

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

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**REPERTOIRE GUIDE—Solo Voice(s) a capella**

**HANS GÁL (1890-1987)**

Widely admired as a composer of opera, ballet, symphonic, chamber and choral music in Austria and Germany before his emigration, [Hans Gál](#) wrote more than half of his entire oeuvre in Britain. He taught at the University of Edinburgh, where he continued to develop his highly sophisticated and pleasing style.

*Satirikon*, op. 72

- Composed—1937
- Orchestration—4 male voices (a cappella)
- Publisher—Kistner & Siegel
- Notes—four aphorisms: 'Weisheit des Schöpfers' (Heine), 'Gute Vorsätze' (Goethe), 'Von der Schicklichkeit' (Fehre), 'Von der Wahrheitsliebe' (Busch)

**BERTHOLD GOLDSCHMIDT (1903-1996)**

Forced to emigrate after a hugely successful early career as a conductor and composer whose opera 'Der Gewaltige Hahnrei' had been celebrated in Mannheim in 1932, Berthold Goldschmidt worked as a conductor and coach in Britain and came to wider international acclaim only in the final decade of his life, when many new works were written and published.

*Nicodemus, he was black*

- Composed—1948
- Duration—1'
- Orchestration—voice (a cappella)
- Publisher—Boosey & Hawkes



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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.

Gluttony (Seven Deadly Sins)

- Composed—1974
- Duration—10'
- Orchestration—vocal sextet (a capella)
- Notes—words by Michael Flanders; Part 1: 'Foie gras', Part 2: untitled, based on English dishes



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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.

*Kleine Messe in G Major, op. 80a*

- Composed—1958
- Duration—13'
- Orchestration—three similar voices (a cappella)
- Publisher—Verlag Gregorius

*Alleluia, op. 80b*

- Composed—1958
- Orchestration—soprano/tenor (a cappella) or a cappella unison chorus/soloists
- Publisher—Brode Brothers
- Recording—CC-14 [English Carols of Today: Illinois Wesleyan University Collegiate Choir Chamber Singers]

*Wie kann ich danken, w/o op.*

- Composed—1962
- Duration—51'
- Orchestration—vocal quintet
- Publisher—unpublished
- Notes—text by Egon Wellesz

*Geburtstagsständchen, w/o op.*

- Composed—1969
- Orchestration—vocal quartet
- Publisher—manuscript only