

10 YEARS OF

exil.art

2006-2016

Mission Statement



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*“The society **exil.arte** lets us hear voices again that were silenced, bringing music that was brutally suppressed to our ears – and thereby also to our heart.”*

Thomas Angyan

Artistic director of the Gesellschaft der Musikfreunde in Vienna, quoted from his laudation at the awarding of the 2010 Bank Austria International Art Prize to **exil.arte**

Austria was the home of many of Hitler's most important musical victims, the best known of whom, such as Arnold Schönberg and Erich Wolfgang Korngold, have already become established culturally historic figures. Yet others still await their discovery or, more often, their re-discovery. Gaping holes exist where they have not been incorporated into rightful positions within Austrian musicology or performance-practice.

exil.arte operates as a center for the reception, preservation and research of Austrian composers, performers, librettists and lyricists, musical academics and music executives who, during the years of the “Third Reich” were branded as “degenerate”. Only within recent decades has Austria started to address this issue. The assessment and restitution of such a multi-faceted cultural inheritance, extending from the 19th century through operetta, film music and “chanson”, cabaret, and the developments of the “Second Viennese School”, “Jugendstil”, “New Objectivity” and much more is an enormous, multi-disciplinary undertaking.

exil.arte's purpose is to restore these important missing links to the chain of Austrian music-history.

Univ.-Prof. DDr.h.c. Gerold W. Gruber, initiator and founder of **exil.arte**, chairman and chief scientist; executive producer of the **exil.arte** records. University of Music and Performing Arts Vienna.



© Bank Austria

2006

To mark the establishment of **exil.arte**, a Foundation Concert in the Haus der Musik was held on November 14. Martin Schwab, known for his work at the Burgtheater, spoke about the compositions of Marc Neikrug, who wrote *Through Roses*, an ensemble piece for small orchestra, about a violinist in Auschwitz. The composer also conducted the piece at the event. The concert additionally featured a dance performance with Edward Arckless and musical performances with Mary Lou Sullivan, Sigrid Jennes-Müller of works by both Neikrug and Erich Wolfgang Korngold. Moreover, that day marked the 100th birthday of Alma Rosé, who led the women's orchestra in Auschwitz. Finally, in its first year, **exil.arte** received its first subsidy grant from the National Fund of the Republic of Austria. Gerold Gruber, founder of **exil.arte** invited recording producer, Director of Research at London University's International Centre for Suppressed Music and music curator at Vienna's Jewish Museum, Michael Haas, to join him as **exil.arte** co-chairman. 2006 Vienna's Jewish Museum mounted an exhibition on Erich Zeisl.



Mary Lou Sullivan-Delcroix



Alma Rosé

Erich Wolfgang Korngold



around 1909

29 May 1897 – 29 November 1957

Erich Wolfgang Korngold was born in present day Brno, Czech Republic and moved to Vienna at the age of four. He wrote his first composition at the age of eight and was hailed early on as a child prodigy by musical greats such as Gustav Mahler and Richard Strauss. In 1916 at the age of nineteen, young Korngold became a well-known opera composer with the success of *Der Ring des Polykrates* and *Violanta*, two one-act operas, and in 1920, his opera *Die tote Stadt* one of German opera's biggest interwar successes, making it all the way to New York's Metropolitan Opera. He continued his successful career as an arranger of operettas by Strauss and Leo Fall while composing his opera *Das Wunder der Heliane*, which clashed sensationally with Ernst Krenek's jazz opera *Jonny spielt auf* during the season at Vienna's opera of 1927/28. In 1929, Korngold began collaborating with Max Reinhardt, who convinced the composer to join him in Hollywood in 1934. Korngold began writing music for

films and in 1935 signed a contract with Warner Brothers, leading him to compose scores for such films as Errol Flynn's *Captain Blood* and *Anthony Adverse*, for which he won an Oscar.

Korngold continued to write film scores, symphonic and chamber music, and his opera *Die Kathrin* up until the Anschluss, at which point he moved his family to America and vowed not to write any more music intended for the concert hall or opera house until Hitler was removed from power. He used his income to support friends and other refugees from Europe. Along with Max Steiner, Korngold created a new standard for film music, making the score a part of the story itself. Once the war was over, he attempted to return to the world of absolute concert music, infusing his new cinematic style into his compositions. Unfortunately, by the time Korngold was able to return to his native Austria in 1949, musical taste had moved past the composer's work. His concerts were met with crushing reviews, leaving the composer feeling unappreciated and forgotten in his homeland. Today, Korngold is remembered for his work as a film composer, even though it was never what he truly wanted to do and



1947

he left the studios as soon after the war as contractually possible. His concert works are overshadowed by the Hollywood scores. Still, today's quintessential cinematic sound evolved without question from Korngold's contributions.

Drawing from the website filmmusik.exilarte.at with information about the film music composer Erich Wolfgang Korngold.

2007

The first full year of the organization gave rise to eleven major concerts, including four at the Haus der Musik. October 19 marked the first concert with works by Hans Gál and Michael Graubart performed by flutist Ulrike Anton and pianist Russell Ryan. Composer Michael Graubart, who was forced to flee from Vienna to London in 1938, was also present at this concert. Since then works by Gál and Graubart have been featured numerous times by **exil.arte**. On November 25, **exil.arte** hosted a matinee honoring Erich Wolfgang Korngold, which marked the first time that film music had been discussed in relation to émigrés, and which later inspired **exil.arte**'s film music symposia series in 2009. Michael Haas, **exil.arte**'s co-chairman continued his series of exhibitions on Austrian composers banned by the III Reich, which already included exhibitions on Hans Gál, Egon Wellesz, Franz Schreker and Erich Zeisl with an exhibition at Vienna's Jewish Museum on Erich Korngold, attracting some 45,000 visitors. On November 30, **exil.arte** presented a concert with music by Erich Zeisl, at which his daughter was interviewed about her remarkable father. This year, **exil.arte** received three subsidy grants from the National Fund of the Republic of Austria, the Jewish Museum Vienna, and the Future Fund of the Republic of Austria.



© Haus der Musik

Wilhelm Sinkovicz, Alexander Frey, John Mauceri, Michael Haas, Brendan G Carroll, Gerold W. Gruber. Round table at the matinée in honor of Erich Wolfgang Korngold in the presence of the composer's grandchildren. Haus der Musik, Vienna.

8 August 1890 – 3 October 1987

Hans Gál was a composer and musicologist who studied in Vienna under Eusebius Mandyczewski and Guido Adler. Gál lectured at the University of Vienna from 1919-29 before becoming director of the Mainz Conservatory, remaining there until 1933 when he returned to Vienna. His opera *Die Heilige Ente*, or *The Sacred Duck*, enjoyed an uninterrupted run in Germany's most important opera houses from the date of its premiere in 1923 until its removal by the Nazis in 1933. After the Anschluss, he fled to Great Britain. Gál taught at the University of Edinburgh from 1945-65. Of his over 100 works, more than half of them were written in Scotland. Though Gál was a famous composer throughout the 1920s and 30s, once he fled Austria his work was almost forgotten. Through the production of CDs and concerts, **exil.arte** has increased the profile of Gál thus making the music world aware of his work and significance. When **exil.arte** opens its Center in the fall, the entirety of Gál's musical heritage will be donated to the organization.

Hans Gál



© Archiv Eva Fox-Gál

Hans Gál in Mainz, ca. 1930

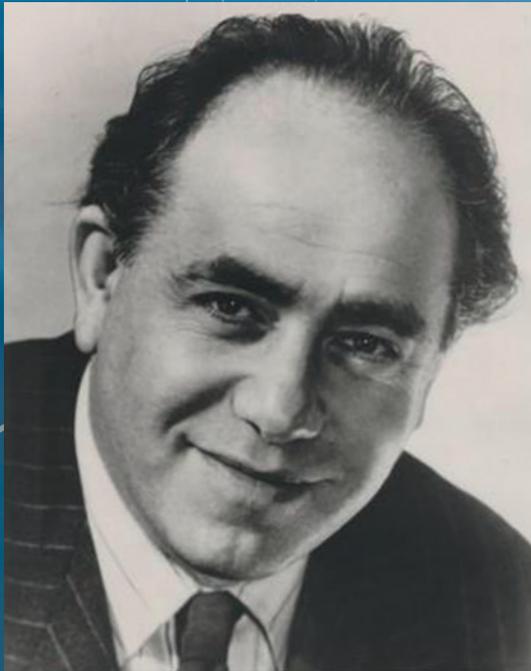
Erich Zeisl

18 May 1905 – 18 February 1959

Erich Zeisl was a composer and pianist. He studied composition under Richard Stöhr, Joseph Marx, and Hugo Kauder. Zeisl's specialty in Vienna during the interwar

period was in the composition of Lieder, where he successfully established himself among the circle of moderate advocates of Vienna Modernism. In November 1938, he fled to Paris and went into exile in New York. He was lured to Hollywood in 1941 and settled on the West-Coast of America, where he worked as a composer and arranger. He was in many ways the other face of immigrant life in Hollywood, participating in countless important films but never receiving credit as a composer. Like Korngold, he left studio work as soon after the war as possible and started teaching in 1946 at the Southern California School of Music and Arts and after 1949 at Los Angeles City College.

Zeisl specialized in writing Lieder while living in Vienna, but according to his daughter he was never able to continue with this genre in America. He needed the atmosphere of Vienna to inspire him, felt most at home setting the German language to music, and he hated not being in his homeland. Zeisl never returned to Vienna.



© www.zeisl.com

Stories

In order for many Jews to obtain a visa to flee the Nazis and escape to the US, they needed an American citizen to sign an affidavit stating that the refugees would be supported in the states. Erich Zeisl's father knew of no relations the family had in America, so his wife, Trude, found a New York City phone book in Paris and wrote every Zeisl listed. Finally, one Plb. Zeisl agreed to sign the family's affidavit to allow them to flee. Upon arriving in the US, the family went to visit their helper. The initials before his name in the phone book led them to believe he was a professor of some kind. When they found his house, they discovered he was a simple plumber of no relation to the family. Still, he saved the Zeisls from falling into the hands of the Nazis.

Drawing from the website filmmusik.exilarte.at with information about the film music composer Erich Zeisl



Barbara Zeisl-Schönberg, 2011

2008

In January, **exil.arte** started the year by participating in an international conference of organizations recovering banned music meeting in Paris. The conference was called "Ostracized Music," and resulted of increased collaboration with Voix Etouffées (Silenced Voices) Paris and the Ostracized Music Center Rostock. Later in the year, this partnership resulted in "Ostracized Music" concerts in Schwerin, Germany and at the Jewish Museum Vienna. Other events this year included a concert and photo exhibition at the Jewish Museum Vienna featuring Walter Arlen and a few days later a rehearsal with Arlen himself, President of Austria's Parliament, Barbara Prammer, and the Youth Orchestra of Werkskapelle, at which Arlen's works were played and heard in public for the first time. These events marked the beginning of the "Walter Arlen" project, at which Arlen spoke for the first time about his experience. Moreover, 2008 marked the beginning of a rich and productive friendship between **exil.arte** and Barbara Prammer. She remained a firm supporter of **exil.arte**, appearing at many events until her death in 2014. The organization received once again subsidy grants from the National Fund of the Republic of Austria in addition to the Rothschild Foundation.



Barbara Prammer, President of the Austrian Parliament with Walter Arlen at a rehearsal of his compositions in Gmunden.

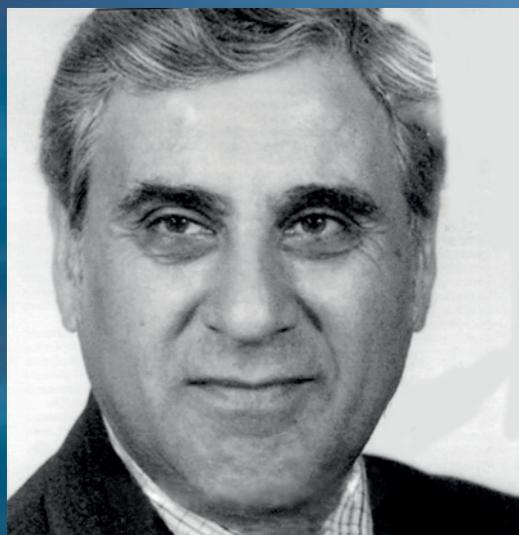


both © Parliament Vienna

Robert Fürstenthal

1920 – Present

Robert Fürstenthal was born in Vienna in 1920. He immigrated to England in 1939 after the Anschluss and to the United States in 1940. He was never able to study music or complete school, since Jews were not allowed to pursue higher education in Nazi-controlled Vienna. Fürstenthal taught himself music by studying and analyzing the works of Hugo Wolf, which is evident in the similar style of his own works. After serving in the U.S. Army from 1942 to 1945, he became a Certified Public Accountant and worked in a number of positions for the U.S. Government. His works, comprised of mostly chamber music and art songs, have found increasing acclaim from New York and Washington to Germany and his native Austria. He currently lives in San Diego and it is anticipated that **exil.arte** will become the recipient of his musical estate.



Walter Arlen

31 July 1920 – Present

Walter Arlen (Aptowitzer at birth) was born in Vienna in 1920. As a composer he was always a miniaturist and composed tonally, working in private and writing for only a small circle of friends. His grandfather had taken him as a child to the Schubert scholar Otto Erich Deutsch for assessment, who ascertained that the boy had absolute pitch and should be encouraged to become a musician. After his flight from his native city in 1939, he became the amanuensis of Roy Harris, the father of the American symphonic style. Arlen worked from 1952 to 1980 as a critic for the Los Angeles Times and lectured as a professor, establishing the music department at Loyola Marymount, a Roman Catholic university. Until **exil.arte**'s recognition, Arlen was known only for his work as a critic. As a critic, he felt it inappropriate to promote himself as a composer. Today, Walter Arlen lives in Los Angeles, where his work as a composer was recommended to **exil.arte** Vice President Michael



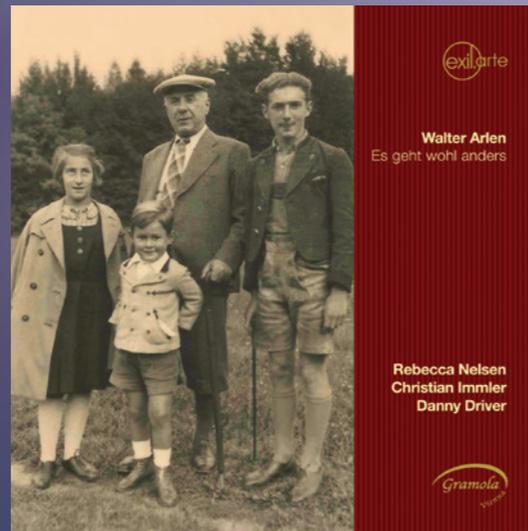
© Marko Lipuš

Haas. After he showed some of Arlen's compositions to Gerold Gruber, they immediately took the decision to present concerts of this music. In October 2008, Walter Arlen was honored with the Order of Merit for services rendered to the Republic of Austria by the President of the National Assembly, Barbara Prammer. Since then, Arlen's compositions have been met with great acclaim. The organization worked to get the Arlen musical estate into the archives in the Vienna Municipal Library, and the composer has requested that digital copies be donated to the new **exil.arte** Center. The organization has featured Arlen's work in several concerts and has produced six CDs of his compositions.

Stories

“Friday night, March 11th, was the end of Austria. We were at my grandfather’s and had the radio on. And then Schuschnigg came on and gave that ‘famous’ speech, which probably people have forgotten. He stated that Hitler put it to him, that this was it. And that was it. As far as he was concerned, he had to resign. And then was a long silence. And then the Austrian National anthem came on, which the stupid Austrians sold to the Germans as ‘Deutschland, Deutschland über alles.’ Anyhow, that was the anthem that came on the radio and that was the end of Austria. There was no more broadcast until probably Sunday. The radio was silent. And Sunday was the day that Hitler came in. And everybody knew and everybody heard the Jubel, the joy that the Viennese felt when Hitler came. It was unbelievable. Where was I? Where were the Jews? They hid in their apartments. You wouldn’t have gone out on the streets because I don’t think you would have survived if you were recognized as a Jew. It was just absolutely made. Quickly everything has changed.

At 2 o’clock in the morning, on the 13th, which is when Hitler came, there was a loud knocking noise on our front door. I ran out to open, there were eight SA there knocking at the door with their rifle butts. They just went into the apartment, went into my parents’ bedroom—they were still in bed of course—opened all the wardrobes, threw everything out, found maybe a few Schilling there which they pocketed, whatever jewelry they found they pocketed. My father had an important stamp collection and somebody of those eight knew that and asked where this stamp collection was. It had to be shown of course. He stuffed all these albums of stamps into three so called Schiffskoffer (steamer trunks) and then sealed them. And then he took me into my room and started beating me up—this guy who confiscated the stamp collection. And then he went out. And then I heard somebody saying, ‘Soll’ ma den klan Judn a mitnehmen?’ (Shall we take the little Jew-boy with us?) And then was silence. My father was gone, they forgot den klan Judn a mitzunehmen, obviously. So I luckily was not taken along.”



Walter Arlen as a young man (r.) with his family. CD cover from the **exil.arte** CD series published by Gramola, Vienna.

During this year, **exil.arte** founded its Database of Ostracized Composers (available online). It consists of the names, biographies, and notable works of composers suppressed by the Nazis. Today, it continues to grow and remains a valuable resource for **exil.arte**'s mission. Moreover, **exil.arte** also expanded beyond its Austrian borders, establishing a collaboration with the Anglo-Austrian Music Society in Great Britain. Additionally, it organized a concert series with the cooperation of Amaury du Closel and Voix Etouffées in Germany, Italy, and the Czech Republic. Within Austria, **exil.arte** also sponsored many more concerts, including one on February 18 to mark the 50th anniversary of the death of Erich Zeisl, an event attended by his daughter. In addition to participating in Vienna's Jewish Museum's exhibition on Hanns Eisler, which won Austria's prestigious Theodor Körner Prize for Historic Excellence, **exil.arte** sponsored concerts at the Vienna Konzerthaus and the University of Music and Performing Arts at Vienna's Martinu Festival, which took place from June 15-21. The winners of the Hugo Kauder Competition performed works by the composer on November 18 at Vienna's Jewish Museum.

Finally, **exil.arte** embarked on its continuing symposia series beginning with the now annual FIMU – Film Music Symposium at the University of Music and Performing Arts Vienna. These activities led to the joint reception of the Golden Stars Award of European Commission with Voix Etouffées as well as subsidy grants from the National Fund of the Republic of Austria, the Future Fund of the Republic of Austria, the Rothschild Foundation, Action CZ-AT, Vienna Film Funds (FIMU), and the Film Association (FIMU).



The screenshot shows the 'exil.arte' website interface. At the top, it says 'exil.arte INTERNATIONAL DATABASE OF MUSICAL ESTATES'. Below this are navigation tabs: SEARCH, WORKS, COLLECTION, COMPOSER, LYRICS, PUBLISHER TODAY, GENRE, MUSIC WRITTEN FOR, FILM. The main content area is for 'COMPOSER: Erich Zeisl'. It includes a portrait of Zeisl and biographical information in both German and English. The English biography states: 'Erich Zeisl was a composer and pianist. He studied composition under Richard Stöhr, Joseph Marx and Hugo Kauder. Zeisl's specialty in Vienna during the interwar period was in music composition, where he could successfully establish himself among the circle of moderate advocates of Vienna Modernism. In November 1938, he fled to Paris and went into exile in New York. He was lured to Hollywood in 1941 and settled in the West Coast of America, where he worked as a composer and arranger. He started teaching in 1946 at the Southern California School of Music and Arts and other 1949 at Los Angeles City College.'

Work	Year	Composer
Abbott and Costello Meet Dr. Jekyll and Mr. Hyde		Zeisl, Erich
Abbott and Costello Meet the Invisible Man		Zeisl, Erich
Aberdämmlung	1931 (letter)	Zeisl, Erich
Above Suspicion		Zeisl, Erich
Adagio aus der Sinfonietta	August 1938 (letter)	Zeisl, Erich
Afrika singt, Song: Arabeske	1930-1931 (letter)	Zeisl, Erich
Afrika singt, Song: Harlemer Nachtlied	1930-1931 (letter)	Zeisl, Erich
Afrika singt, Song: Kybalis (Tante Susi Geschichte)	1930-1931 (letter)	Zeisl, Erich

The **exil.arte** database is available at www.exilarte.at

The poster features the name 'BOHUSLAV MARTINŮ' in large, bold, yellow letters on a dark blue background. To the right, it says 'martinů revisited' in white, with '2009 / 50th anniversary of the composer's death' below it. Underneath is the word 'PROGRAMME' in white, followed by 'Concerts & Events 2009' and 'Austria & Czech Republic'. At the bottom right is a portrait of Bohuslav Martinů and the 'exil.arte' logo.

Walter Jurmann

aliases Bob Handers, Pierre Candel

12 October 1903 – 17 July 1971

Bronislaw Kaper

5 February 1902 – 26 April 1983



The composer Walter Jurmann was born in Vienna, Austria, on 12 October 1903. After completing his schooling he initially started studying medicine, but his love for music and his melodic gifts led him to an engagement as a pianist. He met Fritz Rotter, already a successful lyricist, who suggested they work together. Rotter's and Jurmann's first collaborative effort, „Was weißt denn Du, wie ich verliebt bin“, was an immediate hit and would be the first of many. In 1931 Rotter introduced Jurmann to the Polish composer Bronislaw Kaper who became arranger and orchestrator of the team's melodies.

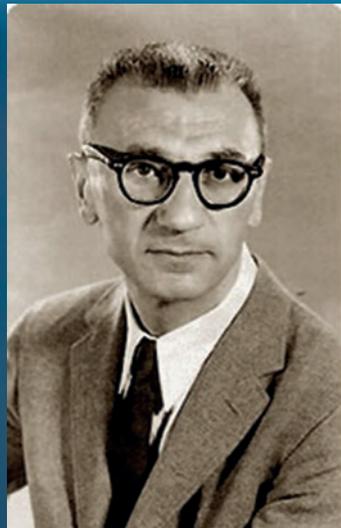
Bronislaw Kaper was an American composer of Polish origin who wrote both film scores and popular

hits. At age six, Kaper was already considered a child prodigy pianist. He wrote his own compositions in his youth while studying at the Warsaw Conservatory (while simultaneously studying law). He completed his musical education in Berlin, composing German feature films under the pseudonym Benjamin Kapper and directing his own works. From the start, the Jurmann/Kaper team was a successful and extremely productive one.

With the advent of the sound film, Jurmann and Kaper became involved with the German film industry, for which they wrote several popular film songs. They went to Paris in 1933 as a result of their association with various German-French and Austrian-French film productions. In 1934 Louis B. Mayer of MGM heard of Jurmann and Kaper and persuaded the team to come to Hollywood. Their work in the United States quickly won acclaim. However, as the film industry in Hollywood gradually changed and ever fewer films required specially composed "theme" songs, Jurmann began to loosen his ties to MGM, and in 1938 the Jurmann/Kaper collaboration was amicably dissolved.

As of the early 1940s, Jurmann turned to freelance composing and eventually retired altogether. During the last years of his life he produced a renewed, vigorous outpouring of songs, including many love songs for his second wife, Yvonne, whom he married in 1953, as well as songs written specifically for the cities San Antonio, Houston and Los Angeles. Jurmann's famous film song *San Francisco* was later chosen to be the city's official song. Walter Jurmann died on 17 June 1971 in Budapest, Hungary, while vacationing with his wife. She is Hungarian and continues to live in Los Angeles.

Bronislaw Kaper was nominated three times for an Oscar in the category of Best Original Score over the course of his active four-decade career and even received a nomination for Best Song. He was finally awarded an Oscar in 1954 for *Hi-Lili, Hi-Lo* from the romantic film *Lili*. Another well-known film score by Kaper was *Mutiny on the Bounty* in 1962, for which he was nominated in two categories (Best Score and Best Song). Bronislaw Kaper, who was never married and never had children, died at the age of 81 from cancer.



Drawing from the website filmmusik.exilarte.at with information about the film music composer Walter Jurmann

2010

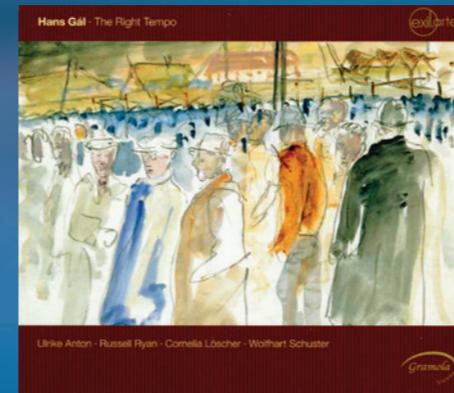
In 2010, **exil.arte** intensified efforts to expand beyond concerts to film and CDs. This year, filming of parts of the unfinished opera *Hiob* or *Job* by Erich Zeisl (first recorded in a version for reduced orchestra for a documentary about the composer by the director Herbert Krill) occurred and culminated in a premiere on May 6 at the Arnold Schönberg Center in Vienna. The actual opera was later performed in Rostock and in 2015, with its third act completed, in its original orchestration at the Bavarian State Opera in Munich. **exil.arte** also embarked on a CD series through collaboration with the Gramola Label with the release of the CD *Hans Gál – The Right Tempo*.

Under the supervision of producer Michael Haas, flutist Ulrike Anton recorded chamber music works by Hans Gál together with pianist Russell Ryan and the violinists Cornelia Löscher and Wolfhart Schuster. The Database continued expansion and was presented at the Palais Epstein in Vienna to a wider audience on June 23, attended by Barbara Prammer. These efforts were rewarded with recognition and subsidy grants from the National Fund of the Republic of Austria, the Chamber Music Festival Schloss Laudon, the Rothschild Foundation, the Future Fund of the Republic of Austria, EU Culture, BMUKK (Max Steiner), the Austrian Federal Economic Chamber, the BMWF (FIMU and Symposium), Vienna Film Funds (FIMU), and the Film Association (FIMU).

Co-chairman Michael Haas concluded his series of exhibitions at Vienna's Jewish Museum on Ernst Toch, finishing with a celebrated **exil.arte** concert, moderated by Irene Suchy, later released on CD with the ensemble „die reihe“, Vienna's Motettenchor and Wolfgang Holzmaier.



Barbara Prammer, President of the Austrian Parliament, speaking at the presentation of the **exil.arte** database, Palais Epstein, Vienna.



CD *Hans Gál – The Right Tempo*, **exil.arte** CD series Gramola Label, Vienna.



At the film set for the opera *Hiob* by Erich Zeisl.

Ernst Toch

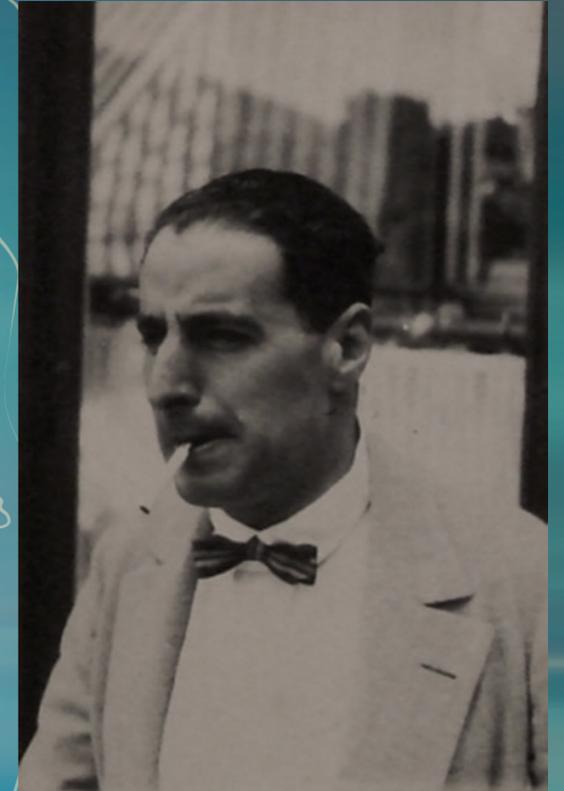
7 December 1887 – 1 October 1964

Ernst Toch decided to become a composer upon reading the headline in a newspaper in 1897 that the composer Johannes Brahms was dead. Until that time, it had never occurred to Toch that it was possible to be a composer. He was taken on by Robert Fuchs at the age of only 15, and the Rosé Quartet premiered his first quartet when still just a school boy. He left Fuch's composition classes when the death of his father left the family in financial difficulty. Toch's earliest compositions, up to op. 12 were left with his first girlfriend, Stella Mikolasch the daughter of his piano teacher who later vanished along with Toch's early works in one of Hitler's death camps. Toch went on to study medicine at Vienna's university before winning a competition that allowed him to enter Frankfurt's Hoch'sche Conservatory in 1909, the same year that Paul Hindemith began his studies at the same institution. Toch was therefore very different from most Viennese composers by

studying with neither Franz Schreker or Arnold Schönberg. Instead his instruction with Iwan Knorr was far from the complexities of Viennese life and he would move to become, along with fellow Frankfurt graduate Paul Hindemith, the principal representative of music within the New Objectivity movement that had started in Mannheim in 1925, where Toch was resident and teaching at the City's local conservatory. Toch's fame spread quickly not only through new-music events at Donaueschingen and Baden-Baden, but also via the efforts of such traditional stalwarts of German music as Wilhelm Furtwängler and Walter Gieseking. In 1916 he married the wealthy industrialist and bankers' daughter Lili Zwack. It would be hard to over-estimate Toch's presence in German musical life. A proposed opera with Hermann Hesse fell through but eventually became Hesse's *Siddhartha* and Toch's Orchestral Song Cycle based on Bethge translations of Chinese poetry

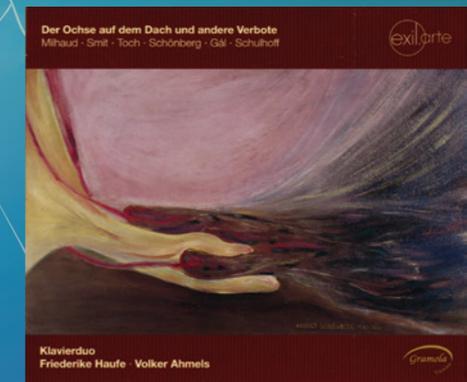
called *The Chinese Flute*. With the rise of Nazism, Toch and his family moved first to Paris then London before taking up an invitation to teach at New York's School of Social Research. He moved to Hollywood in order to earn enough money to free friends and relatives from Hitler's Europe and eventually made a niche for himself as a composer of suspense and science fiction films, including Bob Hope's earliest ghost story films. He also took a professorship at the University of Southern California before leaving both film and academia to devote his final years to composition. Like Egon Wellesz, he had never attempted before the war, but now drew him closer to his cultural roots. He was nominated for an Oscar, and won a Pulitzer Prize, along with many awards from the German government. He was as good as totally ignored in his homeland Austria despite both Lili and Ernst Toch making frequent return visits after the war.

Drawing from the website filmmusik.exilarte.at with information about the film music composer Ernst Toch



© UCLA Performing Arts Library

Milhaud, Smit, Toch, Schönberg, Gál, Schulhoff performed by Friederike Haufe and Volker Ahmels: exil.arte CD series



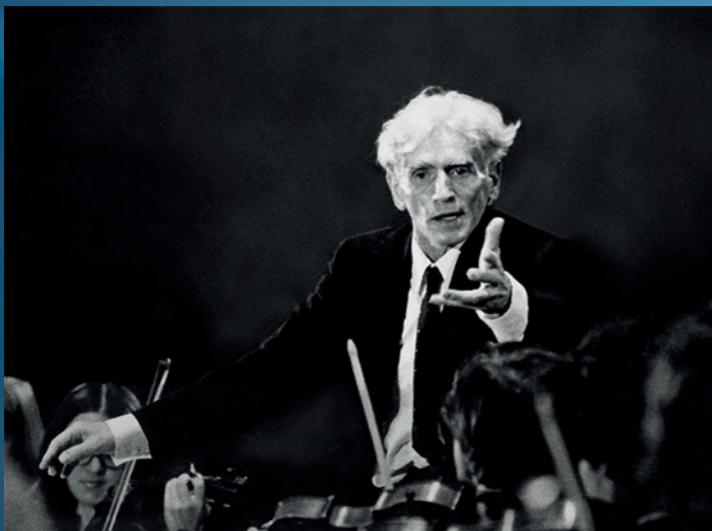
Georg Tintner

22 May 1917 – 2 October 1999

Georg Tintner was born in Vienna in 1917. He began studying piano at the age of six and started composing soon after. From age nine to thirteen he was a member of the Vienna Boys Choir, after which he entered the Vienna State Academy (now the University of Music and Performing Arts Vienna), where he studied conducting with Felix Weingartner

and composition with Josef Marx. He became Assistant Conductor at the Vienna Volksoper at the age of 19. In 1938 he fled the Anschluss, finally arriving in New Zealand. From there he went to Australia as Resident Conductor of the National Opera. He traveled from Cape Town to London, returning to Australia in 1971. He conducted over 50 operas, about two-thirds from memory, and appeared many times with all Australian opera companies.

He was in great demand across Canada following his move at the end of 1987 to become Music Director of Symphony Nova Scotia, conducting all major Canadian orchestras, including several concerts with the Toronto Symphony and Montreal Symphony. He also conducted the Michigan Opera Theatre in Detroit, while making numerous appearances at the Sydney Opera House. He held master classes every year in the Czech Republic until his death in 1999. To this day he is considered one of the outstanding conductors of the works of Anton Bruckner.



Source: alcheitron.com

6 February 1881 – 11 August 1949

Karl Weigl was a composer and music pedagogue. He studied composition under Alexander Zemlinsky and Robert Fuchs, finishing his education in music with a doctoral degree under Guido Adler in 1903. He was an accompanist from 1904–1906 under Gustav Mahler at the Vienna Court Opera and in 1904 co-founded the „Vereinigung Schaffender Tonkünstler“ (Association of Composers). From 1918–28 he taught composition, harmony, counterpoint, and chamber music at the New Vienna Conservatory and lectured at the University of Vienna from 1929–33. Weigl immigrated to the United States in 1938 following the Anschluss and taught at conservatories and music schools in Hartford, Connecticut (1941–42), Brooklyn, New York (1943–45), Boston, Massachusetts (1946–48) and Philadelphia, California (1948–49). He became an American citizen in 1944.

His second wife and former pupil, **Vally Weigl** (1894–1982), became one of the first American practitioners of music therapy in addition to being a well-regarded composer and piano teacher.

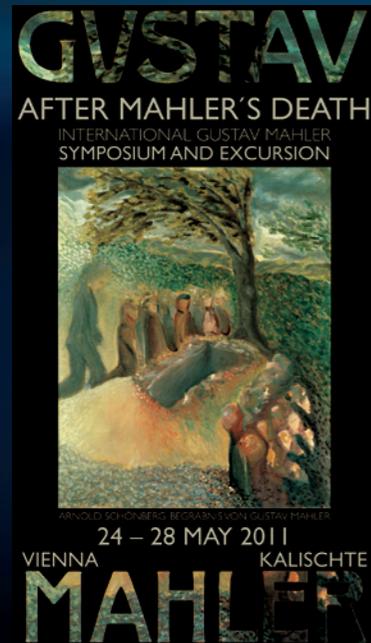
Karl Weigl Vally Weigl



both © www.karlweigl.org



This was the year **exil.arte** celebrated its five-year anniversary with a concert at Haus der Musik featuring works by Rachmaninov / Kreisler, Gál, Graubart, Krenek, Zemlinsky, Korngold, Schönberg, Laury, and Kutl. The performers included Ulrike Anton (flute), Raluca Stirbat, Christoph Eggner, Zita Tschirk, Andreas Wildner, Andrea Linsbauer (piano), Orsolya Korcsolán (violin), Christiane Marie Riedl (mezzo-soprano), Ethel Merhaut (soprano), and Adamas Quartet with presentation by Marion Eigl. In addition, **exil.arte** hosted a symposium at the Konzerthaus Vienna and an excursion to the Czech Republic focusing on Gustav Mahler. On November 6 at the Volkstheater Vienna, with some five hundred people in attendance, Walter Arlen presented his music in a short concert and, bequeathing his musical estate Vienna's Municipal Library.



Additionally, **exil.arte** received the Bank Austria Art Award International 2010. The project "Silenced Voices – Ostracized Music!", submitted by **exil.arte** and initiated by flutist and musicologist Ulrike Anton, focused on the composer Ewin Schulhoff and was selected by the jury from 328 applications. As a result **exil.arte** was able to produce another CD recording (*Lost Generation*) together with the world-renowned English Chamber Orchestra, flutist Ulrike Anton and pianist Russell Ryan under the conductor David Parry. This CD was

After Mahler's Death poster based on a painting by Arnold Schönberg of Mahler's funeral.

highly acclaimed by the international press and also presented by BBC Radio 3. In addition to this recording two major public performances could be organized in Prague and Vienna, culminating in a concert at the Wiener Musikverein together with the Austrian Radio Symphony Orchestra and the soloists Ulrike Anton (flute) and Russell Ryan (piano). Prior to this concert a round-table discussion with distinguished guests, such as Barbara Prammer, Richard Winter, Ulrike Zimmerl, Michael Haas and Gerold Gruber was organized. The funds of the Bank Austria Art Award allowed **exil.arte** to expand into a new territory by operating on an international level. With this CD



Award ceremony Bank Austria Art Award International 2010 (with Vorstandsdirektor Willibald Cernko, Dr. Ulrike Anton, Dr. Thomas Angyan and Univ. Prof. Dr. Gerold Gruber)

recording and the two concerts in Prague and Vienna the organization was able to reach out to a wide public, renowned artists and the international press.

Subsidy grants this year also included the National Fund of the Republic of Austria, the Future Fund of the Republic of Austria, Bank Austria, EU Culture (for the opera *Job*), IES (Symposium), ÖKF, Vienna Culture, BMWF (Symposium and FIMU), Thomastik Infeld, the Austrian Federal Economic Chamber, VLS (FIMU), Gramola, and Vienna Film Funds (FIMU).

Viktor Ullmann

1 January 1898 – 18. Oktober 1944

Erwin Schulhoff

8 June 1894 – 18. August 1942



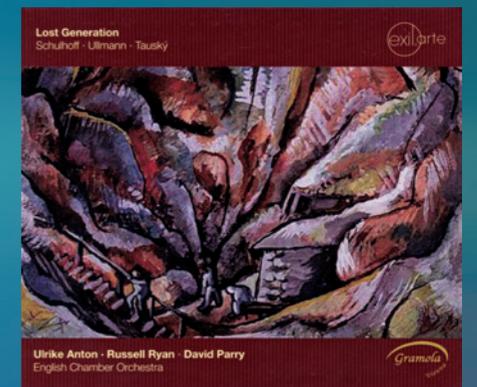
Viktor Ullmann was a composer who studied under Arnold Schönberg and worked for Alexander Zemlinsky in Prague. In 1942 he was deported to the Terezín concentration camp where he was asked to work as a music critic and concert organizer rather than being placed on the more normal, manual work assignment. This allowed him to compose while interned, and contributed to his rather high output of music during this period. In October 1944, Ullmann along with fellow composers Hans Krasa and Pavel Haas was murdered on one of the last transports to Auschwitz.

Erwin Schulhoff was a Czech composer who was one of the first to successfully integrate Jazz influences into concert music. Modern and progressive, Schulhoff experimented with Dadaism, Expressionism, Socialist Realism, and other techniques to create an outsider-looking-in persona with fascinating results.

When **exil.arte** decided to apply for the Bank Austria prize, the organization knew the funds could help put on more large-scale, expensive to produce concerts. The proposal included an idea for a CD featuring the works of Schulhoff, who wrote for larger orchestras and whose work could not be produced without additional funding. The CD also included *Coventry: Meditation for String Orchestra* by Vilem Tauský and an arrangement for string orchestra of the Ullmann String Quartet No. 3 Op. 46. It was produced by exil.arte co-chairman Michael Haas with executive producer Gerold Gruber. The prize allowed the organization to expand into new territory, bringing important recognition to even more artists.



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CD *Lost Generation*, **exil.arte** CD series at the Gramola Label, Vienna

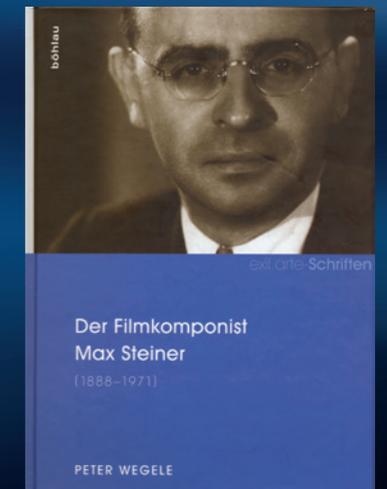
2012

In 2012, **exil.arte** continued to expand its influence through symposia and its first volumes of **exil.arte** publications. The organization also was able to collaborate with the English Chamber Orchestra for CD recordings in London as a result of having received the Bank Austria Prize in 2011. In addition to the annual FIMU - Film Music Symposium, **exil.arte** sponsored the Symposium "Continental Britons / tracked, marketed – remember?" at the Academy for Politics, Economics, and Culture, Schwerin. It also sponsored a discussion-based Roundtable at the Crystal Hall, Musikverein Vienna with Volker Ahmels, Gerold Gruber, Michael Haas, Hannes Jay, Barbara Prammer, Richard Winter, and Ulrike Zimmerl. The concert "In Memoriam of Fritz Kreisler" was hosted in November. Subsidy grants this year included the National Fund of the Republic of Austria, the Future Fund of the Republic of Austria, EU Culture (ESTER), the Austrian Federal Economic Chamber, Walter Arlen, Vienna Film Funds (FIMU), and the Film Association (FIMU).



At the CD recordings with the English Chamber Orchestra and David Perry, conductor, Ulrike Anton, flute, Russell Ryan, piano in London.

The first two volumes of the **exil.arte** publication series at Böhlau Verlag Vienna.



Hanns Eisler

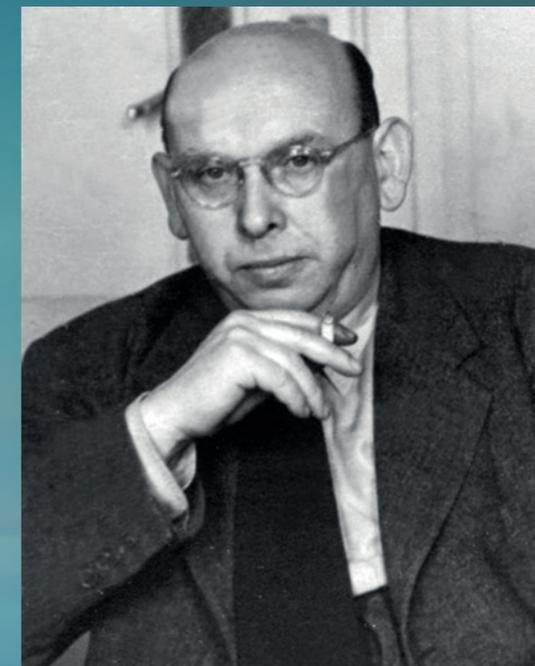
8 July 1898 – 6 September 1962

Born in Leipzig, he moved with his family from an early age to Vienna. His father was the noted lexicographer and philosopher Rudolf Eisler (1873–1926). To describe Hanns Eisler's life as exceptional is surely an understatement. His sister, Ruth Fischer would become leader of Germany's Communist Party, and his Brother Gerhart, a Soviet spy and media personality, later in the German Democratic Republic.

Eisler began his musical education with Karl Weigl, but soon switched to Arnold Schönberg, who taught him without accepting payment. By 1924, relations between the two had broken down as Eisler believed his teacher's music too elite for normal listeners. A move to Berlin and exposure to the Soviet agitprop troupe *The Blue Blouse*, led him to write music for use as a political tool. It ultimately became music as agitprop, and Eisler became not only the first to write overtly political "fight songs", but the

genre's most recognized composer. Collaborations with Bertolt Brecht, Erwin Piscator and other activists followed. With Hitler's seizure of power in 1933, Eisler devoted himself to the formation of a Unity Front together with the "Richard Tauber of the Barricades" Ernst Busch. Together, they attempted to bring anti-fascists of all political persuasions together. Film and stage work in the Soviet Union followed, with Eisler soon becoming honorary chairman of the Music Information Division of Comintern. With the continent's fall to different fascist governments, Eisler would spend more and more time staying one step ahead of political persecution. Eventually he arrived in the United States with an offer to teach at New York's New School of Social Research. A temporary visa resulted in relocating to Mexico, until a remote Mexican-American border crossing allowed him the necessary paperwork to remain. In Los Angeles, he worked as a successful film composer, achieving an Oscar nomination for his score

Hangmen also Die, Bertolt Brecht's only Hollywood film. A denunciation by his sister, Ruth Fischer, now living and working at Harvard University and a virulent anti-Stalinist, flushed out Gerhart's spying activities while compromising Hanns Eisler as well. High profile hearings with the House of Un-American Activities resulted in his enforced removal in 1948. He returned to Vienna, black-listed in all sectors except the Soviet Zone, continuing his Brecht collaborations with stage and film in Austria until the Soviet withdrawal in 1955. His work now took him to the newly formed German Democratic Republic, for which he composed the National Anthem. Recognition and political adherence did not spare him dangerous public show trials. His confrontation with the realities of Stalinism resulted in his remaining an Austrian citizen throughout his years in the GDR, with his final work, *Ernste Gesänge* demonstrating his ambiguity to the Marxist promise, around which he had dedicated so much of his life and work.

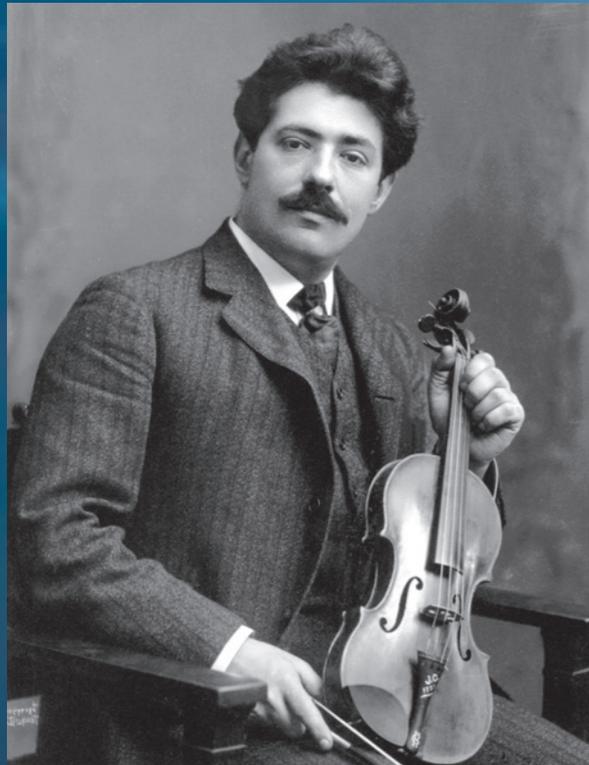


Drawing from the website filmmusik.exilarte.at with information about the film music composer Hanns Eisler.

Fritz Kreisler

2 February 1875 – 29 January 1962

Fritz Kreisler, born in Vienna in 1875, was an Austrian violinist and composer, one of the most famous of his day. He studied at the Music Academy in Vienna as a pupil of J. Hellmesberger, and he went on to study in France (at the „Conservatoire de Paris“) with famous violin teachers such as Massart and composition with Delibes. Kreisler made his first tour to the U.S.A.



in 1888-1889, then returned to Austria to apply for a position at the Vienna Philharmonic Orchestra, where he was turned down. He subsequently left music to study first medicine and then painting, and he spent a brief time in the Austrian Army before returning to the violin in 1899 and performing with the Berlin Philharmonic Orchestra with tremendous success. That concert and a series of American tours from 1901 to 1903 brought him genuine acclaim.

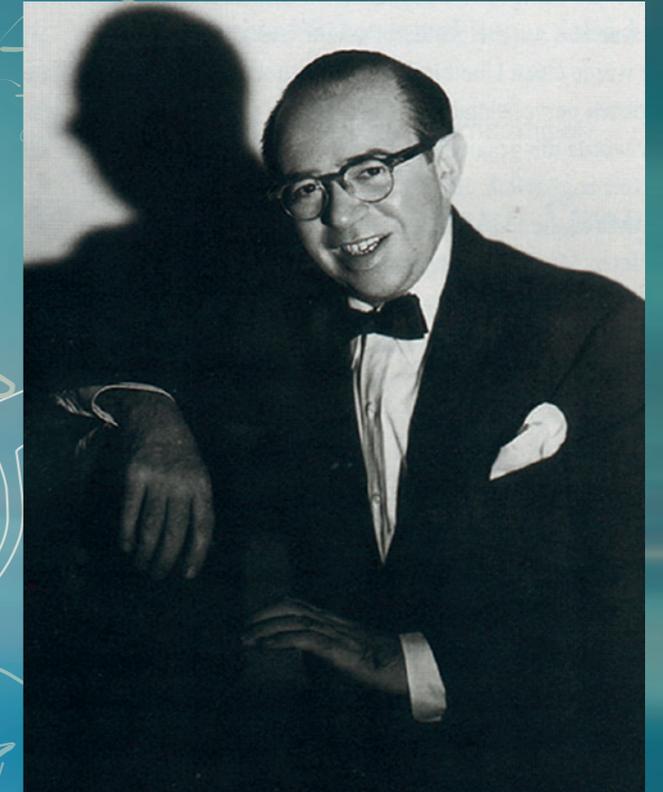
In 1910 Kreisler gave the premiere of Edward Elgar's Violin Concerto, a work dedicated to him. He briefly served in the Austrian Army in World War I before being honorably discharged after being wounded. After marrying his American wife, Harriet, he spent the remaining years of the war in the U.S.A before returning to Europe to live in Berlin in 1924. He moved to France in 1938, but shortly thereafter settled in America and became an American citizen in 1943. Kreisler lived in the U.S.A. for the rest of his life. He gave his last public concert in 1947 with broadcast performances continuing a few years afterwards. He died in New York City in 1962.

Fritz Spielmann

10 November 1906 – 21 March 1997

Fritz Spielmann was a composer who received classical training at the Vienna's Music Academy under Joseph Marx and Hans Gál. In 1920s Berlin, he discovered his love for American popular music and by the 1930s was a popular song and theater composer in Austria. He also was well known for his Wiener Lieder (Viennese Songs). Spielmann immigrated via Paris to the United States in 1938, where after 1944 he enjoyed great success primarily as a film composer. He composed hit songs for such stars as Bing Crosby (*Shepherd Serenade*), Frank Sinatra (*One Finger Melody*), Doris Day (*A Purple Cow*), Nat King Cole (*If Love Is Good to Me*) and Elvis Presley (*I Don't Want To*), thus achieving worldwide recognition. His song

Drawing from the website filmmusik.exilarte.at with information about the film music composer Fritz Spielmann.



You Won't Forget Me was played and sung by Miles Davis, Keith Jarrett and Shirley Horne. His most successful musical, *The Stingiest Man in Town*, opened on Broadway in 1962. Spielmann returned to Vienna in 1970. Most of his works are at „Akademie der Künste“ in Berlin, although some of them are in copy at the „Wienbibliothek“ in Vienna.

2013

Continuing the efforts concentrated at expanding symposia along with book and CD publications, in 2013 **exil.arte** hosted the symposium “Following the Anschluss – Musical, artistic, and pedagogical strategies of Holocaust-intervention” within the framework of the EU project ESTHER at the University of Music and Performing Arts Vienna. In November, **exil.arte** also presented the CD *Lost Generation* at the Austrian Cultural Forum, London. The book *After Mahler’s Death* (ed. by Gerold Gruber, Morten Solvik, and Jan Vïcar) was released as well. In addition to these multimedia efforts, **exil.arte** sponsored several concerts across Europe. On October 16, the opening concert “4 Gál – Start Over Again” took place in the Altes Rathaus, the same day as the opening of an exhibition on the life and work of Hans Gál, which took place on the street where he lived in Vienna. The concert on October 17, *Iron & Coal*, featured works by Jeremy Schoenfeld, son of Paul Schoenfeld, which were inspired by the life of his father and connected to the symposium regarding the Anschluss.

The next day, **exil.arte** sponsored another concert, *The Tale of St. Bernard*, which featured the works of the famous Austrian cabaret composer Hermann Leopoldi. In November the Austrian Cultural Forum in London presented the **exil.arte** CD *Lost Generation* (Bank Austria Art Award 2010) including a

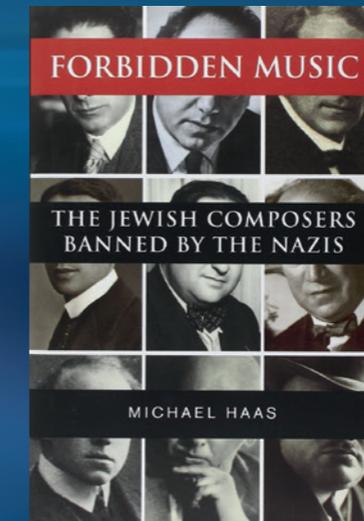
performance with flutist Ulrike Anton and pianist Russell Ryan as well as a round table with conductor David Parry and Gerold Gruber. During 2013, **exil.arte** received numerous subsidy grants including the National Fund of the Republic of Austria, the Future Fund of the Republic of Austria, BMUKK (ESTHER), BMEIA (ESTHER), EU Culture (ESTHER), the American Embassy (ESTHER), the German Embassy (ESTHER), the Austrian Federal Economic Chamber of Vienna (ESTHER), the Jewish Institute (publication), the Culture Forum Paris, the Jubilee Fund, Pro musica viva, Vienna Culture, Vienna Film Funds (FIMU), and the Film Association (FIMU).



Jeremy Schoenfeld

Marko Fitzthum

© Stephan Polzer 2013



Sujeet 4 Gál exhibition

In June Yale University Press published *Forbidden Music – Jewish Composers Banned by the Nazis* by **exil.arte** co-chairman Michael Haas.

Hugo Kauder

9 June 1888 – 22 July 1972

Hugo Kauder was born in 1888 in Tovacov near Prague. His father Ignaz Kauder was director of the local German language primary school. As a boy, Hugo Kauder had violin lessons with the local teacher, which remained his only formal musical training. In 1905, Kauder moved to Vienna to study engineering but often skipped lectures with classmate Egon Lustgarten to study scores in the Imperial Court Library.

From 1911 to 1917 Kauder played violin in the Wiener Konzertvereins Orchester under such conductors as Ferdinand Löwe, Franz Schalk, Arthur Nikisch, and Richard Strauss. It was here he began a lifelong friendship with Dutch horn player Willem Valkenier (1887–1986), inspiring his numerous horn compositions. From 1917 to 1922, Kauder was the violist of the Gottesmann Quartet. In 1919, he met poet and philosopher Rudolph Pannwitz (1886–1969), who would become his lifelong mentor. In 1923 Kauder married the linguist, archeologist, and bible scholar



Source: www.hugokauder.org

Helene Guttman (1898–1949), a cousin of his study companion Egon Lustgarten. In December 1938 Kauder fled the Nazis to England and reached New York in 1940, where he spent the rest of his life composing and teaching. Kauder's music is spread throughout archives around the world, and **exil.arte** is currently in contact with the Kauder Society and the composer's granddaughter to search of the means and ways of promoting his music.

The organization will be producing a CD of his works and a book on his life in the near future.



© Arnold Schönberg Center

1 October 1898 – 6 September 1968

Karl Rankl was an Austrian composer and conductor who studied harmony, counterpoint, and composition under Arnold Schönberg and attended conducting courses taught by Anton Webern. He was a founding member of the Society of Private Musical Performers (Verein für musikalische Privataufführungen) and was active as an assistant stage manager, instrumentalist, and arranger within the organization, subsequently working throughout Europe as a conductor and composer. After leaving Germany in protest of the Nazi regime in 1933, Rankl worked as a conductor in Graz until he and his wife fled following the signing of the notorious Munich Agreement in 1938.

The Rankls finally moved to England, where the composer was held in an internment camp before being released

Karl Rankl

for medical reasons in November 1941. After recovering, Rankl composed songs and symphonies. In the spring of 1944 he was able to continue his conducting career in the United Kingdom, successfully working with the London Philharmonic Orchestra and various orchestras at the BBC as well as becoming the first post-war music director of the newly revived Royal Opera House Covent Garden. In 1950 he was one of the Arts' Council of England's prize winners for his opera *Deirdre of the Sorrows*. When it was discovered that the prize for "Best New Opera in English" had been awarded to an Austrian refugee, the work did not receive its expected performance and as a result, Rankl subsequently embargoed future performances of all his compositions in Great Britain. From 1958-60, he lived in Sydney, Australia where he was tasked to establish a strong opera ensemble as a conductor of the Elizabethan Opera Company Trust. Rankl spent his final years between London and the Austrian town of St. Gilgen. He died in Salzburg on 6 September 1968. The majority of his manuscripts are kept in the Music University in Graz.

2014

In 2014, **exil.arte** held the concert series “Exit to Mexico” and “Exit to USA,” which spanned from Paris to Mexico City to New York. This concert series toured the cities where composers affected by the Nazis found refuge, including Paris (Cité Internationale Universitaire), Mexico City (Palacio de Bellas Artes), and New York (Carnegie Hall). This concert series in part also celebrated the bravery of Gilberto Bosques, the Mexican Consul General in France during WWII. Through his efforts, over 40,000 Jews and political dissidents were able to escape the Nazi regime by fleeing to Mexico. Hannah Eisendle, a contemporary female pianist and composer, performed works by Ruth Schönthal, an exiled female pianist and composer. Finally, **exil.arte** also released *The Last Blue* (a reference to final tram of the night in Vienna) with works by Walter Arlen, produced by **exil.arte** co-chairman Michael Haas with executive producer Gerold Gruber. Subsidy grants this year included the National Fund of the Republic of Austria and the Future Fund of the Republic of Austria.



CD *Walter Arlen – Die letzte Blaue*, **exil.arte** CD series, Gramola Label, Vienna.

Wilhelm Grosz

alias Hugh Williams

11 August 1894 – 10 December 1939

Wilhelm Grosz was an Austrian composer, pianist and conductor. He studied music with Franz Schreker and Guido Adler in Vienna. In 1921 he was appointed conductor of the Mannheim Opera, but returned to Vienna in 1922, where he worked as a pianist and composer. In 1927 he became the artistic manager of the Ultraphone Gramophone Company in Berlin, and as a result became one of the very first recording producers. In 1933, following the appointment of Hitler as German Chancellor, he left Berlin to become conductor of the Kammerspiele Theater in Vienna. Forced to flee Austria because of the Nazi takeover, Grosz resettled in England in 1934 where he found little interest in this musical style. Luckily, he was able to apply his considerable melodic gift to setting the lyrics of popular songs, some of which became international successes and are still performed today, such as *Along the Santa Fe Trail*, *Red Sails in the Sunset*, *Isle of Capri* and many more. Grosz adopted the name Hugh Williams

to publish these popular settings. Most of these dance titles were written with lyricist Jimmy Kennedy. Grosz died in 1939 in New York City.

Though he is better known for his popular music, Grosz's classical repertoire is extensive. In the mid-1990s a selection of his works was recorded by Decca Records as a part of the series *Entartete Musik* (subtitled „Music Suppressed by the Third Reich“). His music was found by **exil.arte** when the group was looking for his family in New York City. After contacting Grosz's granddaughter, attempts are being made to bring his musical estate to Vienna. A CD of his works is also in production.



© The Grosz Estate

Ruth Schönthal

17 June 1924 – 11 July 2006

Schönthal was the daughter of Jewish parents who came from Vienna. Her father owned a welding and soldering operation in Berlin and had a variety of cultural interests. She began composing at the age of five and was considered in 1930s Berlin to be a child prodigy. She began studying piano, music theory, and composition in 1930 at the Stern Conservatory in Berlin, but was expelled in 1935 by the Nazis, along with all other Jewish students. Schönthal then immigrated with her family to Stockholm, where she enrolled at the Royal Swedish Academy of Music. In 1940, she published her first composition, her *Sonatina for Piano*. By 1941 the political situation had become too uncertain in Sweden. The family fled to Mexico, where she studied

composition from 1941 under Manuel Ponce in Mexico City, enjoying great success as both a composer and a pianist.

While touring through Mexico, Schönthal met Paul Hindemith, who was so impressed with her talent that he was able to secure her a scholarship at Yale University where she studied composition with him beginning in 1946. After graduating from Yale in 1948, she initially earned

a living composing music for advertisements and pop songs. As she became increasingly successful as a composer, she put her career as a concert pianist aside and appeared regularly as an interpreter of her own works, becoming a lecturer at the Westchester Conservatory of Music.

In 1999, the Berlin Academy of Arts established the Ruth Schönthal Archive with letters, photographs, and documents. The archive was opened in a grand celebration with the composer present. Her last will and testament also bequeathed her artistic legacy to the Berlin archive. Schönthal's catalogue of works contains more than 100 pieces of music, including three operas and numerous orchestral works, ballet music and songs, among which is the string quartet *In Memoriam Holocaust*.



2015

In 2015, **exil.arte** began its concert series *Echoes of the Unheard* held at the ORF RadioCafé and moderated by Irene Suchy. The first concert of this series was dedicated to Bruno Walter. Widely known as one of the greatest conductors ever, he is little known for his compositions, which were donated to the University of Music and Performing Arts in Vienna by his daughter, over fifty years ago. This concert was an effort to return his chamber compositions to Viennese musical life. It was followed by a concert in June dedicated to Hans Gál, as part of **exil.arte**'s continuing efforts to bring his legacy back to Vienna. In the fall, **exil.arte** also held two symposia (2015 - Seventy years after the end of World War II. Does 1945 mean the end of multiple styles? and the FIMU - Film Music Symposium).

In November 2015 an **exil.arte** concert was included for the first time into the prestigious concert series of the "Gesellschaft der Musikfreunde" at the Wiener Musikverein. Under the title "Ostracized/Expelled/Forgotten" flutist Ulrike Anton, violinist Johannes Meissl, violist Daniela Ivanova (Vienna Philharmonic Orchestra), cellist Vida Vujic, double bassist Maximilian Ölz, harpist Anneleen Lenaerts (Vienna Philharmonic Orchestra) and Atout – Chamber Music group performed works by Leo Smit, Marius Flothuis, Gideon Klein, Erich Zeisl and Erwin Schulhoff.

Accompanying the different compositions the famous Austrian actor Max Müller read poetry by Erich Fried and Stephan Zweig. Finally, the organization also published the book *...and I'm Called "British" in Encyclopedias...* (edited by Gerold Gruber). Grant donors this year included the National Fund of the Republic of Austria, the Future Fund of the Republic of Austria, the Centre for Ostracized Music Rostock, the Karl Kahane Foundation, Vienna Culture, Pro musica viva, the Austrian Federal Economic Chamber, and the Musikverein Vienna.



all: © Iby-Jolande Varga



Concert series *Echo of the Unheard* at ORF RadioCafé, presented by Irene Suchy (right).
Above: Adamas Quartet
Far right: Ethel Merhaut, soprano



2016

This year, the tenth anniversary of **exil.arte**, has already been marked by several events, including the continuation of the *Echo of the Unheard* Concert Series with performances dedicated to Alexandre Tansman in March, Egon Wellesz in May, and Artur Schnabel in September. **exil.arte** will also host a symposium focusing on its efforts and activities over the past ten years as well as a concert celebrating Croatian Jewish composers on November 21. Additionally, **exil.arte** will also sponsor another symposium, EntArteOpera, which will feature works by women composers. In the fall, **exil.arte** will host two concerts at the ORF KulturCafé, one of which will feature works by Ernst Krenek. The publication of *Zur Frage der Polystilistik nach 1945* is planned for 2016, and a new section of the **exil.arte** website will be published, entirely dedicated to exiled film music composers, available at filmmusik.exilarte.at.



Film Music and the Exile, video interviews with renowned contemporary film composers, interactive information graphics, biographies and more at filmmusik.exilarte.at



Home of the the **exil.arte** Centre founded in 2016 and part of the mdw (University for Music and Performing Arts Vienna), located on the first floor (*bel étage*) with archive, reading room, exhibition space and researchers' offices

Finally, **exil.arte** will also open its own exhibition, research, and archival space in the fall, which mark the culmination of **exil.arte**'s work over the past decade, the organization will host a symposium called "Ten Years of **exil.arte** – What Next?" in the Clara Schumann Saal.

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2006-2016

Abbrederis Susanne
Adamas Quartett
Adel Martin
Ahmels Volker
Aigner Thomas
Albrecht-Weinberger Karl
Alders Carine
Alessandri Reinhard
Amon Heidemarie
Anderson Martin
Anderton Abby
Andras Matyas
Andrusenko Jewgenij

Angyan Thomas
Anton Ulrike
Arckless Edward
Arlen Walter
Aron Quartett
Aronson David
Atout - die Kammermusikgruppe
Auerbach Geraldine
Auner Thomas Michael
Avallone Stella
Babb-Nelsen Rebecca
Babenko Anna
Balgavy Michael
Barkow Ben
Barne James
Barta Edith
Barth Jürgen
Basic Ksenija
Bauditz Sascha
Bauer Esther
Bauer Esther
Beimdieke Sara
Bekcic Nebojsa
Benevicius Jurgis
Bergs Kristaps
Bigot-Baumgartner Siegrid
Binarova Vera
Binder Beppo
Blauensteiner Anneliese
Borodin Vladimir
Böttcher Thomas
Brand Bettina

Brand Juliane
Brenner Deirdre
Brenner-Wonschick Hannelore
Brezina Ales
Brix Emil
Brunner-Szabo Eva
Brusatti Otto
Burdicek Georg
Carroll Brendan
Cernko Willibald
Cho Wonbae
Chválová Olga
Clauberg Theresa Ludmila
Cortes-Galvez Kirlianit
Cosman-Keller Milein
Cronin John
Cukrova Marketa
Czellecz Ildikó
d'Ermengildo Stefano
Damken Andreas
Danner Sonja
Darnhofer Oliver
Darnhofer Oliver
de Castillo Leon
de Mas Brigitte
de Mas Brigitte
Deluca Raffaele
Dennhardt-Herzog Waltraud
Denscher Bernhard
Descamps Francois-Pierre
Deutsch Esther
Dickbauer Vera

Dickbauer Vera
Diederichs Joachim
Diederichs-Lafite Marion
Dimitrova Tzveta
Divosová Pavlina
Dosch Wolfgang
Driver Danny
du Closel Amaury
Duit Jörg
Dümling Albrecht
Eder Bernhard
Eder Bernhard
Eggner Christoph
Ehalt Hubert Christian
Ehrlinger Florian
Eichtinger Martin
Eigl Marion
Eiselt Susanne
Eisendle Hannah Katharina
Eixelsberger Jörg
Elias Robert
Endo Mikaya
English Chamber Orchestra
Erlach Katja
Eschwé Susanne
Farber Samantha
Farron Francoise
Fastenbauer Raimund
Feiger Sonia
Fellner Markus
Fercher Christina Maria
Ferguson Stephen

Firsanová Anna
Fischer Gianluigi
Fitzthum Michael Marco
Flechl Elisabeth
Fousková Veronika
Fox Anthony
Fox-Gál Eva
Friedemann Ludwig
Frolova Ekaterina
Fröschl Gabriele
Frostig Karen
Fürstenthal Robert
Fußenegger Ingrid
Gajdosíková Jana
Gallister Paul
Gasseleder Julia
Gebert Alexander
Gerber Marelize
Glück Elvira
Gneisz Lilli
Graubart Michael
Grippaudo Ilaria
Grotter Peter
Gruber Christoph
Gruber Gerold
Grünzweig Werner
Guschlbauer Marilies Karolin
Haas Michael
Haber Georg
Hailey Christopher
Haindl Gudrun
Halbmayer Brigitte

Halbwachs Christoph
Hamböck Gudrun
Hamilton Katy
Hampl Karel
Hampson Thomas
Hanon Delaney
Hanusová-Flachová Anna
Harders-Wuthenow Frank
Hartlieb Alexandra
Haselböck Lukas
Hasitschka Werner
Haufe Friederike
Häusle Sybille
Haziot Susanna Victoria
Heher Hannes
Heilman Lucia
Heindl Christian
Heindl Georg
Heindl-Koornneef Neline
Henschel Dietrich
Hermannová Eva
Hernandez-Flores Adriana
Hertel Paul
Hinova Kristina
Hofecker Franz-Otto
Hofer Susanne
Höller Margit
Holzinger Thomas
Hölzl Roland
Holzwarth Christine
Hope Daniel
Hopkins Porter Cecilia

Hornek Désirée
Hösele Herwig
Hubbard-Korngold Kathrin
Huber Konrad
Huber Stefanie
Huliychuk Illya
Hulla Mia
Hurworth Greg
Immler Christian
Indjein Teresa
Ivanova Daniela
Jäger Herbert
Jahoda Moshe
Jakubovits Erika
Jankova Stefania
Jaspers Karl
Jennes-Müller Sigrid
Jensen Adam
Jensen Jan
Jess Trio
Johns Stephen
Jurmann Yvonne
Kahane Patricia
Kang Junga
Kann Tsukasa
Kapeller Johannes
Katz Ruti
Keppler-Schlesinger Susanne
Kharambura Tamila
Kinnett Randy
Kinsky-Pollack Helga
Kirichenko Anna

Kloner Andreas
Klose Petra
Knapp Joanna
Knoche Sonja
Koblanck Astrid
Kögler Elisabeth
Kohl Jürgen
Kokits Anna Magdalena
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