

MUSIC, MIGRATION & MOBILITY:
The Legacy of Musicians from Nazi-Europe in Britain

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Prepared by Dr. Beth Snyder, Norbert Meyn and Sam Weinstein

REPERTOIRE GUIDE—Ballet

ROBERTO GERHARD (1896-1970)

One of the most influential composers in post-war Britain, Roberto Gerhard enjoyed success as a composer of ballet, opera, chamber and electronic music. Born to Swiss-German parents in Barcelona studied with Granados, Pedrell and Schoenberg and became an important modernist figure in Catalonia before emigrating to Britain in 1939 to escape the Franco regime.

Ariel

- Composed—1934
- Duration—24'
- Orchestration—orchestra
- Publisher—Boosey & Hawkes
- Recording—Auvidis Montaigne MO 782105 [Roberto Gerhard 5]
- Notes—ballet in one act to a scenario by the composer and J.V. Foix

Soirées de Barcelone

- Composed—1938
- Duration—57'
- Orchestration—orchestra
- Publisher—Boosey & Hawkes
- Recordings—Marco Polo 8.223867 [Jordi Masó] (suite for piano) / Largo 8115225 [Roberto Gerhard: Soirées de Barcelone] / Auvidis Montaigne MO782105 [Roberto Gerhard 5]
- Notes—ballet in three tableaux; orchestration completed by Malcolm MacDonald; also available as 16" piano or orchestra suite from B&H (compiled by David Atherton in 1972)

Alegrias, divertissement flamenco

- Composed—1943
- Duration—20'
- Orchestration—two pianos/orchestra
- Publisher—Boosey & Hawkes
- Recordings—Harmonia Mundi 9015000 [Roberto Gerhard] / Etcetera [Manuel de Falla, Ernesto Halffter, Roberto Gerhard]
- RCM Shelf Mark—MinSc
- Notes—Divertissement Flamenco in one act to a scenario by the composer



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Pandora

- Composed—1944
- Duration—50'
- Orchestration—orchestra/strings + percussion
- Publisher—Boosey & Hawkes
- Recordings—Harmonia Mundi 9015000 [Roberto Gerhard] (Pandora Suite, 27") / Chandos CHAN 9651 [Roberto Gerhard] (Pandora Suite, 27") / Auvidis Montaigne MO782105 [Roberto Gerhard 5]
- RCM Shelf Mark—CD6205
- Notes—the recording is of a suite from the ballet (27" for orchestra or chamber orchestra, also available from B&H); ballet in one act to a scenario by Kurt Jooss, orchestrated by the composer

Don Quixote

- Composed—1949
- Duration—39'
- Orchestration—orchestra
- Publisher—Boosey & Hawkes
- Recording—Auvidis Montaigne MO 782104 [Roberto Gerhard 4]
- RCM Shelf Mark—MinSc / FulSc
- Notes—the RCM score is of dances excerpted from the ballet; ballet in one act to a scenario by the composer after the novel by Cervantes; composed over 1940-41 and 1947-49



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JOSEPH HOROVITZ (1926-2022)

A revered teacher and colleague at the Royal College of Music for many decades, Joseph Horovitz achieved widespread critical acclaim and success as a composer of orchestral concertos, chamber music, ballet and film music.

The Emperor's Clothes

- Composed—1948
- Notes—withdrawn; awarded the Farrar Prize for composition, Royal College of Music, 1948

Bailes de los Seises

- Composed—1949
- Duration—25'
- Notes—ballet in one act; scenario by Max Jacob; designs by Olga Choumansky

Femmes d'Alger

- Composed—1951
- Duration—45'
- Orchestration—orchestra
- Notes—commissioned by Ballets Russes for Festival Hall season; choreography by Vladimir Dokoudovsky

The Necklace

- Composed—1951
- Duration—15'
- Orchestration—piano
- Publisher—dramatic pas-de-deux

La Tragédie Humaine

- Composed—1952
- Duration—20'
- Orchestration—two pianos
- Notes—satirical ballet in one act

Alice in Wonderland

- Composed—1953
- Duration—70'
- Orchestration—orchestra
- Publisher—Dave Toff Music 1953, then Northern Songs 1966
- Notes—ballet in 2 acts; commissioned by Anton Dolin for London's Festival Ballet Company on the occasion of the Coronation of Queen Elizabeth II; based on the book by Lewis Carroll; choreography by Michael Charnley



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Les Rats

- Composed—1955
- Duration—20'
- Orchestration—piano
- Notes—fantasy ballet for children

Concerto for Dancers

- Composed—1958
- Duration—16'
- Orchestration—orchestra, also arranged for 2 pianos
- Notes—comic ballet in one act; commissioned for the Edinburgh Festival, 1958, choreographer Wendy Toye, designer Alix Stone

Let's Make a Ballet

- Composed—1964
- Duration—20'
- Orchestration—chamber orchestra
- Notes—comic ballet in one act; commissioned by Norman McDowell for London Dance Theatre; choreography by Terry Gilbert, scenario by Michael Bentine

Through the Looking Glass

- Composed—1968
- Duration—20'
- Orchestration—2 pianos, 2 solo voices
- Notes—choreography by Marie Bicknell

Miss Carter Wore Pink

- Composed—1980
- Duration—50'
- Orchestration—speaker, orchestra
- Notes—adapted from the book by Helen Bradley; choreography by Geoffrey Cauley, design by Philip Prowse

Salome

- Notes—incomplete; based on Oscar Wilde's play



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MÁTYÁS SEIBER (1905-1960)

Mátyás Seiber's compositions have been loved and admired all over Europe and beyond, but few know the full range of his output, which includes chamber music inspired by Hungarian folk tunes as well as modernist twelve-tone works, large scale orchestral and choral works, songs and film scores.

The Invitation

- Composed—1960
- Duration—56'
- Orchestration—orchestra
- Publisher—Schott
- Notes—ballet in five scenes with original choreography by Kenneth MacMillan



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EGON WELLESZ (1885-1974)

Egon Wellesz was one of the most renowned and widely performed modernist composers of the first quarter of the 20th century. After studying with Arnold Schoenberg for a short period he found his own path as a composer of opera, ballet and chamber music. A highly respected scholar, he became a Fellow of Lincoln College Oxford after his migration to Britain, where he also wrote his cycle of nine symphonies, completed in 1971.

Das Wunder der Diana, op. 18

- Composed—1917
- Orchestration—orchestra
- Publisher—Universal Edition
- Notes—one act ballet after Béla Balázs; premiere 20 March 1924 Mannheim

Persisches Ballett, op. 30

- Composed—1920
- Duration—23'
- Orchestration—chamber orchestra/very big orchestra (2 adaptations)
- Publisher—Universal Edition
- Recording—CPO 777575-2 [Egon Wellesz: Persisches Ballett, Four Songs of Return]
- Notes—one act ballet after Ellen Tels; premiere 20 July 1924 Donaueschingen; UE has both arrangements

Achilles auf Skyros, op. 33

- Composed—1921
- Duration—30'
- Orchestration—soprano, alto, choir, orchestra
- Publisher—Universal Edition
- Notes—ballet after Hugo von Hofmannsthal

Die Nächtlichen-Tanzsinfonien, op. 37

- Composed—1923
- Duration—28'
- Orchestration—orchestra
- Publisher—Universal Edition
- Notes—one act ballet after Max Terpis; premiere 20 Nov 1924 Berlin