

EDUCATION

One of the most lasting legacies of the émigré musicians was their immense contribution to the education of the next generation of British musicians and music lovers. The second half of the twentieth century saw a huge expansion of music education in Britain, from Saturday music centres and youth orchestras for children, to new music faculties in universities. Although some émigrés did eventually secure teaching posts in conservatoires (such as Joseph Horowitz, Peter Wallfisch, such as Joseph Horowitz, Peter Wallfisch, Geraldine Frank, and Maria Lidka at the RCM, Franz Reizenstein and Erich Gruenberg at the Royal Academy and Max Rostal, Paul Hamburger, Peter Gellhorn and Hans Keller at the Guildhall), institutional posts generally eluded the new arrivals at first, and they made their mark instead in a wide variety of less established but often innovative settings, such as William Glock’s new summer school at Bryanston and Dartington, Michael Tippett’s music department at Morley College, and the wealth of new musical publications that appeared in the post-war years. Many also found roles in the BBC which, though only two decades old when the war ended, was the most widely influential educational force of the age.



It was during the first Edinburgh Festival that the pianist Artur Schnabel proposed the founding of a new summer school of music, run by his former pupil William Glock. The summer school ran for five years at Bryanston before transferring to Dartington Hall, where it continues to this day. In its early years it brought a galaxy of great musicians from all over the world to teach, having a profound effect on young British composers and performers.

Clockwise from top left: William Glock with Peter Gellhorn in 1957, Paul Hamburger with Hans Keller in 1960, Joseph Horowitz in 1952, Roberto Gerhard with Roger Sessions in 1956, Rudolf Schwarz and his wife in 1954, Hans Keller with his students in 1959, Norbert Brainin with Denis Matthews in 1950, and (centre) Peter Stadlen in 1960.

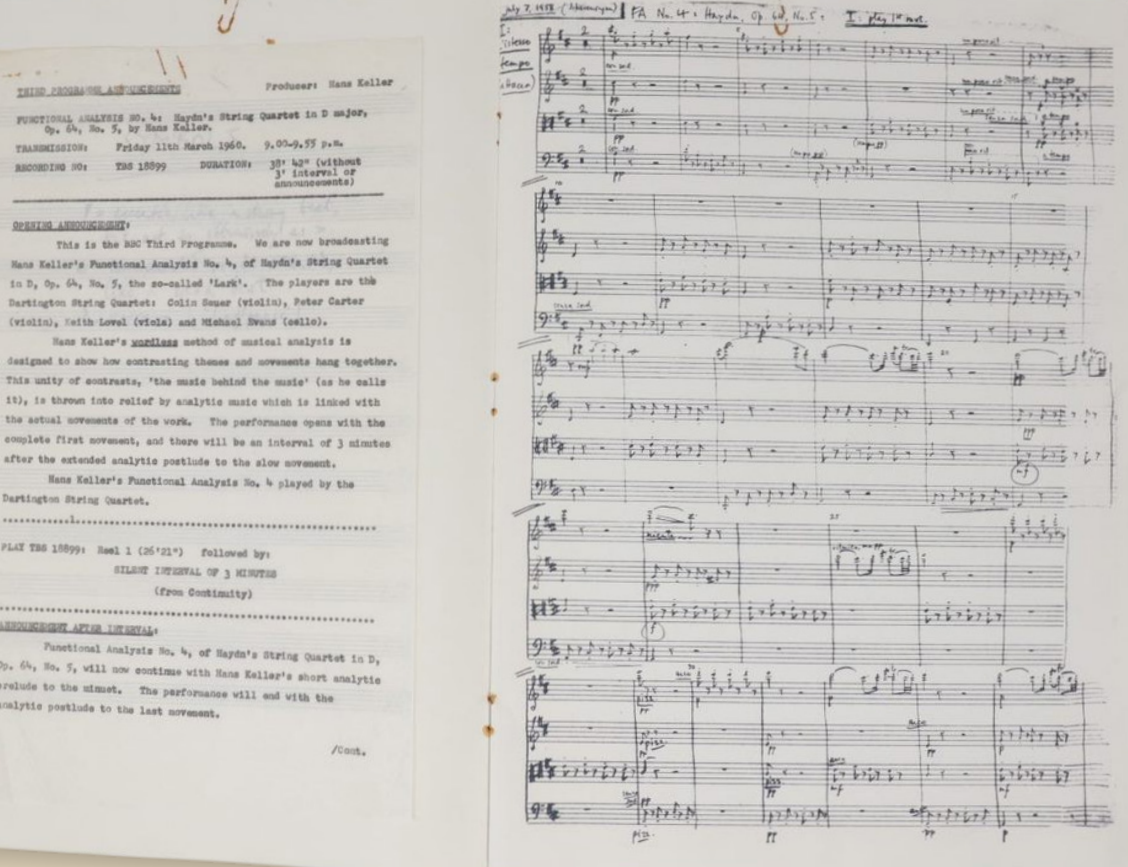
Émigrés at Bryanston and Dartington Summer Schools
Photographs by Catharine Scudamore, reproduced by kind permission of the Dartington International Summer School Foundation

Bust of Hans Keller by Milein Cosman, c.1960
Courtesy of the National Portrait Gallery and the Cosman Keller Art & Music Trust

This bust of Hans Keller – the BBC’s best-known broadcaster on music in the 1960s and 70s – was made by his wife, the émigré artist Milein Cosman, who was particularly well known for her portraits of musicians, the major collection of which is held in the RCM Museum.

Keller was one of several émigré musicians to have a senior role at the BBC – these included Rudolf Schwarz, Chief Conductor of the BBC Symphony Orchestra, Peter Gellhorn, Director of the BBC Chorus, Walter Goehr, Principal Conductor of the BBC Theatre Orchestra and Stephen Hearst, Controller of Radio 3.

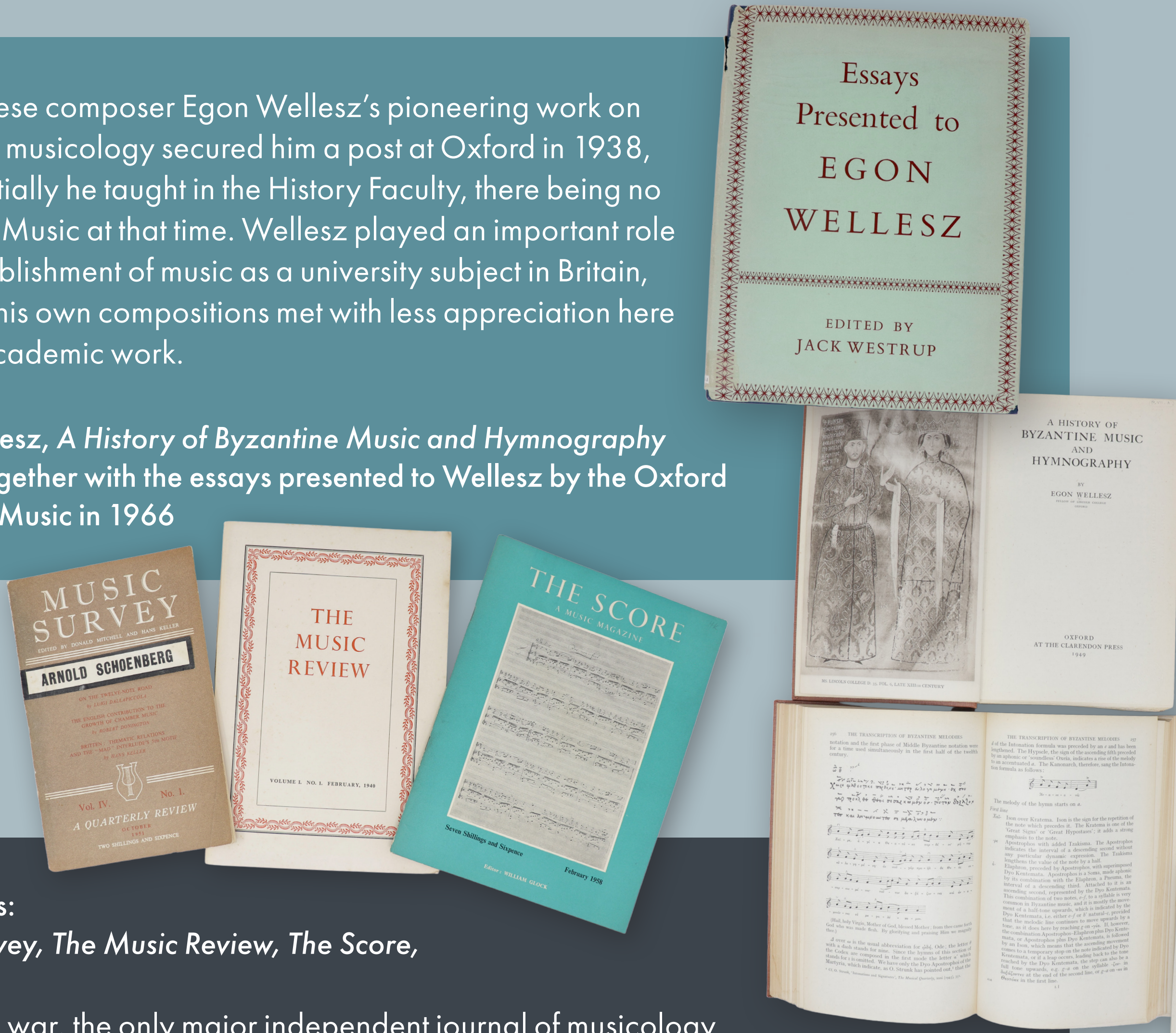
Keller began broadcasting for the BBC in 1956. Some of his earliest broadcasts were a series of experimental programmes analysing music purely in sound rather than words (called ‘functional analysis’). This is the manuscript of his fourth such analysis, commissioned by William Glock for the 1958 Dartington Summer School and performed by the newly-formed Dartington String Quartet, who broadcast it for the BBC two years later.



Manuscript score of Hans Keller’s Functional Analysis No. 4
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The Viennese composer Egon Wellesz’s pioneering work on Byzantine musicology secured him a post at Oxford in 1938, though initially he taught in the History Faculty, there being no Faculty of Music at that time. Wellesz played an important role in the establishment of music as a university subject in Britain, but sadly his own compositions met with less appreciation here than his academic work.

Egon Wellesz, *A History of Byzantine Music and Hymnography* (1947), together with the essays presented to Wellesz by the Oxford Faculty of Music in 1966



Periodicals:
Music Survey, *The Music Review*, *The Score*,

Before the war, the only major independent journal of musicology in England was *Music and Letters*, most other periodicals being publishers’ house-journals. The post-war years saw an explosion of new journals, led by *The Music Review*, founded by Geoffrey Sharp in 1940 and christened by *The Times* ‘the home of continental criticism dispossessed’ because it featured so much work by émigré musicologists. This was followed in 1949 by *The Score*, which emerged from William Glock’s summer school, and *Music Survey*, which Hans Keller edited with Donald Mitchell. The fact that English universities did not yet offer undergraduate courses in music meant that freelance musical writing was comparatively influential and offered an easier point of entry for émigré writers than institutional posts.

Music Publishing: Boosey & Hawkes

Publishing was one of the areas in which the émigrés had their biggest impact and imprints like Weidenfeld & Nicolson, Phaidon, Hamlyn and André Deutsch Ltd became part of the British literary landscape. A particularly important music publisher after the war was Boosey & Hawkes, its dominance due in large part to distinguished émigrés like Erwin Stein and Ernst Roth, who joined the firm when the Nazis took over Universal Edition in Vienna. Erwin Stein was particularly valued by Benjamin Britten, who dedicated his opera *The Rape of Lucretia* to him. This photograph shows Stein (R) with Britten, Pears and *Lucretia*’s first director, Eric Crozier.



Photo courtesy of KLM Royal Dutch Airlines



Books by Hans Gál, photographed on his own desk

Hans Gál met the Edinburgh Professor of Music, Donald Tovey, in 1938, shortly after his arrival in London. Tovey invited Gál to Edinburgh, where he taught for the rest of his life. Despite the advocacy of conductors like Rudolf Schwarz, his music was not performed as much in Britain as it had been in Germany before the war. Most of his books, including the important series of individual composer studies shown here, were written in his later years. His first book, *The Golden Age of Vienna*, on the other hand, was written shortly after the war, for a series edited by Otto Erich Deutsch, with whom Gál had been interned.

Morley College in Wartime

© Imperial War Museum D20421

Morley College

In 1940 the composer Michael Tippett became Director of Music at the adult education institution Morley College, where he created a vibrant musical life, drawing on the talents of the many émigré musicians who had gathered in London. Chief among them were Mátyás Seiber, who taught composition at Morley, and Walter Goehr, who conducted the College orchestra in some ground-breaking events, such as the first modern British performance of the Monteverdi *Vespers* (in a new edition by fellow-émigré Hans Redlich). Goehr also conducted the premiere of Tippett’s oratorio *A Child of Our Time*, based on the events that had triggered the 1938 *Kristallnacht* pogrom.



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