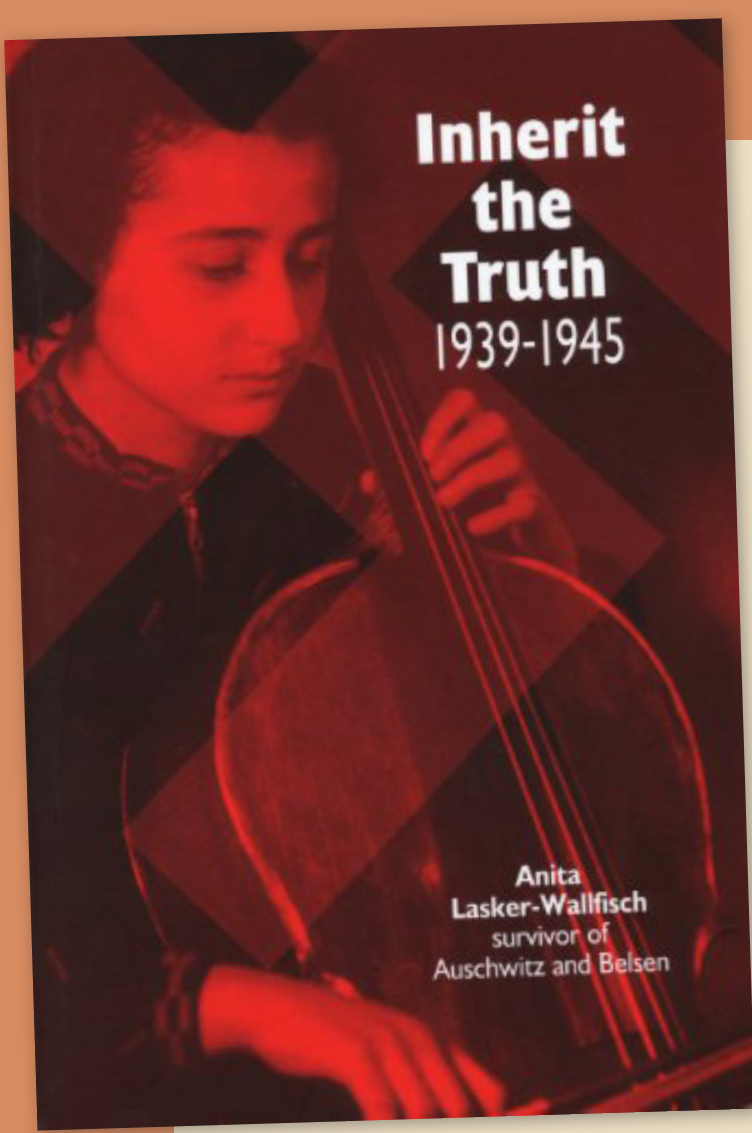


CHAMBER MUSIC

While labour restrictions limited access to larger stages for émigré musicians, chamber music could be performed in a great variety of settings. Some leading European string players had come to Britain, including Arnold Rosé (1863-1946), the former leader of the Vienna Philharmonic Orchestra, and the famous teachers Carl Flesch (1873-1944) and Max Rostal (1905-1991). They were followed by some of their pupils, including the future RCM professor Maria Lidka (1914-2013). Organisations founded by émigrés, such as the Anglo-Austrian Music Society, the Austrian Centre and the Free German League of Culture produced concerts in venues including the Wigmore Hall. Many émigrés performed in the famous wartime National Gallery concerts, organised by pianist Myra Hess.

After being taught by Max Rostal and playing together in house concerts during the war, émigré violinists Norbert Brainin (1923-2005), Siegmund Nissel (1922-2008) and Peter Schidlöf (1922-1987) teamed up with cellist Martin Lovett (1927-2020) to form the Amadeus Quartet, who are widely regarded as the most influential string quartet of the 20th century. Many other émigré musicians, such as the pianists Ferdinand Rauter, Paul Hamburger (1920-2004), Peter Gellhorn and Peter Wallfisch (1924-1993; also an RCM professor), remained at the forefront of chamber music in Britain for decades.



This cello case, which has toured much of the world, belongs to Anita Lasker-Wallfisch (b.1925), co-founder of the English Chamber Orchestra. Lasker-Wallfisch survived Auschwitz, where she was part of the women's orchestra, as well as Bergen-Belsen; she would testify in the 1945 Belsen trials. She arrived in Britain in 1946 through the assistance of her sister, Marianne. Here, she married the pianist Peter Wallfisch and had two children, as well as performing frequently with orchestras and chamber groups. Eventually, she would come to speak regularly about her experiences during the Holocaust, which she also describes in her book, *Inherit the Truth*.

Cello case belonging to Anita Lasker-Wallfisch
Courtesy of Anita Lasker-Wallfisch



© Norbert Brainin



In January 1947, a concert — hosted by the émigré-led Anglo-Austrian Music Society — was held to commemorate the renowned violinist Arnold Rosé, who had died the previous August; he had formerly been leader of the Vienna Philharmonic, as well as the Vienna State Opera orchestra and the famous Rosé Quartet, before being forced to flee for Britain. His daughter, Alma Rosé (1906-1944) — also a violinist — had originally accompanied him to England before moving to the Netherlands, where she became trapped by the advance of the Nazis. She was arrested and sent to Auschwitz in 1943. There, she directed the women's orchestra of which Anita Lasker-Wallfisch was a member. Rosé died in 1944; she was one of over a million Jewish people murdered in Auschwitz.



ARNOLD ROSE (from 1881 to 1938 leader of the Vienna Philharmonic Orchestra) and his daughter Alma, who now live in London.

Images of Arnold and Alma Rosé courtesy of the Royal College of Music Library and Archives

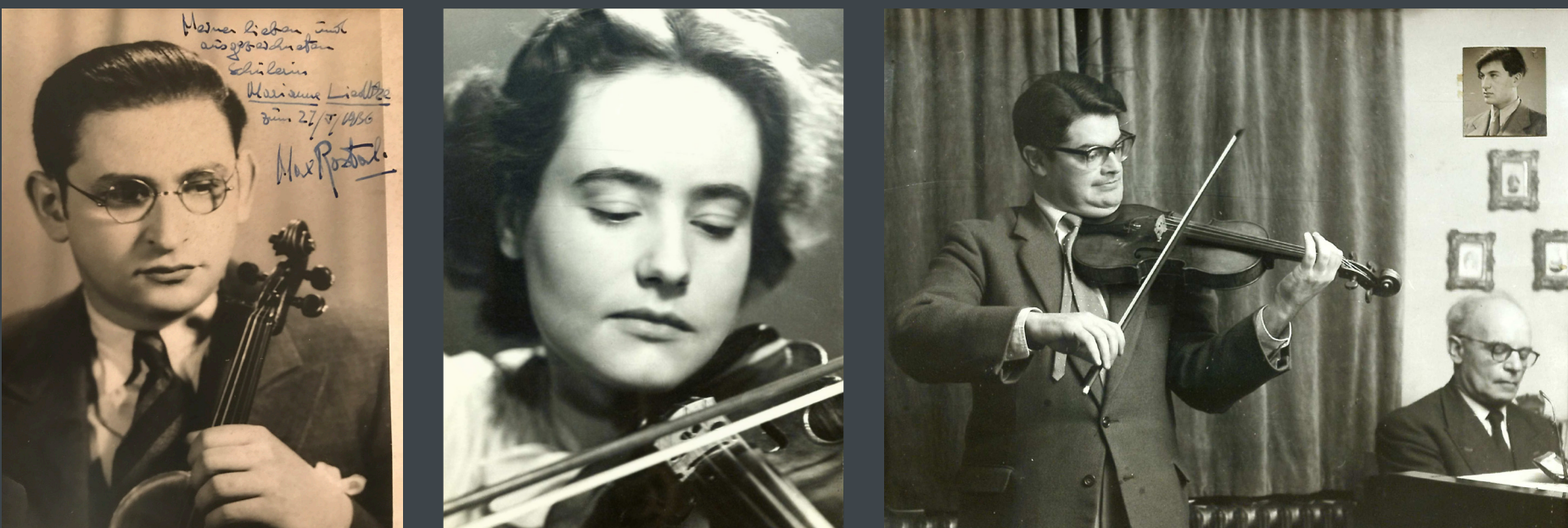


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Émigré Chamber Musicians

Violinist Max Rostal would inspire a lasting legacy in Britain through his pupils, particularly the members of the Amadeus Quartet and Maria Lidka, who performed widely with the Czech Trio and as a soloist and would later become an RCM professor. String players often played together with émigré pianists such as Ferdinand Rauter, Paul Hamburger, Peter Wallfisch and Peter Gellhorn.

Clockwise: violinists Max Rostal and Maria Lidka, pianist Ferdinand Rauter with Norbert Brainin, pianists Paul Hamburger and Peter Wallfisch

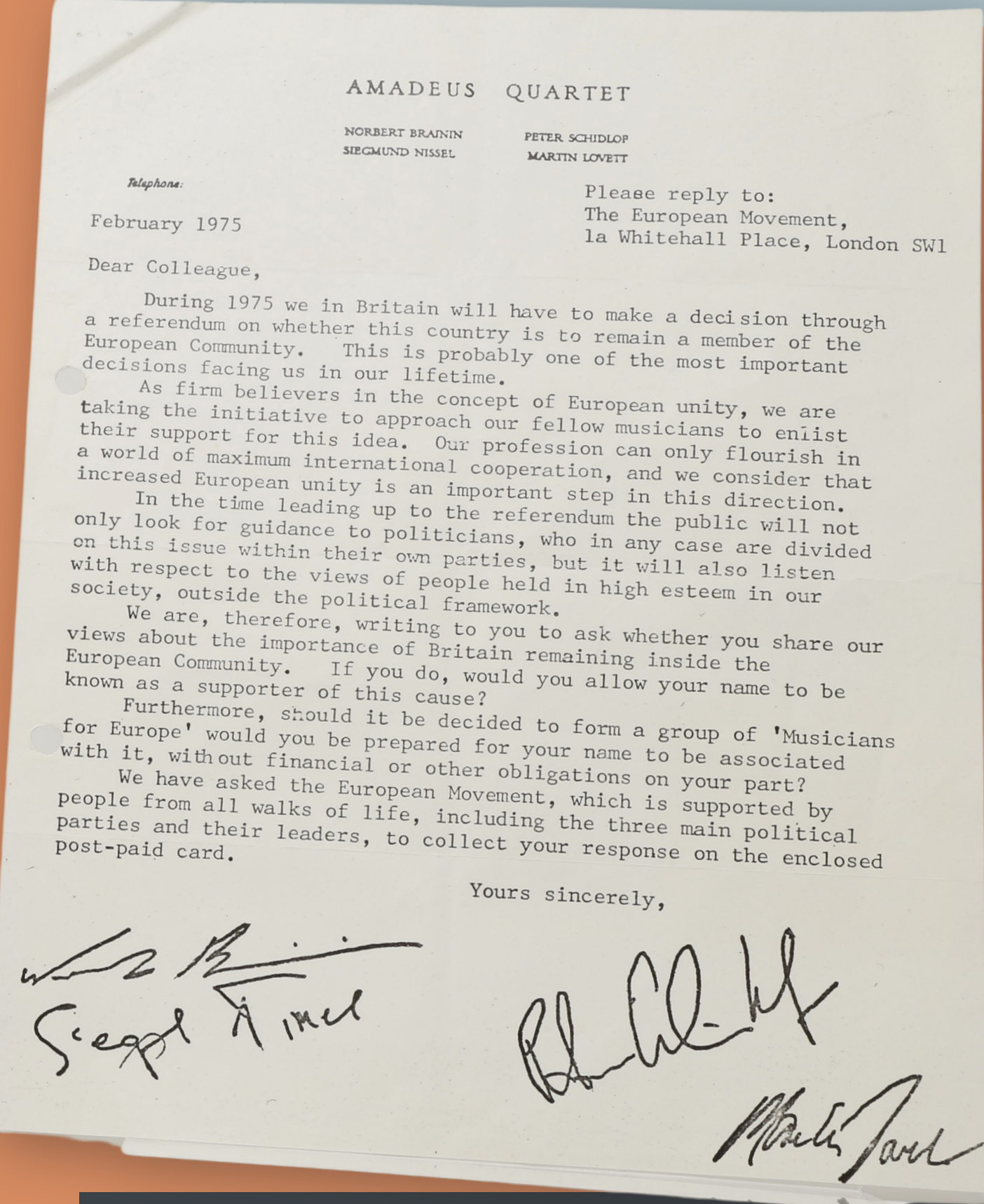
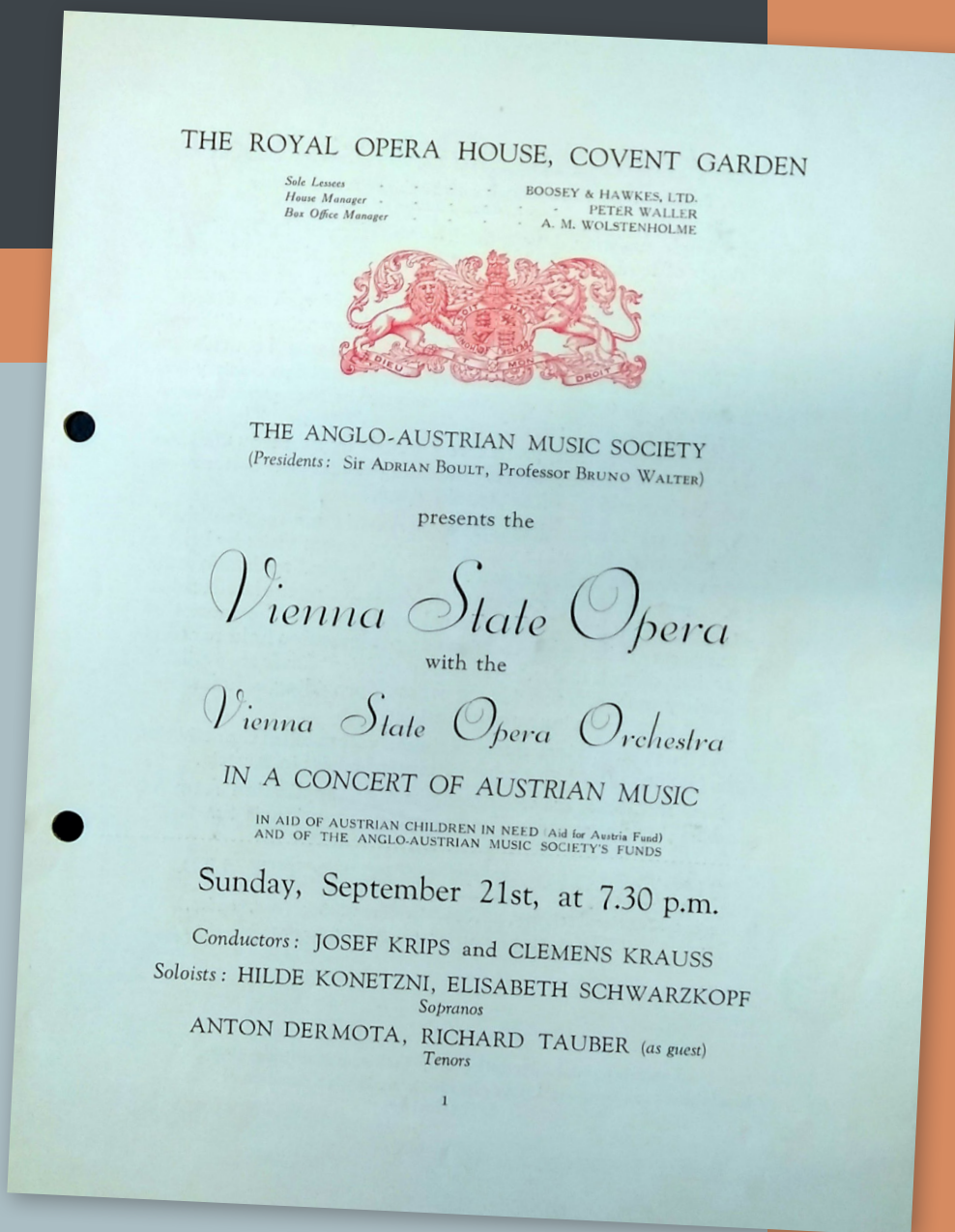


Max Rostal courtesy of Simon May
Maria Lidka courtesy of Simon May
Ferdinand Rauter with Norbert Brainin courtesy of Andrea Rauter
Paul Hamburger courtesy of Andrea Rauter
Peter Wallfisch courtesy of the Wallfisch family archive

Anglo-Austrian Music Society flyer advertising a performance by the Vienna State Opera

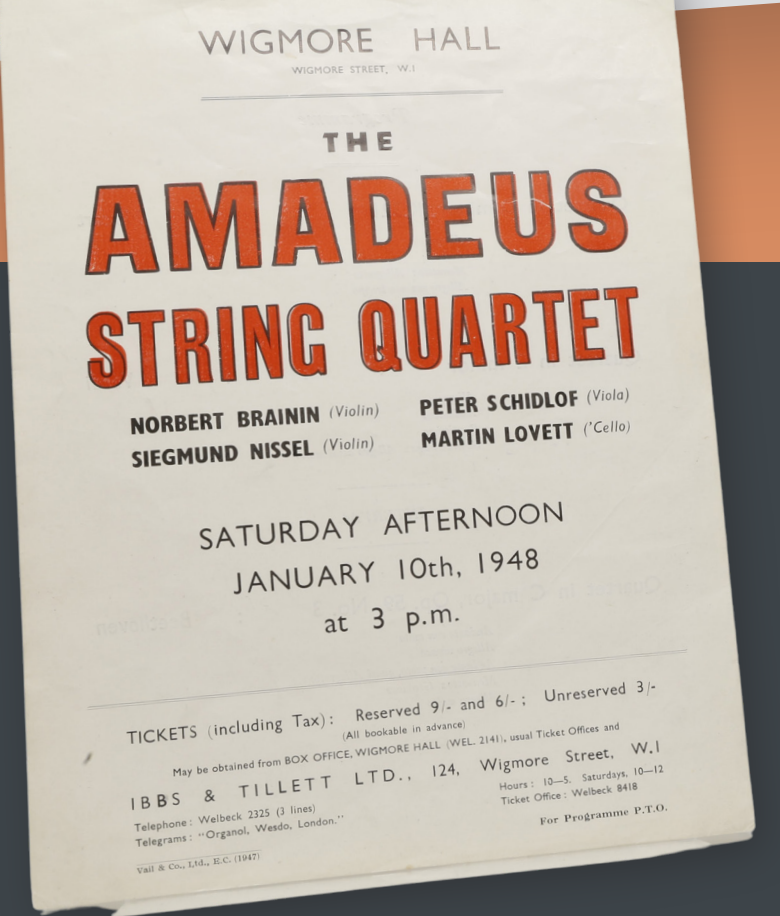
Courtesy of Senate House Library, University of London

The Anglo-Austrian Music Society — which remained in existence until very recently — was founded in London in 1942 by Ferdinand Rauter with the help of refugee musicians Georg Knepler and Hermann Ullrich, and a handful of British-born supporters including the folk dancer and researcher Maud Karpeles and diplomat John Holroyd-Reece. The composer Ralph Vaughan Williams was persuaded by Rauter to lend his patronage to the society at its establishment. Initially, the Society was founded to help secure the release from internment of musicians who had been forced to emigrate to Britain prior to the Second World War. It also aimed to provide opportunities for musicians to support themselves financially and to integrate themselves in British musical life. To this end, it hosted myriad concerts — particularly in London — throughout its existence.



(Left) Letter in support of EU membership
(Below) Photograph of the Amadeus Quartet with Benjamin Britten and Peter Pears

Both courtesy of the Royal College of Music Library and Archives



Flyer from the first performance of the Amadeus Quartet
Courtesy of the Royal College of Music Library and Archives

The Amadeus Quartet was made up of Norbert Brainin, Peter Schidlöf, Siegmund Nissel and cellist Martin Lovett. Facing Nazi persecution because of their Jewish heritage, Nissel, Brainin and Schidlöf were forced to flee Austria as teenagers, following the 1938 Anschluss. They first met in British internment camps. The Quartet would stay together for almost 40 years, giving thousands of concerts all over the world and teaching subsequent generations of musicians. They premiered Benjamin Britten's 3rd String Quartet — his last work, dedicated to Hans Keller — shortly after the composer's death in 1976. This poster advertised the Quartet's first performance under that name, whilst the letter expresses their support for Britain's membership of the European Union around the time of the 1975 referendum.