegt sie mir? Dort, wo die ungeheueren
Gebirge von Rauch stehn.
Das in den Feuern dort
Ist sie.
Die Vaterstadt, wie empfängt sie mich wohl?
Vor mir kommen die Bomber. Tödliche Schwärme
Melden euch meine Rückkehr. Feuersbrünste
Gehen dem Sohn voraus.

Die Landschaft des Exils

Aber auch ich auf dem letzten Boot
Sah noch den Frohsinn des Frührots im Takelzeug
Und der Delphine grauliche Leiber tauchend
Aus der chinesischen See.
Die Pferdewäglein mit dem Goldbeschlag
Die rosa Armschleier der Matronen
In den Gassen des gezeichneten Manila
Sah auch der Flüchtling mit Freude.
Und die Öltürme und die duftenden Gärten
von Los Angeles
Und die abendlichen Schluchten Kaliforniens den
Boten des Unglücks nicht kalt.

Hollywood-Elegie Nr. 7

I saw many friends, and the friends
I loved the most among them
Helplessly sunk into the swamp
I pass by daily.
And a drowning was not over
In the single morning.
This made it more terrible.
And the memory
Of our long talks
About the swamp, which already
Held so many powerless.
Now I watched him leaning back
Covered with leeches
In the shimmering
Softly moving slime.
Upon the sinking face
The ghastly
Blissful smile.

- Bertolt Brecht

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Permission pending*

The homecoming

My native city, how can I find it?
Following the swarms of bombers,
I return home.
Where is my city? There, where the ominous
Mountains of smoke stand,
There in the fires,
There it is.
My native city, how will it receive me?
Before me come the bombers. Deadly swarms
Announce my return to you. Burning fires
Precede the son.

The landscape of exile

But I too, on the last boat
Still saw the cheerfulness of the early light of dawn
In the tackle, and the dolphins' grey shiny bodies
Diving up out of the Chinese Sea.
The little horse carts with gold fittings,
The pink gauzy sleeves of the matrons
In the streets of ill-fated Manila,
Were also perceived with joy by the fugitive.
And the oil towers and the scented gardens
of Los Angeles
And the canyons of California, shaded by evening,
did not leave cold the messenger of doom.

Hollywood elegy No. 7

(sung in English. The original German version is
lost; Eisler sets the English translation by Naomi
Replansky.)

*Translated by a Canadian translator
who wishes to remain anonymous*

Ernst Toch (1887-1964)

Sonata for Violin and Piano, Op. 44

Artists represent through their works a reflection of the world and culture by which they are surrounded. The increasingly shrinking world ablaze with war became increasingly chaotic and seemingly absurd. Music often mirrored this. Toch began his musical life composing works “audibly indebted to Brahms.” After the horror of fighting in World War I, he underwent a creative transformation that “earned Toch a prominent place in the musical avant garde.”

Any respite was rudely interrupted by Hitler’s rise to power, necessitating Toch’s departure from Germany. He and his wife lived in Paris, then London, on to New York and finally California. Toch initially hoped working in the film industry might allow him to use it as a platform from which to disseminate avant garde music to the masses. Hollywood, of course, had very different ideas and needs. Sadly the war pinned Toch in an unfulfilled no man’s land creatively. Anja Oechsler notes, “He was too modern for the American public, but he had become too old-fashioned in European terms to be able to build from a position of exile on the great successes of the pre-war years.” Toch did find success, though it may not have been the same success of which he dreamed. At the end of his career (in addition to wonderful concert works and a position at the University of Southern California) he had composed 16 film scores and was nominated for three Academy Awards.

The Sonata for Violin and Piano, Op. 44 was penned in 1928, during a “highly successful decade” for the composer. It opens with angular and sardonic yet playful lines that move against each other tightly in a “defiant stampede,” broadening slightly in the more traditionally lyrical second movement: a graceful dance-like interlude. A rollicking finale titled “Allegro guisto” or “just happy” concludes the piece on an avant garde upswing.

Louis Gruenberg (1884-1964)

***Four Indiscretions* for String Quartet, Op. 20**

The early years of Gruenberg’s life were spent ping-ponging from Russia to New York, to Berlin to New York and back to Berlin. In Germany he became a student of the great Italian pianist Ferruccio Busoni. His successes abroad were cut short by the arrival of World War I, and Gruenberg found himself back in New York City focused more on composing than on developing a career as a pianist. In 1923 he led the United States premiere of Arnold Schoenberg’s seminal *Pierrot Lunaire*. Though his interests included exposing the American concert-going public to the newest sounds and techniques coming from Europe, compositionally Gruenberg was developing his “American idiom,” a sound he cultivated by steeping his works in the traditions of jazz and spirituals. The pinnacle of this period of his work was an opera, *The Emperor Jones*, a great success at the Metropolitan Opera in 1931. Gruenberg moved on to Chicago to head The Chicago Musical College, part of Roosevelt University, for three years between 1933 and 1936. He became involved in composing music for films, earning three Academy Award nominations along the way.

We are accustomed to having music at our fingertips through a variety of mediums and means. There are still, however, pieces by many composers that remain elusive, rarely performed and unrecorded. One of those works is Gruenberg’s *Four Indiscretions*. Written in 1924, the piece is dedicated to the Pro Arte Quartet of Brussels. This is a truly special opportunity to hear a piece you likely have never heard before.

Erich Wolfgang Korngold (1897-1957)

“Mond, so gehst du wieder auf” from *Abschiedslieder*, Op. 14

Piano Quintet in E major, Op. 15)

Korngold, though sidelined in popularity after his death, was tremendously popular and was hailed as a prodigy by many of the greatest minds in Western music: Mahler, Strauss, Sibelius and Puccini amongst them. He was successful composing both “absolute music” (or “concert music”) and film scores. Korngold left Austria for California in the 1930s, where he contributed to a number of movies including *The Adventures of Robin Hood* starring Errol Flynn; it earned him an Academy Award.

Richard Strauss’ songs about parting, *Vier letzte Lieder* (“Four Last Songs”), may be more widely known, but Korngold’s entrancing, beautiful and melancholic *Abschiedslieder* (“Songs of Farewell”) preceded the former by twenty-some years.

Abschiedslieder is based on the poetry of Christina Rossetti (“*Sterbelied/Requiem*”), Edith Ronsperger (“*Dies eine kann mein Sehnen nimmer fassen/The one thing my desire can never grasp*”) and Ernst Lothar, from whom Korngold commissioned the poems that comprise the penultimate and final movements of the set: “*Mond, so gehst du wieder auf*” (“Moon, you rise again”) and “*Gefasster Abschied*” (“Serene farewell”).

Mond, so gehst du wieder auf

Mond, so gehst du wieder auf

Über'm dunklen Tal der ungeweinten Tränen?

Lehr, so lehr mich's doch, mich nicht nach ihr zu sehnen,

Blaß zu machen Blutes Lauf,

Dies Leid nicht zu erleiden

Aus zweier Menschen Scheiden.

Sieh, in Nebel hüllst du dich.

Doch verfinstern kannst du nicht den Glanz der Bilder,

Die mir weher jede Nacht erweckt und wilder.

Ach! im Tiefsten fühle ich:

Das Herz, das sich muß't trennen,

Wird ohne Ende brennen.

Moon, thus you rise again

Moon, thus you rise again

Above the dark valley of unshed tears?

Teach, o teach me not to long for her;

To make pale blood run.

This suffering is not suffering

From two people parting.

Look, you cover yourself in fog.

But you cannot darken the brightness of images
that give me more pain every night and wilder.

Oh! Profoundly I feel

The heart that must be separated

Will burn without end.

The lilting rhythm of the piano is occasionally rocked by a more violently emotional swell, punctuating the unsteady appeal for peace amidst anguish. It is heard again as the theme for the second movement of his Piano Quintet, Op. 15. Bookending the work is an opening movement that blossoms with lush full sounds coaxed from the five instruments—golden and ripe—and a Finale with an startlingly ominous opening which unexpectedly routes itself onto a more whimsical path.

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DOROTHY LAMB CRAWFORD has lived and worked in music throughout her career, performing as a singer, teaching, directing opera, composing, hosting broadcast interviews with musicians, producing records, lecturing, and writing. Much of this work has centered on 20th music. For twenty-four years she lived and worked in Southern California, where she became involved in the lives and history of the émigré musicians who had fled Hitler to gather in and around Los Angeles. With her husband, John C. Crawford, she is the author of *Expressionism in Twentieth-Century Music* (Indiana University Press, 1993). Her other books are *Evenings On and Off the Roof: Pioneering Concerts In Los Angeles, 1939-71* (University of California Press, 1995), and *A Windfall of Musicians: Hitler's Émigrés and Exiles in Southern California* (Yale University Press, 2009). Her articles have appeared in *Bartók Perspectives: Man, Composer & Ethnomusicologist* (Oxford University Press, 2000), *To Stretch Our Ears: A Documentary History of America's Music* (W.W. Norton, 2002), *The Musical Quarterly*, *The Journal of the Arnold Schoenberg Institute*, and *The Journal of the International League of Women Composers*. In 1996-7 she was the Visiting Scholar in Music at the Getty Center for the History of Art and the Humanities. She participated in Bartók symposia at the annual meeting of the American Musicological Society, Montreal, 1993, and the Society for Ethnomusicology, Los Angeles, 1995. She was a participating composer at the Ernest Bloch Festival, Newport Oregon, 1994.



MARTIN MARKS, senior lecturer in Music at MIT, received his Ph.D. in Musicology from Harvard University. A music historian, his specialty is film music, about which he has written and lectured extensively. His book *Music and the Silent Film* was published in 1997 by Oxford University Press. He also performs and records piano accompaniments for many silent films. His work in this capacity is featured on the award-winning DVD collection *Treasures from American Film Archives: 50 Preserved Films* (2001), as well as on three follow-up collections, the most recent being *Treasures 5: The West (1898-1938)*. At MIT he teaches a broad array of music subjects, as well as classes on film and media studies.