JOURNEYS

There were many different factors that drove people away from Nazi Europe, or pulled them to Britain. The Nazi party's persecution of racial, social and political groups, created a toxic atmosphere. Some individuals saw career opportunities in the United Kingdom, as well as an escape route from troubling political developments. For Jewish people on the other hand, the question of whether or not to attempt escape would become a matter of life and death. Legal routes to visas and permits became more and more restricted, and refugee organisations had to take desperate measures - including the forgery of documents - to get people out. The Kindertransport brought 10,000 children to Britain, around often their parents had to stay behind; many were murdered in the Holocaust. Refugees were not permitted to accept paid employment, so many undertook war work and charitable activities. Often, it was not until the late 1940s that refugees were granted British citizenship.

Ferdinand Rauter (1902-1987) was a multi-talented individual – a pianist, composer, music critic, educator and expert on mushrooms. He left Germany in 1929, after forming a long-standing musical partnership with the Danish-Icelandic singer Engel Lund, with whom he toured frequently and who is pictured with him in this photograph. Rauter was personally opposed to the Nazis, but left predominantly in order to seek opportunity elsewhere. He used this passport on his wideranging travels throughout Europe and beyond.

prominent British and émigré musical figures, including pianist Dame Myra Hess, conductor Adrian Boult and the composer Ralph Vaughan Williams. It advocated on behalf of interned refugee musicians and aimed to secure employment opportunities for them.

The speech pictured below was delivered by Rauter to the Musicians' Refugee Committee, and describes conditions in internment. The Committee included

Rede im refugee Musicians Committee, gehalten am 24. März 1942.

Ladies and Gentlemen,

Although I am registerd as an "Enemy Alien" in this country, I ask you to listen to me for a few minutes, as I do not consider myself as an Enemy musician. I hope that the quality of a musician can be independent of his nationality. as an Enemy musician. I hope that the quality of a musician can be independent of his nationality.

I want to start by asking you to imagine the conditions under which I want to start by asking you to imagine the days when Hitler many of my fellow musicians had to exist after the days when Hitler and his gang started to rule Germany and Austria. Art as well as science were only allowed to exist so far as they served the Nazi purposes. The air of freedom was cut off and emigration seemed to be the only way out. Many suicides occurred at that time. With a devilish skill the Nazis distributed the poison of their creed into other countries, creating cells of the so called "fifth column. The youth organisations in Germany injected brutality and bestiality into the innocent souls of chilren and under the slogan of soil and blood made children denounce their own parents and vice versa causing them to suffer and often die in the concentration camps.

The Secret Police with incredible cunning found out what everybody The Secret Police, with incredible cunning, found out what everybody thought and said and fear paralysed all those who suffered in recognizing the evel which governed their country. With the realization of Germany's and Austria's cultural destruction, we looked round in the world for nations which stood for freedom and which defended the dignity of Man. And we saw Great Britain opening Her arms and receiving many of us who had to flee, either because of racial or political reasons. Obviously it was not easy to adapt oneself to the customs and ways of the new host. Differences in education, the customs and other fundamental differences made many of the new the customs and ways of the new host. Differences in education, temperament and other fundamentel differences made many of the new refugees isolated and they felt themselves misunderstood. On the other side the continental character must have embarrassed many good Englishman who was used to understatement and hiding one's good Englishman who was used to understatement and hiding one's feeling. All this, however, was small suffering compared with the cruelty from which one had escaped. It was not only the feeling to be only little understood which worried us. There was also a real fear that Hitler would find ways and means to get at us even in England. Nobody seemed to believe the preparations in Germany for an other war. Nobody really believed in the concentration camps and gas chambers. The kind of warmth of soul which we tried to show to our hosts appeared to many as obtrusive sentimentality and the so very differently feeling refugees believed in lack of understanding very differently feeling refugees believed in lack of understanding or love. Difficulties with labour permits arose and many had reached this country with unsufficient means to carry on for a longer time.

Hans Gál (1890-1987) was a well-established, well-

regarded composer in his native Austria and in Germany,

where he was living at the time of the Nazi takeover. As

director of the Mainz Conservatory in 1933. He returned

to Vienna, but was again forced to flee in 1938, following

a Jew, he was immediately dismissed from his post as

Speech delivered to Musicians' Refugee Committee and Collection, University of Salzburg, and Andrea Rauter

When the war started many of the aliens became allies. not, however not fought between nations but between forces of light and darkness we realized that England, who had not known fascist oppression met with suspicion and when the general internment begann we felt as darkness in the thoughts of those whom we had trusted. I myself have with a commander who could have become a favorite in one of the German the inmates drove us sometimes to the verge of desperation. I myself of my friends who are present in this room but the majority of my fellow idleness and disappointment. Friends, I ask you, Believe us that we the realm of peace where goodness and beauty can heal within the home enemies. Do not condemn us to start a musical ghetto but think of cross pollination. Our and your musical culture should unite and I NB. To my great joy, this talk was understood by my committee and furned their view to a considerable degree. An early release of the intensly.

Ferdinand Rauter's Passport courtesy of the Music and Migration

Many musicians featured in this exhibition were listed in this book, Jews and Music: With the ABC of Jewish and non-Aryan musical zealots. Shockingly, the book includes the addresses of the musicians listed, thereby putting them at risk of attack. It was partly due to his inclusion in the first edition of this volume that Peter Gellhorn, for example, decided to flee to Britain.

Audentum

und Iflusi

Nazi-published book, Jews and Music, second 'improved and extended' edition



finished his music studies in the city in 1934 and he left behind the beginnings of a promising musical career. He was awarded this medal by the Prussian Academy of the Arts 'for outstanding accomplishments of Prussian Art Students.'



Gold Medal and photographic portraits of Peter Gellhorn courtesy of Mary Gellhorn

Mátyás Seiber (1905-1960) was a Hungarian-born composer and student of Kodály. He was a pioneer of twelve-tone composition and from 1928 led the first jazz course ever taught

in a conservatoire, at the Hoch Konservatorium in Frankfurt. Both Seiber (as a Jew) and jazz (as a Black art form) inspired hatred in local Nazis, and he was quickly forced from his position upon their assumption of power. After struggling to re-establish himself in his native Hungary, he left for Britain in 1935.

Self-portrait by Joseph Horovitz (1944)

Courtesy of Anna Horovitz

Metronome belonging to Mátyás Seiber courtesy of Julia Seiber Boyd



He is pictured here in his school class in 1931 (3rd along from the teacher, in the back row). After the Nazis arrived in 1938, Jewish children were segregated from their non-Jewish peers and Keller, then in his final year at school, was imprisoned and beaten during the Kristallnacht pogrom. Thanks to his English brother-in-law, he managed to escape to London, where he

established a productive career as a provocative thinker, writer and broadcaster on music. One of his most memorable broadcasts was his 1974 account of his escape from Vienna – scan the QR code below to hear this via your mobile phone.

> Photographs of Hans Keller (1937) and Hans Keller's school class (1931) courtesy of the Cosman Keller Art & Music Trust.

> > Joseph Horovitz (1926-2022) was born in Vienna in May 1926. He was eleven when the Nazis marched into the city; he and his family immediately fled to England via Italy and Belgium, fearing for their safety as Jews. Horovitz went on to study at Oxford during the war (during which time he taught music appreciation to the troops), and afterwards at the Royal College of Music and with Nadia Boulanger in Paris. He became a renowned composer and educator, who taught at the RCM for decades. As a young man he was a gifted artist as well as musician, financing his studies in Paris by painting portraits. Here is his own self-portrait, painted while he was an undergraduate at Oxford.



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