

**The Reconstruction of Post-War West  
German New Music during the early  
Allied Occupation (1945-46), and its  
Roots in the Weimar Republic and  
Third Reich (1918-45)**

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**Appendices and Bibliography**

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# Appendix 1

## Organisations for New Music in Weimar Germany and the Third Reich

### New Music Organisations in Weimar Germany.<sup>1</sup>

City	Name	Dates
Frankfurt	<i>Verein für Theater- und Musikkultur</i>	1917-23
Berlin	<i>Novitäten Konzerte Hermann Scherchens</i>	1918-19
Königsberg	<i>Bund für Neue Tonkunst</i>	1919-31
Cologne	<i>Gesellschaft der Künste</i>	1919-21
Berlin	<i>Neue Musikgesellschaft</i>	1919-20
Dresden	<i>Sächsischen Künstlerhilfsbundes</i>	1919-20
Dresden	<i>Konzertzyklen Neue Musik</i>	1920-33
Bremen	<i>Neue Musik-Gesellschaft Bremen</i>	1920-27
Berlin	<i>Der Anbruch</i>	1920-22
Berlin	<i>Melos-Gemeinschaft</i>	1921-24
Cologne	<i>Gesellschaft für neue Musik</i> (from 1927, IGNM, Ortsgruppe Köln)	1921-33
Darmstadt	<i>Freie Gesellschaft für Musik</i>	1921-26
Frankfurt	<i>Gemeinschaft für Musik</i>	1922
Berlin	<i>International Composers' Guild</i>	1922
Berlin	<i>Novembergruppe</i>	1922-27
Chemnitz	<i>Kammerkonzerte "Neue Musik"</i>	1922-27
Freiburg	<i>Abende moderner Kammermusik des Collegium</i> <i>Musicum der Universität Freiburg</i>	1922-25
Berlin	<i>IGNM, Sektion Deutschland</i>	1922-24
Breslau	<i>Vereinigung zur Pflege zeitgenössischer Musik</i>	1923-26
Mönchengladbach	<i>Gesellschaft für Neue Musik,</i>	1923-25
Hamburg	<i>Konzertzyklus "Neue Musik"</i>	1923-24
Leipzig	<i>IGNM, Ortsgruppe Leipzig</i>	1924-33
Mannheim	<i>Gesellschaft für Neue Musik,</i>	1924-33
Stuttgart	<i>Gesellschaft zur Pflege zeitgenössischer Musik</i>	1924-32
Mainz/ Wiesbaden	<i>Gesellschaft für Neue Musik</i>	1924-27
Berlin	<i>IGNM, Ortsgruppe Berlin</i>	1925-33
Freiburg	<i>Arbeitsgemeinschaft für neue Musik</i>	1925-27
Augsburg	<i>Gesellschaft für neue Musik</i>	1925-26
Berlin	<i>Musikalische Gesellschaft</i>	1926
Berlin	<i>Verein ehemaliger Hochschulübler der Staatlichen</i> <i>Akademischen Hochschule für Musik</i>	1926-33
Karlsruhe	<i>Arbeitsgemeinschaft für neue Musik</i>	1926-?
Griefswald	<i>Vereinigung zur Pflege zeitgenössischer Musik</i>	1927-35
Munich	<i>Vereinigung für zeitgenössische Musik</i>	1927-32

<sup>1</sup> Source: Martin Thrun, *Neue Musik im deutschen Musikleben bis 1933*, Band 2 (Bonn: Orpheus-Verlag, 1995), pp. 653-757.

Kiel	<i>Arbeitsgruppe für Neue Musik</i>	1928-29
Frankfurt	<i>IGNM, Ortsgruppe Frankfurt</i>	1928-30
Munich	<i>Die Juryfreien</i>	1928-32
Aachen	<i>Gesellschaft zur Pflege neuer Musik</i>	1928-?
Hamburg	<i>Vereinigung Hamburger Tonkünstlerinnen für Neue Musik</i>	1928-?
Hamburg	<i>IGNM, Ortsgruppe Hamburg</i>	1929-33
Frankfurt	<i>Musikstudio der Ortsgruppe Frankfurt a. M. des "Verbandes der konzertierenden Künstler Deutschlands e. V."</i>	1929-33
Saarbrücken	<i>Gesellschaft für Neue Musik</i>	1929-30
Bremen	<i>Neue Kammermusik Bremen</i>	1930-33
Lübeck	<i>Neue Musik in Lübeck</i>	1930-33
Nuremberg	<i>Kammerkonzerte zeitgenössischer Musik</i>	1931-43
Düsseldorf	<i>Vereinigung für neue Musik</i>	1931-33
Essen	<i>Gesellschaft der Freunde moderner Kammermusik</i>	1931-33
Munich	<i>Neue musikalische Arbeitsgemeinschaft</i>	1932-43

### New Music Organisations in the Third Reich.<sup>2</sup>

City	Name	Dates
Greifswald	<i>Vereinigung zur Pflege zeitgenössischer Musik</i>	1927-35
Nuremberg	<i>Kammerkonzerte zeitgenössischer Musik</i>	1931-43
Munich	<i>Neue musikalische Arbeitsgemeinschaft</i>	1932-43
Berlin	<i>Gemeinschaft junger Musiker</i>	1935-?
Frankfurt	<i>Arbeitsgemeinschaft für neue Musik</i>	1935-?
Berlin	<i>Arbeitskreis für neue Musik</i>	1936-?
Dresden	<i>Vereinigung zur Pflege alter und neuer Musik</i>	1936-?
Cologne	<i>Gesellschaft für Neue Musik im Gaukulturwerk Köln-Aachen</i>	1941-44
Essen	<i>Freunde zeitgenössischer Musik</i>	1942-?
Düsseldorf	<i>Gesellschaft zur Pflege zeitgenössischer Musik</i>	1942-?
Münster	<i>Musikstudio für Fachleute und Liebhaber zwecks Vertiefung und Erweiterung der musikalischen Bildung, vor allem in Bezug auf das zeitgenössische Musikschaffen</i>	1942-?

<sup>2</sup> Sources: Martin Thrun, 'Die Vereinigungen für Neue Musik im Rheinland', in Siegfried Kross (ed.), *Organisationsformen der Musik im Rheinland. Bericht über die Jahrestagung 1984* (Kassel: Merseburger, 1986), pp. 41-3; Thrun, *Neue Musik im deutschen Musikleben*, Band 2, pp. 693, 731-3; Joan Evans, "'International with National Emphasis': The *Internationales Zeitgenössisches Musikfest* in Baden-Baden, 1936-1939', in Michael Kater and Albrecht Riethmüller (eds.), *Music and Nazism: Art under Tyranny, 1933-1945* (Laaber: Laaber-Verlag, 2003), p. 111 n. 2; Michael Custodis, *Die soziale Isolation der neuen Musik. Zum Kölner Musikleben nach 1945* (Stuttgart: Franz Steiner Verlag, 2004), pp. 39-40; 'Gesellschaften und Vereine', *ZfM* 102/7 (July 1935), pp. 820-21; 'Gesellschaften und Verein', *ZfM* 103/3 (March 1936), p. 375. This list includes organisations founded before 1933, but only those which continued beyond that year.

## Appendix 2a

### The First Authorised Concerts in the American Zone

In this and Appendixes 2b and 2c, I have listed the first concerts open to the German public, so excluding those only for occupying troops, or those in churches which purely served a liturgical function, though where there is some ambiguity here, I have indicated it in the footnotes.

Aachen	28 January (City orchestra and cathedral choir). <sup>1</sup>
Dachau	May (composer Peter Waldenmaier with opera-singer Anny van Kryswyk). <sup>2</sup>
Mannheim	2 June (Orchestra). <sup>3</sup>
Stuttgart	8 July (String Quintet). <sup>4</sup>
Munich	8 July (Munich Philharmonic). <sup>5</sup>
Bayreuth	19 July ( <i>Bayreuther Symphonieorchester</i> ). <sup>6</sup>
Frankfurt	29 July ( <i>Museums-Orchester</i> ). <sup>7</sup>
Wiesbaden	29 July (City and Theatre Orchestra). <sup>8</sup>
Darmstadt	29 July ( <i>Darmstädter Singkreis</i> ). <sup>9</sup>
Nuremberg	29 July (City orchestra and choir). <sup>10</sup>

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<sup>1</sup> 'Karlsfest', *Aachener Nachrichten. Publikationsorgan für den Regierungsbezirk*, 24 January 1945; Michael Tunger, *Klingende Kathedrale: Domkapellmeister Theodor Bernhard Rehmann 1895-1963. Leben und Werk, Dokumentation* (Aachen: Mainz, 2005), pp. 407-11. Then a series of nine concerts began in the cathedral on 18 April 1945; 'Musikalische Feierstunde im Dom', *Aachener Nachrichten*, 18 April 1945. While under American military control, the Psychological Warfare Division, which dealt with information control at this stage, was a joint Allied venture, so the decision-making could equally have involved the British as the Americans.

<sup>2</sup> Cornelia Reim, 'Das Musikleben in Dachau der Nachkriegszeit', in Annegret Braun and Norbert Göttler (eds.), *Nach der "Stunde Null" II. Historische Nahaufnahmen aus den Gemeinde des Landkreises Dachau 1945 bis 1949* (Munich: Herbert Utz Verlag, 2013), p. 130. From September 1945, Waldenmaier went on to organise a series of concerts in the Dachauer Schloss, beginning on 2 September.

<sup>3</sup> Birgit Pape, *Kultureller Neubeginn in Heidelberg und Mannheim 1945-1949* (Heidelberg: C. Winter, 2000), p. 70. There was also an earlier church event on 27 May.

<sup>4</sup> *ICD History I*, p. 126.

<sup>5</sup> *Ibid.*

<sup>6</sup> Albrecht Bald, 'Das Bayreuther Symphonieorchester und das Festspielhaus 1945-1948', in *Archiv für Geschichte der Oberfranken*, Band 82 (2002), p. 366. This concert was however presented without permission from the American authorities. An earlier concert had been given on 24 June for American troops; the first proper public concert presented with permission was on 24 September. I am grateful to Walter Bartl of the Stadtarchiv Bayreuth for bringing this article to my attention and helping with some other queries.

<sup>7</sup> 'Stadtchronik' at <http://www.stadtgeschichte-ffm.de/de/info-und-service/frankfurter-geschichte/stadtchronik/1945> (accessed 8 September 2017).

<sup>8</sup> *ICD History I*, p. 126; LSE GOVT. PUBS. 43 (R519), Information Control, U.S. Zone, Monthly Report, Military Governor No. 1, 20 August 1945. The earliest date for any type of event associated with the Staatstheater is given as 2 August, in Karl Heinz Roland, 'Nullpunkt und neuer Anfang 1945-1953', in Alexander Hildebrand, Eva Christina Vollmer and Karl Heinz Roland, *Theater in Wiesbaden 1765-1978* (Wiesbaden: Hessisches Staatstheater, 1978), p. 98. A concert of Haydn, Mendelssohn and Chaikovsky, bringing together members of the Sinfonie- und Kurorchester, and also the theatre orchestra, conducted by Hans Müller-Kray, is described as the first musical event in Walter Brand, 'Kulturelles Leben in Wiesbaden', *Frankfurter Rundschau*, 11 August 1945.

<sup>9</sup> Elke Gerberding, *Darmstädter Kulturpolitik in der Nachkriegszeit 1945-1949* (Darmstadt: Justus von Liebig Verlag, 1996), pp. 47-8. The first non-church concerts took place in the city in September.

Erlangen	July. <sup>11</sup>
Regensburg	31 July (Organ/vocal/string quartet). <sup>12</sup>
Heidelberg	1 August (City orchestra). <sup>13</sup>
Gießen	12 August. <sup>14</sup>
Bad Homburg	26 August (Choir and orchestra). <sup>15</sup>
Karlsruhe	31 August (City orchestra). <sup>16</sup>
Passau	End of August (Renaissance/Baroque music). <sup>17</sup>
Heilbronn	2 September. <sup>18</sup>
Augsburg	7 September (City orchestra with ballet). <sup>19</sup>
Hof	12 September (Concert Orchestra). <sup>20</sup>
Delmenhorst	14 September (Bremen City Orchestra). <sup>21</sup>
Marburg	14 September (Violin evening). <sup>22</sup>
Bad Nauheim	16 September (City orchestra). <sup>23</sup>
Ulm	16 September (City orchestra). <sup>24</sup>

<sup>10</sup> Clemens Wachter, *Kultur in Nürnberg 1945-1950. Kulturpolitik, kulturelles Leben und Bild der Stadt zwischen dem Ende der NS-Diktatur und der Prosperität der fünfziger Jahre* (Nuremberg: Stadtarchiv Nürnberg, 1999), pp. 130-41, 151. There were also some earlier orchestral concerts in the month for US troops.

<sup>11</sup> Sigrid Albrecht, “‘Im Anschluß an die bewährte und geschätzte Tradition’: Musik in Erlangen”, in Jürgen Sandweg and Gertraud Lehmann (eds.), *Hinter unzerstörten Fassaden. Erlangen 1945-1955* (Erlangen and Jena: Palm & Enke; Junge & Sohn, 1996), pp. 873-4.

<sup>12</sup> Hans Pimmer, *Redemokratisierung des Konzertlebens in Ostbayern nach dem II. Weltkrieg. Wiederaufbau in drei Stadtkreisen* (Egelsbach, Cologne and New York: Verlag Hänssel-Hohenhausen, 1993), p. 150. The first symphonic concert took place on 20 November to accompany the re-opening of the theatre; *ibid.* pp. 162-3. My thanks to Richard Whilds for helping me obtain the relevant passages from this very hard-to-find book.

<sup>13</sup> There may have been an earlier concert in the *Providenzkirche* before the event on 1 August. See Pape, *Kultureller Neubeginn*, pp. 70-71.

<sup>14</sup> ‘Erstes öffentliches Konzert nach dem Krieg in Hungen, 12. August 1945, *Landesgeschichtliches Informationssystem Hessen*, at <http://lagis-hessen.de/de/subjects/browse/current/97/section/5/year/1945/sn/edb> (accessed 25 September 2017).

<sup>15</sup> ‘Veranstaltungen’, *Frankfurter Rundschau*, 18 August 1945.

<sup>16</sup> *Karlsruhe 1945. Unter Hakenkreuz, Trikolore und Strenenbanner*. Im Auftrag der Stadt Karlsruhe verfaßt von Josef Werner (Karlsruhe: G. Braun, 1985), pp. 269-70, 300. This was the first public concert in the city under American occupation; an earlier concert of the Bach-Chor had taken place on April 10th when the city was controlled by the French (*ibid.* p. 297).

<sup>17</sup> Pimmer, *Redemokratisierung*, pp. 122, 125-6. This may have been a church concert; it was followed by a concert of romantic song and piano music at the end of October, given by the local cultural society.

<sup>18</sup> Christhard Schrenk, ‘Heilbronn nach dem Krieg – wie Phönix aus der Asche’, in Moersch and Weber, *Die Zeit nach dem Krieg*, p. 171.

<sup>19</sup> Lt. Col. Richard A. Norton, ‘Bericht des Detachment G1H2 für September 1945’ (from BHA/OMGB CO-444/3), in Karl-Ulrich Gelberg (ed.), *Kriegsende und Neuanfang in Augsburg 1945. Erinnerungen und Berichte* (Munich: R. Oldenbourg Verlag, 1996), p. 147.

<sup>20</sup> Pimmer, *Redemokratisierung*, pp. 205-11.

<sup>21</sup> Klaus Blum, *Musikfreunde und Musici. Musikleben in Bremen seit der Aufklärung* (Tutzing: Hans Schneider Verlag, 1975), p. 542.

<sup>22</sup> ‘Zeittafel’, in Benno Hafenegger and Wolfram Schäfer (eds.), *Marburg in den Nachkriegsjahren* (Marburg: Rathaus-Verlag, 1998), p. 414. There is no reference to music in John Gimbel’s *A German Community under American Occupation: Marburg 1945-52* (Stanford, CA: Stanford University Press, 1961).

<sup>23</sup> ‘75 Jahre Radio-Sinfonie-Orchester Frankfurt. Eine Chronik’, p. 4, at <http://www.hr-online.de/servlet/de.hr.cms.servlet.File/RSO-Chronik?ws=hrmysql&blobId=58209&id=6049162> (accessed 25 September 2017).

<sup>24</sup> Hermann Glaser, Lutz von Pufendorf and Michael Schöneich (eds.), *So viel Anfang war nie. Deutsche Städte 1945-1949* (Berlin: Siedler Verlag, 1989), p. 163.

Bremen	23 September (City orchestra). <sup>25</sup>
Kassel	26 September (City orchestra). <sup>26</sup>
Coburg	1 October (Theatre orchestra). <sup>27</sup>
Würzburg	31 October (City orchestra). <sup>28</sup>
Ingolstadt	24 December (City orchestra). <sup>29</sup>
Fürth	10 January 1946 (Nuremberg City orchestra). <sup>30</sup>
Bamberg	15 March 1946 (Bamberg Tonkünstlerorchester). <sup>31</sup>

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<sup>25</sup> IfZ OMGUS 5/242-3/20, A. Konrad Kvan, Weekly Situation Report of Theater and Music Section, Week Ending 22 September 1945. There were some other concerts given by the Mozart association around a week earlier, including the Brahms Requiem, but it is not clear whether these were for troops or civilians (probably the former). The Philharmonic had given a concert on 22 September for soldiers, including works of Weber, Pfitzner and Berlioz. Blum, *Musikfreunde*, pp. 542-543, lists the first Philharmonic concert as taking place on 24 September.

<sup>26</sup> 'Kultur-Rück- und Vorschau', *Hessische Nachrichten*, 26 September 1945.

<sup>27</sup> Kurt Wittler, 'Bayrisches Mosaik', *Neue Zeitung*, 8 November 1945.

<sup>28</sup> Glaser et al, *So Anfang war nie*, p. 167.

<sup>29</sup> Hans Fegert, *Luftangriffe auf Ingolstadt. Geheime historische Dokumente, Fotos und Zeitzeugenberichte aus den Jahren 1939 bis 1945* (Kösching: 3K-Verlag, 1989), p. 31. In a report from John Evarts from July 1946, he lists licences having been granted to city orchestras in Munich, Nuremberg, Bamberg, Bayreuth, Hof, Würzburg and Dachau, but not Ingolstadt. Thus it seems likely the orchestra was re-assembled on a temporary basis for this concert. See IfZ/OMGUS 5/348-1/15, John Evarts, 'Special Report – Music Control in Bavaria – June 1945 to July 1946'.

<sup>30</sup> Listing in *Nürnberger Nachrichten*, 5 January 1946. There may have been some earlier concerts in Fürth, but this is the first for which I have found documentary evidence.

<sup>31</sup> Isolde Maierhöfer, *Bamberg. Geschichte und Kunst. Ein Stadtführer* (Weißenhorn: Anton H. Konrad Verlag, 1973), p. 126; August Kurt Lassmann, 'Die Bamberger Symphoniker. Träger und Vollender einer großen Tradition – Sudetendeutscher Kulturpreis 1962', in Heinrich Josef (ed.) *Sudetendeutscher Kultur Almanach V* (Munich: Delp'sche Verlagsbuchhandlung, nd), p. 74; Wolfgang Pfister, *Die Bamberger Symphoniker. 50 Jahre Orchesterkultur in Bamberg* (Bamberg: Verlag Fränkischer Tag, 1996), pp. 25-9. There may have been some small earlier concerts in the city, but I have not found any record of these.

## Appendix 2b

### The First Authorised Concerts in the British Zone

Lübeck	23 June (City orchestra and <i>Lübecker Singschule</i> ). <sup>32</sup>
Münster	30 June (City orchestra). <sup>33</sup>
Hamburg	1 July ( <i>Philharmonisches Staatsorchester</i> ). <sup>34</sup>
Hanover	1 July (City orchestra). <sup>35</sup>
Bochum	2 July (City orchestra). <sup>36</sup>
Wuppertal	5 July (City orchestra). <sup>37</sup>
Bonn	13 July (Chamber music by members of the city orchestra). <sup>38</sup>
Osnabrück	14 July (City orchestra with opera singers). <sup>39</sup>
Aachen	15 July (City orchestra, cathedral choir). <sup>40</sup>
Oldenburg	15 July (Lieder recital, at theatre). <sup>41</sup>

<sup>32</sup> Arthur Geoffrey Dickens, *Lübeck Diary* (London: Victor Gollancz Ltd, 1947), entry for 26 July 1945, pp. 142-3; Gerhard Meyer, 'Lübeck im Jahre 1945. Ein Überblick', in Meyer (ed.), *Lübeck 1945* (Lübeck: Verlag Schmidt-Römhild, 1986), pp. 113-4; Johann Hennings, 'Weltliche Musik', in Hennings and Wilhelm Stahl, *Musikgeschichte Lübecks*, Volume 1 (Kassel and Basel: Bärenreiter, 1951), p. 237. The latter also mentions an important event on 21 July, which was attended by over 3000 listeners.

<sup>33</sup> Stadt Münster (ed.), "Theater tut not". *Zum kulturellen Neubeginn in Münster 1945 bis 1956* (Münster: Münstersche Zeitung, 1996), pp. 25-6.

<sup>34</sup> Listing for this concert in *Hamburger Nachrichten*, 27 June 1945.

<sup>35</sup> Hermann Glaser, Lutz von Pufendorf and Michael Schöneich (eds.), *So viel Anfang war nie. Deutsche Städte 1945-1949* (Berlin: Siedler Verlag, 1989), p. 109.

<sup>36</sup> Gustav Seebold and Ingrid Wölk, 'Chronik der laufenden Ereignisse. Bochum 1945-1991', in Johannes Volker Wagner (ed.), *Wandel einer Stadt. Bochum seit 1945* (Hagen: Universitätsverlag Dr. N Brockmeyer, 1993), p. 4. Johannes Volker Wagner, *Vom Trümmerfeld ins Wirtschaftswundersland: Bochum 1945-1955* (Bochum: Brockmeyer, 1989), pp. 40, 206 gives a date of 12 July, while 'Die Geschichte der Bochumer Symphoniker', at <http://www.bochumer-symphoniker.de/orchester/historie/> (accessed 25 September 2017), gives a date of June.

<sup>37</sup> Ursula Eckart-Bäcker, 'Städtisches Musikleben in der Zeit von Ende 1941 bis Ende 1945 – Informationen und Gedanken zum Wirken von Helmut Schaefer in Wuppertal', in Joachim Dorf Müller (ed.), *Neue Beiträge zur Musikgeschichte der Stadt Wuppertal* (Kassel: Merseburger, 1981), pp. 169-71.

<sup>38</sup> Heinz-Dieter Terschüren, 'Die Geschichte des Beethoven Orchesters Bonn', in Norbert Schloßmacher (ed.), *100 Jahre Beethoven Orchester Bonn. Impressionen aus einem Jahrhundert Orchestergeschichte* (Bonn: Stadtarchiv Bonn, 2007), p. 33. Orchestral concerts began in September, first under the former MD Heinrich B. Sauer, before Gustav Claussens took over the position; Edith Ennen and Dietrich Höroldt, *Vom Römerkastell zur Bundeshauptstadt. Kleine Geschichte der Stadt Bonn*, fourth edition (Bonn: Stollfuß Verlag, 1985), p. 340.

<sup>39</sup> Wido Spratte, *Osnabrück 1945-1955. Stadtgeschichte in Bildern* (Osnabrück: H. Th. Wenner, 2005) p. 242; Spratte, *Zwischen Trümmern . . . Osnabrück in den Jahren 1945 bis 1948* (Osnabrück: H. Th. Wenner, c. 1990), pp. 107-19; Panikos Panayi, *Life and Death in a German Town: Osnabrück from the Weimar Republic to World War II and Beyond* (London & New York: Tauris Academic Studies, 2007), p. 159. Osnabrück's orchestra, which first performed on 11 August 1945, apparently gave a whole 93 performances during the 1945-6 season, but new music does not seem to have played any particularly significant role.

<sup>40</sup> 'Sechste musikalische Feierstunde im Dom', *Aachener Nachrichten*, 11 July 1945. The cathedral, which was not destroyed in the city, was the centre for most musical events in the early occupation period. This concert was the sixth in a series of events which had occurred prior to the agreement of zonal boundaries and continued under British occupation.

<sup>41</sup> Wilfred Wiedemann, 'Kultur', in *Wege aus dem Chaos. Niedersachsen 1945-1949. Begleitheft zur Ausstellung* (Hannover: Niedersächsische Landeszentrale für politische Bildung, 1985), p. 116. There were orchestral concerts earlier in the month for soldiers, and for the wider German population of the



Düsseldorf	15 July (City orchestra). <sup>42</sup>
Hagen	22 July. <sup>43</sup>
Herford	22 July (Cello/Piano recital with poetry). <sup>44</sup>
Braunschweig	22 July (Chamber music series). <sup>45</sup>
Hildesheim	24 July (Theatre orchestra with solo singers). <sup>46</sup>
Solingen	29 July (City orchestra). <sup>47</sup>
Essen	1 August (City orchestra). <sup>48</sup>
Lüneburg	1 August (Aria/Song Recital). <sup>49</sup>
Göttingen	4 August (Opera – <i>Le nozze di Figaro</i> ). <sup>50</sup>
Bielefeld	7 August (City orchestra). <sup>51</sup>
Cologne	13 August (City orchestra, later <i>Gürzenich-Orchester</i> ) <sup>52</sup>
Recklinghausen	August. <sup>53</sup>
Kiel	5 September (City orchestra). <sup>54</sup>

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city from 21 July; Hans Fritsch, *Zeuge der Kapitulation und des kulturellen Neubeginns im Oldenburger Land 1945-1948. Aus den Tagebüchern eines Nachrichtensoffiziers und Konzertagenten* (Oldenburg: Heinz Holzberg Verlag, 1987), pp. 37-41.

<sup>42</sup> Otto Wirtz, *Das andere Glück. Nachkriegszeit in und um Düsseldorf 1945-1961* (Erfurt: Sutton Verlag, 2005), p. 17; Ferdinand Kösters, *Als Orpheus wieder sang... Der Wiederbeginn des Opernlebens in Deutschland nach dem Zweiten Weltkrieg* (Münster: Edition Octopus, 2009), p. 354; 'Erstes Sinfoniekonzert im Opernhaus', *Neue Rheinische Zeitung*, 18 July 1945.

<sup>43</sup> Friedrich Keinemann, *Hagen 1945-1948. Eine Stadt kämpft um ihr Überleben* (Bochum: Universitätsverlag Dr. N. Brockmeyer, 1997), p. 52. It is not exactly clear what type of concert this was, but was likely made up of popular numbers performed by orchestra members.

<sup>44</sup> Rainer Pape, *Herford zwischen Kapitulation und Währungsreform 1945-1948* (Leopoldshöhe: heka-Verlag, 1996), pp. 51-3.

<sup>45</sup> 'Stadtchronik Braunschweig. Einträge für das Jahr 1945', at

[http://www.braunschweig.de/kultur\\_tourismus/stadtportraet/geschichte/stadtchronik.html?id4=1945&seite=3](http://www.braunschweig.de/kultur_tourismus/stadtportraet/geschichte/stadtchronik.html?id4=1945&seite=3) (accessed 1 November 2017).

<sup>46</sup> Manfred Overesch et al, *Renaissance einer Kulturstadt. Hildesheim nach dem 2. Weltkrieg* (Hildesheim, Zürich and New York: Georg Olms Verlag, 1998), p. 258; Ute Horstmann, *theater theater. 75 Jahre Stadttheater Hildesheim. Eine Dokumentation* (Hildesheim: Bernward Verlag, 1984), p. 81.

<sup>47</sup> Peter Klein, 'Solingen – Chronik 1945', at <http://en.calameo.com/read/001046348403204ebc3c3> (accessed 25 September 2017).

<sup>48</sup> Kerstin Schüssler, "'Das Orchester hat sich vorzüglich eingeführt...". Die Geschichte der Essener Philharmoniker', in *100 Jahre Essener Philharmoniker 1899-1999* (Essen: Druck-Team Hütte, 1999), p. 16. Glaser et al, *So Anfang war nie*, p. 82, give a date of 12 August for a first Mozart concert.

<sup>49</sup> Hans-Martin Koch, '70 Jahre Theater Lüneburg', *Landeszeitung*, 29 September 2016, at <https://www.landeszeitung.de/blog/kultur-lokales/365223-70-jahre-theater-lueneburg> (accessed 7 November 2017).

<sup>50</sup> Jürgen Gidiom, 'Kulturelles Leben in Göttingen', in Rudolf von Thadden et al (eds.), *Göttingen. Geschichte einer Universitätsstadt. Band 3: Von der preußischen Mittelstadt zur südniedersächsischen Großstadt 1866-1989* (Göttingen: Vandenhoeck & Ruprecht, 1999), p. 570-71; 'Chronik für das Jahr 1945', at [http://www.stadtarchiv.goettingen.de/chronik/1945\\_08.htm](http://www.stadtarchiv.goettingen.de/chronik/1945_08.htm) (accessed 25 September 2017).

<sup>51</sup> Andreas Bootz, *Kultur in Bielefeld, 1945-1960* (Bielefeld: AJZ Verlag, 1993), p. 31. There was an earlier orchestral concert which took place sometime before 13 July, but this may have been only for troops; 'Bielefelds erstes Symphonie-Konzert', *Neue Westfälische Zeitung*, 13 July 1945. Bootz claims that the event on 7 August was the first *public* concert in the city.

<sup>52</sup> Eberhard Illner, 'Von der Botschaft zur Gesellschaftskritik. Kulturpolitik in Köln 1945-1979', in Historischen Archiv der Stadt Köln (ed.), *Kunst und Kultur in Köln nach 1945* (Cologne: Wienand Verlag, 1995), p. 16.

<sup>53</sup> Glaser et al, *So Anfang war nie*, p. 156.

<sup>54</sup> Torsten Prawitt, *Kieler Kulturleben in der Trümmerzeit 1945-1948* (Kiel: Gesellschaft für Kieler Stadtgeschichte, 1986), p. 37. This came right after the final day of the long-established 'Kieler Woche', a sailing event which the British re-established as the 'Kiel Week', and on this occasion was associated with this concert, three dance productions and firework displays. See Jörn Danker, *Kieler*

Flensburg	15 September (City orchestra). <sup>55</sup>
Bad Pyrmont	Late September/Early October (Violin and piano recital). <sup>56</sup>
Krefeld	1 November (City orchestra). <sup>57</sup>
Duisburg	22 November (Lieder recital). <sup>58</sup>
Detmold	December (City Orchestra). <sup>59</sup>
Dortmund	12 December (Choir of <i>Musikverein-Dortmund</i> ). <sup>60</sup>

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*Woche in Wandel. Die Neugründung der Kieler Woche nach dem Zweiten Weltkrieg* (Kiel: Neuer Malik Verlag, 1990), pp. 116-17.

<sup>55</sup> ‘Stadttheater in Flensburg’, at <https://www.sh-landestheater.de/spielstaetten/theater/flensburg-stadttheater/> (accessed 25 September 2017). This was preceded by a concert for British soldiers.

<sup>56</sup> Gerhard Schulz, ‘Neuer Hindemith. Deutsche Erstaufführung in Pyrmont’, *Neue Hannoversche Kurier*, 5 October 1945. This is simply the first concert for which I have found documentation in the town.

<sup>57</sup> Christoph Dohr, *Musikleben und Komponisten in Krefeld. Das 20. Jahrhundert* (Kassel: Merseburger, 1992), p. 26.

<sup>58</sup> Günter von Roden, *Geschichte der Stadt Duisburg. II. Die Ortsteile von den Anfängen. Die Gesamtstadt seit 1905* (Duisburg: Walter Braun Verlag, 1974), p. 626.

<sup>59</sup> “*Bekakelt nicht die Lage ...*”. *Detmold in der Nachkriegszeit* (Detmold: Nordrhein-Westfälischen Staatsarchivs, 1992), p. 81; ‘Chronik der Stadt Detmold 1946’, in Wolfgang Müller, Hermann Nieburh and Erhard Wiersing (eds.), *Detmold in der Nachkriegszeit. Dokumentation eines stadtgeschichtlichen Projekts* (Bielefeld: Aisthesis Verlag, 1994), p. 581-2. It is possible that there were some smaller concerts in the city prior to this date, but I have not found any documentation of these.

<sup>60</sup> Stadtarchiv Dortmund StA 62, ‘Verwaltungsbericht 1945-1952’; ‘Die 150jährige Geschichte des Dortmunder Musikvereins’, downloadable at <https://www.musikverein-dortmund.de/> (accessed 25 September 2017) There had been an earlier concert in nearby Unna by the orchestra on 5 August 1945; the article ‘Dortmund, Westfalens größte Stadt’, *Neue Westfälische Zeitung*, 21 August 1945 confirms that the ‘initiation’ of the orchestra and the Musikverein had already begun by this point. Orchestral concerts in the city began on 28 January 1946; Bernhard Schaub, *Philharmonisches Orchester der Stadt Dortmund. Sinfonie der Hundert – Porträt eines Orchester* (Dortmund: Harenberg Edition, 1997), pp. 57-8.

## Appendix 2c

### The First Authorised Concerts in the French Zone

Karlsruhe	10 April (Bach-Chor). <sup>61</sup>
Stuttgart	June (Orchestra concert). <sup>62</sup>
Tübingen	17 June (Chamber music by local musicians, including Harald Genzmer). <sup>63</sup>
Konstanz	19 July (Konstanzer Streichquartett). <sup>64</sup>
Trossingen	20 July (Hugo Herrmann, Ly Braun, Franz Krieg). <sup>65</sup>
Freiburg im Breisgau	Late July (Orchestra put together for occasion). <sup>66</sup>
Reutlingen	Late July (piano recital). <sup>67</sup>
Mainz	18 August (Piano recital by Walter Giesecking). <sup>68</sup>
Baden-Baden	Late August, after 25 (City orchestra). <sup>69</sup>
Saarbrücken	August. <sup>70</sup>
Speyer	16 September (Orchestra concert). <sup>71</sup>
Kaiserslautern	23 September (Opera evening). <sup>72</sup>
Koblenz	5 October (Chamber concert at Stadttheater). <sup>73</sup>

<sup>61</sup> *Karlsruhe 1945. Unter Hakenkreuz, Trikolore und Strenenbanner*. Im Auftrag der Stadt Karlsruhe verfaßt von Josef Werner (Karlsruhe: G. Braun, 1985), p. 297.

<sup>62</sup> There were a series of orchestral concerts mounted in June for German citizens and French troops, while the city remained under French control. See IfZ/OMGUS 5/267-3/4, Davidson Taylor, Chief, Film, Theater and Music Control Section, to McClure, 27 June 1945. See also Toby Thacker, *Music after Hitler, 1945-1955* (Aldershot: Ashgate, 2007), p. 36.

<sup>63</sup> Manfred Schmid (ed.), *Tübingen 1945. Eine Chronik von Hermann Werner* (Stuttgart: Konrad Theiss Verlag GmbH, 1986), pp. 152-5.

<sup>64</sup> Lothar Burchardt, *Konstanz zwischen Kriegsende und Universitätsgründung. Hungerjahre, "Wirtschaftswunder", Strukturwandel* (Konstanz: Stadler Verlagsgesellschaft, 1996), p. 144. This was followed by the first concert of the City Orchestra on 28 July. See Robert Heinze, *Vom Theaterorchester zum internationalen Klangkörper. Zum 75-jährigen Jubiläum der Südwestdeutschen Philharmonie* (Konstanz: UVK Verlagsgesellschaft GmbH, 2007), p. 32. It is possible that a Lieder recital organised by Karl Leo Nägele took place earlier, but I do not have a definite date for this occasion.

<sup>65</sup> Werner Zintgraf, *Hugo Herrmann's Weg nach Trossingen. Eine Dokumentation zur Reform der Musik für Harmonika-Instrumente und zur Entwicklung einer "pädagogischen Provinz"* (Karlsruhe: Von Loeper Verlag, 1983), p. 125.

<sup>66</sup> Eva Zander, *In Rhythmus der verwirrten Welt. Der Dirigent Bruno Vondenhoff* (Mainz: Are Musik Verlags, 2005), p. 163.

<sup>67</sup> Hans-Georg Wehling, 'Reutlingen – Kontinuität und Bruch nach 1945', in Karl Moersch and Reinhold Weber (eds.), *Die Zeit nach dem Krieg: Städte im Wiederaufbau* (Stuttgart: W. Kohlhammer, 2008), p. 332.

<sup>68</sup> Uwe Baur, 'Alte und neue Töne. Musik im Diskurs', in Franz-Josef Heyen and Anton M. Keim (eds.), *Auf der Suche nach neuer Identität. Kultur in Rheinland-Pfalz im Nachkriegsjahrzehnt* (Mainz: v. Hase & Koehler Verlag, 1996), pp. 288, 292, 305.

<sup>69</sup> *Badener Tageblatt*, 25 August 1945. There had been an earlier concert on 29 July, but this was just for French troops. See Kurt Hochstul, 'Baden-Baden – französische Stadt an der Oos', in Karl Moersch and Reinhold Weber (eds.), *Die Zeit nach dem Krieg: Städte im Wiederaufbau* (Stuttgart: W. Kohlhammer, 2008), p. 50.

<sup>70</sup> Armin Schmitt, 'Vom kulturellen "Bollwerk" zur "Brücke zwischen den Völkern." Das Stadttheater Saarbrücken', in Stadtverband Saarbrücken (ed.), *Von der 'Stunde 0' zum 'Tag X'. Das Saarland 1945-1959* (Saarbrücken: Merziger Druckerei und Verlag GmbH, 1990), p. 274.

<sup>71</sup> Stadtarchiv Speyer, '16. September 1945: Neubildung des Orchesters', at <http://speyer1945.blogspot.co.uk/2014/09/16-september-1945-neubildung-des.html> (accessed 26 June 2017); Baur, 'Alte und neue Töne', pp. 307-8.

<sup>72</sup> *Ibid.* pp. 291, 294.

Trier	6 October (Orchestra concert of ‘Spiel, Gesang und Tanz’). <sup>74</sup>
Überlingen	20 October (chamber and vocal concerts of new music; Including Gustav Scheck, flute; Carl Seemann, piano). <sup>75</sup>
Ludwigshafen	December ( <i>Liederabend</i> organised by BASF). <sup>76</sup>
Donaueschingen	Early February (chamber concert featuring Endre Ocksay, violin). <sup>77</sup>

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<sup>73</sup> Ibid, p. 297.

<sup>74</sup> Ibid. pp. 293, 310.

<sup>75</sup> Eva Moser, ‘Überlingen 1945 – Deutsche Kunst unserer Zeit’, in Landesstelle für Museumsbetreuung Baden-Württemberg (ed.), *Neuordnungen. Südwestdeutsche Museen in der Nachkriegszeit* (Tübingen: Silberburg-Verlag, 2002); Barbara Stark, ‘Gartenbau und Kunstpflege. Walter Kaesbachs Jahre 1945 bis 1961’, in Christopher Bauer and Barbara Stark (eds.), *Walter Kaesbach – Mentor der Moderne* (Lengwil: Libelle, 2008), p. 49; Stadtarchiv Überlingen D3/129; Michael Braunfels, ‘Neue Musik in Überlingen. Konzerte im Rahmen der Kulturwoche’, *Südkurier*, 6 November 1945; See Appendix 5d for more details. I have not found evidence of any earlier concerts in the town following the end of the war.

<sup>76</sup> Baur, ‘Alte und neue Töne’, p. 302. This was followed by other concerts organised by BASF, with concert life proper beginning in 1946; *ibid.* pp. 301-3.

<sup>77</sup> Horst Fischer, ‘Geschichte der Gesellschaft der Musikfreunde Donaueschingen’, in *Musikfreunde. Bilder aus der bewegten Geschichte eines Donaueschinger Vereins 1913-2013* (Donaueschingen: Druckerei Herrmann, 2013), p. 51.

## Appendix 3

### US and French lists of Composers to Promote in Germany

#### SHAEF list of 'Foreign Composers Whose Works are to be Encouraged in Germany', June 1945.<sup>1</sup>

This list prioritises twentieth-century composers, with other names placed in square brackets at the end of the section for each country.

*England:* Edward Elgar, Ralph Vaughan Williams, Arthur Bliss, Arthur Benjamin, John Ireland, Benjamin Britten, William Walton, Lord Berners, Michael Tippett, Lennox Berkeley, Arnold Bax, Frederic Delius, Peter Warlock, E.J. Moeran, Bernard van Dieren, Gustav Holst, Constant Lambert. [+ Henry Purcell, Thomas Tallis].

*Italy:* Ottorino Respighi [+ Claudio Monteverdi, Gioachino Rossini, Giuseppe Verdi].

*Latin America:* Carlos Chavez, Hector Villa-Lobos, Domingo Santa Cruz, Ernesto Lecuona.

*France:* Claude Debussy, Maurice Ravel, Reynaldo Hahn, Jacques Ibert, Georges Auric, Francis Poulenc, Henri Sauget, Olivier Messiaen, Arthur Honegger, Darius Milhaud. [+ Hector Berlioz, Gabriel Fauré, César Franck, Reynaldo Hahn, Emmanuel Chabrier, Jules Massenet, Camille Saint-Saëns].

*United States* (much the longest list): Aaron Copland, Roy Harris, Virgil Thomson, Randall Thomson, Bernard Herrmann, Howard Hanson, Walter Piston, Carl Ruggles, Quincy Porter, John Alden Carpenter, Cole Porter, Morton Gould, Deems Taylor, Leonard Bernstein, Kurt Weill, Rudolph Friml, Sigmund Romberg, Paul Creston, Jerome Moross, William Grant Still, Louis Gruenberg, R.N. Dett, Charles Ives, Samuel Barber, Otto Luening, Charles M. Loeffler, George Gershwin, Duke Ellington, David Rose, Meredith Willson, Ferde Grofé, Vincent Youmans, Victor Herbert. [+ Edward MacDowell, Stephen Foster].

*Russia:* Reinhold Glière, Sergei Prokofiev, Dimitri Shostakovitch, Aram Khatchaturian, Igor Stravinsky, Nikolai Miaskowsky, Sergei Rachmaninoff. [+ Mikhail Glinka, Mily Balakirev, Modest Musorgsky, Alexander Borodin, Nikolai Rimsky-Korsakov, Peter Ilyich Chaikovsky].

*Spain:* Manuel de Falla. [+ Isaac Albeniz, Enrique Granados].

*Czechoslovakia:* [Antonin Dvořák, Bedřich Smetana].

*Hungary:* Béla Bartók, Zoltán Kodály, Ernő Dohnányi.

*Rumania:* Georges Enesco.

*Finland:* Jean Sibelius.

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<sup>1</sup> IfZ OMGUS 5/243-2/1, 'Annex 'A', 'Foreign Composers Whose Works are to be Encouraged in Germany'. I have corrected any misspellings or miswritings of names in the original lists. A further 'Annex C' listed orchestral works which 'could be performed anytime' (presumably also relating to those for which material was available), including standard repertoire of Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Mendelssohn Fourth Symphony and Violin Concerto, Bruckner Symphonies 2-5, Wagner early Symphony in C, and *Siegfried Idyll*, and a selection of Berlioz, Liszt, Dvořák, Bizet, Grieg, Smetana, Saint-Saëns, Chaikovsky and Sibelius's First Symphony. It also detailed the players of the Heidelberg City Orchestra, which must have been one of the first choices for presenting concerts. See IfZ/OMGUS 10/18-1/6, Annex "C", 9 June 1945.

***Liste des oeuvres choisies par le BSM pour être diffusées en Allemagne, 27 July 1947  
(possibly devised earlier).<sup>2</sup>***

*Musique de chambre*

Gabriel Fauré, Piano Quartets 1 and 2  
Claude Debussy, String Quartet; Sonata for flute, harp and viola  
Maurice Ravel, String Quartet; Piano Trio, Sonata for violin and cello  
Florent Schmitt, Piano Quintet  
Gabriel Pierné, *Sonata da camera* (flute, cello and piano)  
Albert Roussel, Piano Trio  
Marcel Delannoy, String Quartet  
Jacques Ibert, String Quartet  
Jean Rivier, String Quartet  
Olivier Messiaen, *Quatuor pour la fin du temps*

*Piano*

Emmanuel Chabrier, *10 pièces pittoresques; Bourrée fantastique*  
Claude Debussy, *Suite bergamasque; Estampes; Images; Children's Corner; Préludes*  
Paul Dukas, Sonata in E-flat minor; *Variations, interlude et finale sur un thème de Rameau*  
Maurice Ravel, *Miroirs; Sonatina; Gaspard de la Nuit; Ma mère l'oye; Le tombeau de Couperin*  
Albert Roussel, Suite, Sonatina  
Darius Milhaud, *Saudades do Brazil*  
Georges Auric, Sonata, *Trois pastorals*  
Francis Poulenc, *Mouvements perpétuels; Suite; Suite française; 12 Improvisations*  
Jacques Ibert, *Histoires*  
Tony Aubin, Sonata  
Olivier Messiaen, *Préludes*

*Violin et piano*

Gabriel Fauré, Violin Sonata in A; *Berceuse*  
Claude Debussy, Violin Sonata  
Albert Roussel, Violin Sonata  
Claude Delvincourt, Violin Sonata  
Tony Aubin, Violin Sonata  
Jean Hubeau, Violin Sonata  
Olivier Messiaen, *Thème et Variations*

*Violoncello [et piano]*

Gabriel Fauré, *Élégie*  
Claude Debussy, Cello Sonata  
Maurice Ravel, Sonata [for violin and cello]

*Divers*

Darius Milhaud, Sonatina for flute and piano.

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<sup>2</sup> AOFAA/AC 62/3, 'Liste des oeuvres choisies par le BSM pour être diffusées en Allemagne', attached to letter from 27 July 1947. I have kept the format and order given in the French document, though given all composers full names, and translated generic titles. The document notes that certain works are omitted, in particular those already published by Germans, like some of the music of César Franck and Jean Françaix, or works for which French publishers have enough copies for dissemination, which could be exchanged for German scores which do not have French publishers.

## Appendix 4a Berlin

This timeline does not include the 1946 concert series at *Haus am Waldsee* and the *Städtische Musikbücherei*, which are detailed in Appendix 5e. I have also listed the most important broadcasts of new music from *Berliner Rundfunk* until the end of 1945, but not beyond there.

1945	Event
2 May	Surrender of city commandant to Soviet forces. <sup>1</sup>
4 May	Re-starting of broadcasts from <i>Berliner Rundfunk</i> . <sup>2</sup>
8 May	Unconditional surrender of Germany.
c. 9 May	Elizabeth Dilthey takes over former headquarters of <i>Reichskulturkammer</i> , at 45 Schlüterstraße, Charlottenburg. <sup>3</sup>
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and ‘Information Control Regulation No. 1’, dealing with licensing, issued. <sup>4</sup>
13 May	First concert, <i>Berliner Kammerorchester</i> , dir. Hans von Benda, at Bürgersaal des Schöneberger Rathauses. <sup>5</sup>
14 May	Creation of <i>Kunstamt</i> (district art office) in Zehlendorf by critic Franz Wallner-Basté. Committee including Heinz Tietjen (former director of Bayreuth Festival), theatre administrator Klemens Herzberg, actors Gustav Gründgens and Viktor de Kowa. <sup>6</sup>

<sup>1</sup> David Clay Large, *Berlin* (New York: Basic Books, 2000), p. 365.

<sup>2</sup> *Berlin. Kampf um Freiheit und Selbstverwaltung 1945-1946* (Berlin: Der Senat von Berlin, 1957), p. 42.

<sup>3</sup> Bärbel Schrader, ‘Die erste Spielzeit und die Kammer der Kunstschaffenden’, in Ursula Heukenkamp (ed.), *Unterm Notdach. Nachkriegsliteratur in Berlin 1945-1949* (Berlin: Erich Schmidt Verlag, 1996), pp. 229-66; Wolfgang Schivelbusch, *In a Cold Crater: Cultural and Intellectual Life in Berlin 1945-1948*, translated Kelly Barry (Berkeley, Los Angeles and London: University of California Press, 1998), p. 40.

<sup>4</sup> ‘Law No. 191. Amended (1)’ in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and ‘Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music’, in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

<sup>5</sup> Winfried Ranke, Carola Jüllig, Jürgen Reiche and Dieter Vorsteher, *Kultur, Pajoks und Care-Pakete. Eine Berliner Chronik 1945-1949* (Berlin: Nishen, 1990), p. 50.

<sup>6</sup> Franz Wallner-Basté, ‘Betrifft: Musikabteilung. Aus den Akten des Kulturstamts Zehlendorf’, in *Musikstadt Berlin zwischen Krieg und Frieden. Musikalische Bilanz einer Viernächtestadt* (Berlin and Wiesbaden: Bote & Bock, 1956), pp. 10-28; *Berlin 1945-1946*, p. 45.

1945	Event
15 May	Heinz Tietjen appointed head of Berlin's musical affairs by General Nikolai E. Berzarin. <sup>7</sup>
c. 16 May	Herzberg takes over building at Schlüterstraße from Dilthey. Declared 'Plenipotentiary of the City Commandant of Berlin for Cultural Affairs' by a Russian official. Building becomes headquarters of <i>Kammer der Kunstschaffenden</i> . <sup>8</sup>
17 May	Take-over of <i>Stadtrat der Volksbildung</i> by Otto Winzer, with others including Ernst Legal (former director at Krolloper) and Tietjen. <sup>9</sup>
18 May	Concert by members of the former radio orchestra and Berlin Philharmonic Orchestra (BPO), conducted Leopold Ludwig. Music of Mozart, Borodin, Beethoven (Ninth Symphony), Chaikovsky. <sup>10</sup>
21 May	First rehearsals of BPO under newly appointed conductor Leo Borchard. <sup>11</sup>
21 May	Reopening of <i>Städtisches Konservatorium Berlin</i> (formerly <i>Konservatorium der Reichshauptstadt Berlin</i> ) in Charlottenburg. Bruno Kittel remains as director. <sup>12</sup>
26 May	First post-war concert of BPO, works of Mendelssohn ( <i>Sommernachtstraum</i> overture), Mozart, Chaikovsky. <sup>13</sup>
Early June	Demotion of Tietjen, replaced by baritone Michael Bohnen. <sup>14</sup>
June	Josef Rufer brought into <i>Kunstamt</i> to create <i>Studio für Neue Musik</i> . <sup>15</sup>
3 June	First concert of fully re-founded <i>Große Rundfunkorchester</i> , directed Leopold Ludwig, dedicated to 'Victims of Fascism'. <sup>16</sup>

<sup>7</sup> Sabine Vogt-Schneider, "Staatsoper Unter den Linden" oder "Deutsche Staatsoper". *Auseinandersetzungen um Kulturpolitik und Spielbetrieb in den Jahren zwischen 1945 und 1955* (Berlin: Ernst Kuhn, 1998), p. 14.

<sup>8</sup> Schilvelbusch, *In a Cold Crater*, pp. 41-2.

<sup>9</sup> Ibid. pp. 44-9; *Berlin 1945-1946*, p. 46.

<sup>10</sup> Jörg-Uwe Fischer and Ingrid Pietrzynski, 'Zeittafel Berliner Rundfunk und Rundfunkpolitik in der sowjetischen Besatzungszone und in Berlin', in "Hier spricht Berlin ..." *Der Neubeginn des Rundfunks in Berlin 1945* (Postdam: Verlag für Berlin-Brandenburg, 1995), pp. 17-18; Hans Borgelt, *Das war der Frühling von Berlin* (Munich: Schneekluth, 1993), p. 38.

<sup>11</sup> Misha Aster, *The Reich's Orchestra: The Berlin Philharmonic 1933-1945* (London: Souvenir Press, 2010), pp. 221-3; TNA/PRO/FO 371/47602, 'Reorganisation of Publicity and Cultural Media in All Zones of Germany No. 2', 19 December 1945, p. 23.

<sup>12</sup> Christine Fischer-Defoy, "Kunst, im Aufbau ein Stein". *Die Westberliner Kunst- und Musikhochschule im Spannungsfeld der Nachkriegszeit* (Berlin: Hochschule der Künste, 2001), pp. 354-5.

<sup>13</sup> Elizabeth Janik, *Recomposing German Music: Politics and Tradition in Cold War Berlin* (Leiden, Brill & Biggleswade: Extenza Turpin, 2005), p. 84.

<sup>14</sup> Janik, *Recomposing German Music*, p. 102; Borgelt, *Das war der Frühling*, pp. 128-34.

<sup>15</sup> Schoenberg to Rufer, some time in 1945, at [http://archive.schoenberg.at/letters/search\\_show\\_letter.php?ID\\_Number=2870](http://archive.schoenberg.at/letters/search_show_letter.php?ID_Number=2870) ; Rufer to Schoenberg, 6 August 1945, at [http://archive.schoenberg.at/letters/search\\_show\\_letter.php?ID\\_Number=15489](http://archive.schoenberg.at/letters/search_show_letter.php?ID_Number=15489) (both accessed 26 September 2017).

<sup>16</sup> Fischer and Pietrzynski, 'Zeittafel Berliner Rundfunk', p. 20; Ranke et al, *Kultur, Pajoks und Care-Pakete*, p. 56.



1945	Event
3 June	First chamber concert, organised by <i>Kammermusikvereinigung</i> . <sup>17</sup>
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>18</sup>
6 June	Creation of <i>Sowjetische Militäradministration in Deutschland</i> (SMAD), Marshal Zhukov as Commander-in-Chief, Berzarin as commandant for Berlin. <sup>19</sup>
6 June	Replacement of Herzberg at <i>Kammer</i> with actor Paul Wegener. <sup>20</sup>
9 June	Gerhard Puchelt broadcasts John Ireland, two movements from Sonatina for piano (1926-7), for Berliner Rundfunk. <sup>21</sup>
10 June	Return from Moscow to Berlin of writer Johannes Becher. Early discussions on foundation of <i>Kulturbund</i> follow. <sup>22</sup>
13 June	First concert by string quartet of BPO. <sup>23</sup>
15 June	First presentation by <i>Deutsche Oper</i> (re-named <i>Städtische Oper</i> in November), ballet evening, dir. Leo Spies, at Theater am Westens. Bohnen appointed new Intendant around this time. <sup>24</sup>
Mid-June	Beginning of concert series in district of Wannsee, under new director of cultural affairs Heinz Rühmann. <sup>25</sup>
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>26</sup>
16 June	First concert by <i>Staatskapelle Berlin</i> , orchestra of <i>Deutsche Staatsoper</i> (formerly <i>Preußische Staatsoper</i> ), dir. Karl Schmidt, in Admiralspalast, Mitte region, concert of opera numbers. Then Johannes Schüler made regular conductor. <sup>27</sup>

<sup>17</sup> 'Kammermusik in Schöneberg', *Tägliche Rundschau*, 6 June 1945.

<sup>18</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>19</sup> Norman Naimark, *The Russians in Germany: A History of the Soviet Zone of Occupation, 1945-1949* (Cambridge, MA and London: Harvard University Press, 1995), pp. 20-21; Richard Bessel, *Germany 1945: From War to Peace* (London: Pocket, 2010), p. 117.

<sup>20</sup> Schivelbusch, *In a Cold Crater*, pp. 48-9; *Berlin 1945-1946*, p. 53.

<sup>21</sup> "Hier spricht Berlin ...", p. 73.

<sup>22</sup> David Pike, *The Politics of Culture in Soviet-Occupied Germany, 1945-1949* (Stanford, CA: Stanford University Press, 1992), pp. 80-81; Schivelbusch, *In a Cold Crater*, pp. 72-106.

<sup>23</sup> Ranke et al, *Kultur, Pajoks und Care-Pakete*, p. 58

<sup>24</sup> *Ibid*; Janik, *Recomposing German Music*, p. 82.

<sup>25</sup> Albert Hirte, 'Kulturarbeit in Wannsee', *Tägliche Rundschau*, 21 June 1945.

<sup>26</sup> *ICD History I*, pp. 5, 103.

1945	Event
19 June	First open-air concert by BPO at <i>Park am Waldsee</i> (back of <i>Haus am Waldsee</i> ), US sector. <sup>28</sup>
24 June	Ernst Legal made new head of Berlin's musical affairs, tasked by Kammer to rebuild theatrical and musical life for the city. <sup>29</sup>
25 June	Soviet licence granted for <i>Kulturbund zur demokratischen Erneuerung Deutschlands</i> . Committee includes Becher, Legal, Bennedik. <sup>30</sup> Bennedik sets up working commission on music soon afterwards.
28 June	Legal appointed director of the Staatsoper, takes up position on 23 August. <sup>31</sup>
Late June- Early July	Western Allies move into Berlin, encountering some Soviet military resistance. <sup>32</sup>
3 July	First event of Kulturbund at Haus des Rundfunks, including concerto by BPO, works of Beethoven, Chaikovsky. <sup>33</sup>
4 July	Concert for Berliner Rundfunk by new <i>Arbeitsgemeinschaft für moderne Musik</i> , including Gerty Herzog and Fritz Oberdörffer, piano; Rose-Marie Oberdörffer, cello; Karola Goerlich, soprano. Hindemith, Sonata, piano four hands (1938); <i>Trauermusik</i> for cello and piano (1936); selection from Schoenberg, <i>Das Buch der hängenden Garten</i> (1908-9); songs from Weill, <i>Silbersee</i> (1932-33); Stravinsky, <i>Cinq pieces faciles</i> for piano four hands (1917); selection of Shostakovich, Preludes (1932-33). <sup>34</sup>
4 July	Dismissal of Fritz Stein, former director of <i>Hochschule für Musik</i> , replaced by Bernhard Bennedik. <sup>35</sup>
5 July	Broadcast of Hindemith, <i>Mathis Symphony</i> (1934).
5 July	Formal division of Germany into four zones comes into effect.

<sup>27</sup> Ranke et al, *Kultur, Pajoks und Care-Pakete*, p. 58; Brewster S. Chamberlin (ed.), *Kultur auf Trümmern. Berliner Berichte der amerikanischen Information Control Section Juli-Dezember 1945* (Stuttgart: Deutsche Verlags-Anstalt, 1979), p. 16; Heukenkamp, *Unserem Notbach*, p. 457; advert for 'Das erste Große Opernkonzert der bisherigen Staatsoper Berlin', *Tägliche Rundschau*, 14 June 1945.

<sup>28</sup> Weekly reports of Musikabteilung for 28 May - 2 June, 11-16 June, 18-23 June 1945, in Wallner-Basté, 'Betrifft: Musikabteilung', pp. 15-16; Muck, Peter. *Einhundert Jahre Berliner Philharmonisches Orchester, Dritter Band: 1882-1922* (Tutzing; Hans Schneider, 1982), p. 315. All information on BPO programming taken from *ibid.* pp. 314-21.

<sup>29</sup> Walter Rösler, Manfred Haedler and Micaela von Marcard, *Das "Zauberschloß" Unter den Linden. Die Berliner Staatsoper. Geschichte und Geschichten von den Anfängen bis heute*, with introduction by Daniel Barenboim (Berlin: edition q, 1997), p. 201.

<sup>30</sup> Kulturbund zur demokratischen Erneuerung Deutschlands (ed.), *Der Kulturbund in Berlin. Eine Denkschrift* (Berlin: Aufbau-Verlag, 1948), pp. 5-6.

<sup>31</sup> Sabine Vogt-Schneider, "Staatsoper Unter den Linden" oder "Deutsche Staatsoper". *Auseinandersetzungen um Kulturpolitik und Spielbetrieb in den Jahren zwischen 1945 und 1955* (Berlin: Ernst Kuhn, 1998), pp. 17-18.

<sup>32</sup> Alexandra Richie, *Faust's Metropolis: A History of Berlin* (London: HarperCollins, 1998), pp. 626-30.

<sup>33</sup> Janik, *Recomposing German Music*, p. 106.

<sup>34</sup> Fritz Brust, 'Moderne Musik', *Tägliche Rundschau*, 6 July 1945.

<sup>35</sup> Christine Fischer-Defoy, *Kunst, Macht, Politik. Die Nazifizierung der Kunst- und Musikhochschulen in Berlin* (Berlin: Elefanten Press, 1988), p. 276.

1945	Event
6 July	Beginning of operations of US Information Services Control Detachment for Berlin. Henry Later becomes Film, Theater and Music (FTM) Officer. <sup>36</sup>
7 July	Beginning of formal four-power control of Berlin, establishment of Allied <i>Kommandatura</i> , with the four city commanders. <sup>37</sup>
7 July	Eisenhower issues directive with mandatory categories for removal from office. <sup>38</sup>
11 July	Kulturbund receives full permission from all Allies to continue operations. <sup>39</sup>
13 July	US Information Control Division (ICD) formally designated. <sup>40</sup>
15 July	First proper concert at <i>Haus am Waldsee</i> , opera evening. <sup>41</sup>
16-21 July	Mahler <i>Kindertotenlieder</i> performed by Karl Schmidt at Haus am Waldsee (HaW). <sup>42</sup>
17 July – 2 August	Potsdam Conference.
18 July	Rundfunkorchester, dir. Ludwig, broadcast Stravinsky, <i>Feu d'artifice</i> (1908). <sup>43</sup>
By 18 July	BPO comes under American control. <sup>44</sup>
21 July	Städtisches Orchester, dir. Jaho Hinricha, perform Ravel, <i>Rapsodie espagnole</i> (1907-8). <sup>45</sup>
24 July	Berlin Rundfunk-Sinfonieorchester (new name, hereafter BRSO), dir. Celibidache, broadcast Busoni, <i>Berceuse élégiaque</i> (1909) and Albert Roussel, <i>Petite Suite</i> , op. 39 (1929). <sup>46</sup>
31 July	Irene Suchotin-Eneri, piano, broadcasts Ravel, Toccata from <i>Le tombeau de Couperin</i> (1914-17), and Debussy, Prelude,

<sup>36</sup> Heukenkamp, *Unterm Notdach*, pp. 458-9 Chamberlin, *Kultur auf Trümmern*, p. 30.

<sup>37</sup> Janik, *Recomposing German Music*, p. 118; Clay Large, *Berlin*, p. 388.

<sup>38</sup> David Monod, *Settling Scores: German Music, Denazification, and the Americans, 1945-1953* (Chapel Hill and London: University of North Carolina Press, 2005), pp. 61-2; 7 July directive reproduced in OMGUS, *Denazification, cumulative review: Report of the Military Governor (1 April 1947 – 30 April 1948) No. 34*, pp. 23-36.

<sup>39</sup> *Der Kulturbund in Berlin*, pp. 9, 12-13; Schivelbusch, *In a Cold Crater*, p. 54.

<sup>40</sup> Edwin J. Warkentin, *The History of U.S. Information Control in Post-War Germany* (Cambridge: Cambridge Scholars Publishing, 2016), p. 15.

<sup>41</sup> HaW KL Schuttschdiv. 'Musik, Lichtbildervorträge, Veranstaltungen ab 1946'. All subsequent HaW programmes from this source unless otherwise indicated.

<sup>42</sup> Weekly Report of Musikabteilung for 16-21 July 1945, in Wallner-Basté, 'Betrifft: Musikabteilung', p. 18.

<sup>43</sup> "Hier spricht Berlin ...", p. 78.

<sup>44</sup> IfZ/OMGUS 5/242-3/13, Alter, 'Recommendations of Film, Theater and Music Sub-Section', 18 July 1945; OMGUS 10/17-3/3, Davidson Taylor, 'Report on Trip to Berlin', 20 July 1945, cited in Chamberlain, *Kultur auf Trümmern*, pp. 68-72.

<sup>45</sup> Listing in *Tägliche Rundschau*, 21 July 1945.

<sup>46</sup> "Hier spricht Berlin ...", p. 79.

1945	Event
	'Bruyères' (1912-13), for Berliner Rundfunk. <sup>47</sup>
July	Michael Josselson assigned Cultural Affairs Officer for US sector of Berlin. <sup>48</sup>
Late July	Concert of 'Russische Musik – Russische Dichtung' in HaW. Music of Rachmaninoff, Skryabin, Musorgsky, Lyadov, Chaikovsky and Grestchaninov. <sup>49</sup>
August	Later joined in ISC, FTM, by conductor John Bitter and other officers. <sup>50</sup>
Early August	Rudolf Schulz Quartet with members of Staatsoper play Schoenberg, <i>Verklärte Nacht</i> (1899) for Studio für Neue Musik. <sup>51</sup>
Early August	BRSO, dir. Borchard, broadcast Ravel, <i>Le tombeau de Couperin</i> (orchestral version). <sup>52</sup>
8 August	Paul Höffer interviewed by Bennedik for continued teaching at Hochschule, and rejected. Tiessen also bypassed. <sup>53</sup>
15 August	Re-opening of Hebbel Theater, Kreuzberg, US sector, with Weill/Brecht, <i>Die Dreigroschenoper</i> (1928). <sup>54</sup>
15 August	First performance of 20 <sup>th</sup> century work by BPO, Richard Strauss, <i>Drei Gesänge mit Orchesterbegleitung</i> (1921).
15 August	Städtisches Orchester, dir. Hans Chemin-Petit, perform work of Chemin-Petit. <sup>55</sup>
19 August	First professional concert in post-war Germany by Sergiu Celibidache, with Benda Chamber Orchestra. <sup>56</sup>
20 August	Suchotin-Eneri broadcasts Debussy, <i>Pour le piano</i> (1896-1903) and Ravel, <i>Sonatine</i> (1903-5), for Berliner Rundfunk. <sup>57</sup>
Mid-late August	Formation of cultural division of SMAD Administration for Propaganda and Censorship, run by Alexander Dymshitz. Sergei Barsky as musical specialist. <sup>58</sup>

<sup>47</sup> Ibid. p. 80.

<sup>48</sup> Vincent Giroud, *Nicolas Nabokov: A Life in Freedom and Music* (New York: Oxford University Press, 2015), p. 186.

<sup>49</sup> Ai. Hi., 'Russische Musik – Russische Dichtung', *Tägliche Rundschau*, 29 June 1945.

<sup>50</sup> Chamberlin, *Kultur auf Trümmern*, p. 30.

<sup>51</sup> Weekly Report of Musikabteilung for 29 July – 4 August 1945, in Wallner-Basté, 'Betrifft: Musikabteilung', p. 18.

<sup>52</sup> "Hier spricht Berlin ...", p. 80.

<sup>53</sup> LAB C Rep. 120 Nr. 88, Aufnahme der Geschäftstätigkeit der Hochschule für Musik. Aktenvermerk, 23 August 1945; 'Aufnahme der Geschäftstätigkeit der Hochschule für Musik. Aktenvermerk', 23 August 1945; "Eine Weltkatastrophe liegt dazwischen, aber ich selbst sitze noch immer an dem selben Fleck". Aus den Tagebüchern von Paul Höffer 1945-1949' (subsequently simply 'Höffer, "Tagebüchern"'), in Fischer-Defoy, *Kunst, im Aufbau ein Stein*, pp. 275-6.

<sup>54</sup> Stephen Hinton, *Kurt Weill: The Threepenny Opera* (Cambridge: Cambridge University Press, 1990), p. 58.

<sup>55</sup> 'Theater – Film – Varieté', *Der Berliner*, 14 August 1945.

<sup>56</sup> TNA/PRO/FO 371/47602, 'Reorganisation of Publicity and Cultural Media in All Zones of Germany No. 2', 19 December 1945, p. 23; *Berlin 1945-1946*, p. 78; Klaus Umbach, *Celibidache – der andere Maestro. Biographische Reportagen* (Munich & Zürich: Piper, 1995), p. 103.

<sup>57</sup> "Hier spricht Berlin ...", p. 81.

<sup>58</sup> Pike, *The Politics of Culture*, p. 92; Janik, *Recomposing German Music*, pp. 99-101.

1945	Event
23 August	Official opening concert of Staatsoper, in Soviet sector, regular conductor Johannes Schüler. <sup>59</sup>
23 August	Borchard mistakenly shot and killed by American soldier. Replaced at BPO by Robert Heger. <sup>60</sup>
Mid-August to early Sept	Nicolas Nabokov arrives in Berlin to advise Robert McClure (head of US Information Control Division). <sup>61</sup>
Late August	Musicians from Staatsoper perform Eugen Goossens, <i>Five Impressions of a Holiday</i> , op. 7 (1914). <sup>62</sup>
29 August	Celibidache conducts BPO for first time (music of Rossini, Weber, Dvořák), after having entered a competition organised by Soviets to find conductor of BRSO. Also appointed principal conductor of the latter around the same time. <sup>63</sup>
1 September	Repeat of Schulz Quartet concert with Schoenberg. <sup>64</sup>
2/3 September	BPO, dir. Rudolph Dunbar (black British officer) perform William Grant Still, <i>Afro-American Symphony</i> (1930).
4 September	Opening of new season at Städtische Oper, dir. Leopold Ludwig, in British sector, with Beethoven, <i>Fidelio</i> , then Rossini, Verdi, Smetana, Mascagni, etc. <sup>65</sup>
4 September	Further concert of Arbeitsgemeinschaft für moderne Musik in Wilmersdorf, music of Françaix, Hindemith, Krenek, Stravinsky (two piano version of <i>Dumbarton Oaks</i> ). <sup>66</sup>
4 September	BRSO, dir. Celibidache, Hans Mahlke, viola, broadcast Ernest Bloch, Suite for viola and orchestra (1919). Raoul Koczalcki, piano, also broadcasts one of Szymanowski, <i>12 Etudes</i> , op. 33 (1916), and his own <i>Scherzo, Impromptu</i> , op. 124. <sup>67</sup>
5 September	Städtisches Orchester, dir. Hajo Hinrichs, Fritz Steiner, viola, perform Hindemith, <i>Konzertmusik</i> for viola and chamber orchestra, op. 48 (1930), Turina, <i>Danzas Fantasticas</i> (1920). <sup>68</sup>

<sup>59</sup> Rösler et al, *Das "Zauberschloß"*, p. 202; Listing in *Der Berliner*, 21 August 1945.

<sup>60</sup> Janik, *Recomposing German Music*, p. 121; Muck, *Einhundert Jahre BPO*, Band 3, p. 314.

<sup>61</sup> Nicolas Nabokov, *Bagazh: Memoirs of a Russian Cosmopolitan* (New York: Atheneum, 1975), p. 226.

<sup>62</sup> 'Die Flöte führt', *Der Berliner*, 30 August 1945.

<sup>63</sup> Bertrand Brouder, 'Biography', in Serge Ioan Celibidachi, *Celibidache!*, edited Klaus Gerke, translated Tania Calingaert (Chicago, IL: Facets Multi-media, 2001), p. 14; 'Chronologische Biographie', at <http://www.celibidache.de/biographie.html> (accessed 26 September 2017).

<sup>64</sup> Listing in *Der Berliner*, 1 September 1945; H.-th., "'Verbannte' Musik erklingt wieder. Rudolf-Schulz-Quartett spielte Borodin und Schönberg", *Der Morgen*, 1 September 1945.

<sup>65</sup> Thomas M. Langner, 'Die Städtische Oper in der Kantstraße', in Gisela Huwe (ed.), *Die Deutsche Oper Berlin*, with an essay by Götz Friedrich (Berlin: Quadriga-Verlag Severin, 1984), pp. 29-30; IfZ/OMGUS 5/242-3/13, 'Film-Theater-Music Sub-Section Semi-Weekly Report', 15 August 1945.

<sup>66</sup> 'Veranstaltungs-Vorschau', *Der Morgen*, 3 September 1945; H.-th., 'Neue modern Tonkunst. Françaix – Hindemith- Strawinsky', *Der Morgen*, 6 September 1945.

<sup>67</sup> "Hier spricht Berlin ...", p. 83.

1945	Event
8 September	Opening of new season at Staatsoper, dir. Schüler. Operas of Gluck, Chaikovsky, Verdi, Humperdinck, Puccini, etc. <sup>69</sup>
11 September	Eugen Morris, violin and Herbert Schlinke, piano, broadcast Erich Korngold, four pieces from incidental music for <i>Much Ado about Nothing</i> , op. 11 (1918-19), transcribed violin and piano. Gerhard Puchelt also broadcasts: Prokofiev, Sonatina in E minor (1931-2), Myaskovsky, <i>Intermezzo</i> , Skryabin, Mazurkas and Poèmes, for Berliner Rundfunk. <sup>70</sup>
13 September	Puchelt, piano recital at HaW, including music of Hindemith.
14 September	Puchelt broadcasts for Berliner Rundfunk Hindemith, Piano Sonata No. 3 (1936). <sup>71</sup>
15 September	Helmut Zernick, violin, performs Hindemith, Sonata for solo violin, op. 31, no. 1 (1924). <sup>72</sup>
15 September	Gerty Herzog, piano, broadcasts Boris Blacher, Sonatina op. 14 (1940), Shostakovich, Four Preludes from op. 34 (1932-3), Prokofiev, four pieces from <i>Visions fugitives</i> , op. 22 (1915-17). Ludomir Rozycki, piano, broadcasts Szymanowski, Three Preludes from op. 1 (1899-1900), for Berliner Rundfunk. <sup>73</sup>
19 September	BPO, dir. Celibidache, perform Roussel, <i>Petite Suite</i> , op. 39. Repeated on 14 and 21/22 October.
22 September	Zehlendorfer Kammerchor, dir. W. Forck, with Lisa Walter, Renate Werner. J. Seyer-Stephan, play choral and chamber works of Forck, Hermann Grabner, Höffer, Tiessen, Justus Hermann Wetzel, Walter, in Evangelistische Gemeindesaal Zehlendorf. <sup>74</sup>
24 September	String Quartet of BPO perform Goossens, String Quartet No. 1 (1915). <sup>75</sup>
30 September	BPO, dir. Heger, perform Debussy, <i>La mer</i> (1903-5).
September	First meeting of Nabokov and Rufer, beginning of working relationship. <sup>76</sup>
October	First ICD White, Grey, Black List produced. <sup>77</sup>

<sup>68</sup> ‘Theater – Film – Variété’, *Der Berliner*, 4 September 1945; Fritz Brust, ‘Wieder Hindemith’, *Der Berliner*, 8 September 1945; k., ‘Musik der Gegensätze’, *Der Morgen*, 7 September 1945, for two brief reviews of this concert.

<sup>69</sup> Rösler et al, *Das “Zauberschloß”*, pp. 202-4.

<sup>70</sup> “*Hier spricht Berlin ...*”, pp. 83-4.

<sup>71</sup> *Ibid.* p. 85.

<sup>72</sup> ‘Veranstaltungs-Vorschau’, *Der Morgen*, 8 September 1945.

<sup>73</sup> “*Hier spricht Berlin ...*”, pp. 85-6.

<sup>74</sup> HaW KL Schuttschdiv. ‘Musik, Lichtbildervorträge, Veranstaltungen ab 1946’.

<sup>75</sup> *Ibid.*; Fritz Brust, ‘Streichquartett der Philharmoniker’, *Der Berliner*, 27 October 1945.

<sup>76</sup> Giroud, *Nabokov*, p. 194.

<sup>77</sup> Full details of this and subsequent lists at Erwin J. Warkentin, ‘The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947’, at <http://www.erwinslist.com/index-en.html#The Database> (accessed 23 January 2018).

1945	Event
October	Heger dismissed by Americans from BPO (NSDAP membership and concerts for Hitler's birthday). Replaced by Celibidache. <sup>78</sup>
11 October	Städtisches Orchester, dir. Heger, perform Mahler, Symphony No. 4 (1899-1900). <sup>79</sup>
14 October	Celibidache begins new position with BPO, concert of Mendelssohn, Busoni, <i>Lustspiel-Ouverture</i> (1897, rev. 1904), Roussel <i>Petite Suite</i> , Brahms. Busoni and Roussel repeated on 21 and 22 October.
16 October	BRSO, dir. Celibidache, broadcast Alexander Mackenzie, <i>Canadian Rhapsody</i> , op. 67 (1904). <sup>80</sup>
17 October	Staatskapelle, dir. Schüler, Heinz Wigand, viola, perform German premiere of Hindemith <i>Der Schwanendreher</i> (1935). <sup>81</sup>
24 October	Major report by Nabokov with recommendations for German musical life. Proposes Inter-Allied Music Library. <sup>82</sup>
28 October	Formal re-opening ceremony for Hochschule für Musik, British sector. Concert with music of faculty Siegfried Borris, Konrad Friedrich Noetel, Justus Hermann Wetzel, Hermann Wunsch. Blacher also on faculty to teach 'Musik des Ausländers' and theory. <sup>83</sup>
28 October	Anneliese Schier-Tiessen and Heinz Tiessen, piano, perform concert including music of Tiessen, Evangelistische Gemeindesaal Zehlendorf. <sup>84</sup>
28 October	Bruno Aulich, Walter Bartelt, violin, Max Fröhlen viola, Helma Bemmer, Rosemarie Oberdörfer, Helma Bemmer, cello, Fritz Oberdörfer, piano, broadcast Ernst Toch, Serenade in G for two violins and viola, op. 25 (1916), Hindemith, Six pieces from <i>Schulwerk III</i> , op. 44 (1927), <i>Drei leichte Stücke</i> for cello and piano (1938), for Berliner Rundfunk. <sup>85</sup>
30 October	Expanded BRSO, dir. Ludwig, broadcast Busoni, <i>Cortège</i> from <i>Zwei Studien für Doktor Faustus</i> , op. 51 (1918-19). <sup>86</sup>

<sup>78</sup> Prieberg, *Handbuch Deutsche Musiker*, pp. 2762-4; OMGUS 5/242-3/13. 'FTM Weekly Report', 5 October 1945, in Chamberlin, *Kultur auf Trümmern*, p. 177; TNA/PRO/FO 371/47602, 'Reorganisation of Publicity and Cultural Media in All Zones of Germany No. 2', 19 December 1945, p. 23.

<sup>79</sup> 'Theater – Film – Variété', *Der Berliner*, 11 October 1945.

<sup>80</sup> "Hier spricht Berlin ...", p. 88.

<sup>81</sup> 'Theater – Film – Variété', *Der Berliner*, 13 October 1945; Fritz Brust, 'Hindemith-Erstaufrührung', *Der Berliner*, 20 October 1945.

<sup>82</sup> OMGUS 10/18-1/1, Nabokov to Colonel Powell, 24 October 1945, in Chamberlin, *Kultur auf Trümmern*, pp. 188-95.

<sup>83</sup> 'Feierstunde zur Eröffnung der Hochschule für Musik der Stadt Berlin', *Tagesspiegel*, 25 October 1945; LAB C Rep. 120 Nr. 88, 'Aufnahme der Geschäftstätigkeit der Hochschule für Musik. Aktenvermerk', 23 August 1945; 'Aufnahme der Geschäftstätigkeit der Hochschule für Musik. Geschäftsverteilungsplan der Abteilung für Volksbildung'.

<sup>84</sup> HaW KL Schuttschdiv. 'Musik, Lichtbildervorträge, Veranstaltungen ab 1946'.

<sup>85</sup> "Hier spricht Berlin ...", p. 89.

<sup>86</sup> Ibid.

1945	Event
November	First work on <i>Drahtfunk im amerikanischen Sektor</i> (DIAS). <sup>87</sup>
November	Soviet officer criticises Kulturbund for ‘bourgeois tendencies in art and literature; futurism, impressionism, etc.’. <sup>88</sup>
1 November	Koczalski broadcasts Bartók Three pieces from <i>Seven Sketches</i> , op. 9b (1908-10), for Berliner Rundfunk. <sup>89</sup>
2 November	Lecture by Paul Höffer on ‘Musik der Gegenwart’, attended by Rufer. <sup>90</sup>
4 November	Städtisches Orchester, dir. Ludwig, perform Stravinsky, <i>Feu d’artifice</i> and Marcel Poot, <i>Allegro symphonique</i> (1935). <sup>91</sup>
7 November	Hermann Töttcher, oboe and Hans Bund, piano, broadcast Joseph Haas, <i>Ein Kränzlein Bagatellen</i> , op. 23 (1909) for Berliner Rundfunk. <sup>92</sup>
11 November	Wilmsdorfer Kammerorchester perform Elgar Serenade for Strings (1892). <sup>93</sup>
11 November	BPO, dir. Celibidache, perform Stravinsky, <i>Petite Suite No. 1</i> (1925).
12 November	Puchelt performs Hindemith, Piano Sonata No. 3 (1936). <sup>94</sup>
16 November	Members of the Staatskapelle perform Hindemith, Violin Sonata op. 11 no. 1 (1918), <i>Kanonische Sonatine</i> for two flutes, op. 31 no. 3 (1923), sections of <i>Das Marienleben</i> (1922-3), Zehlendorf. <sup>95</sup>
17 November	Walter Müller, viola and Puchelt, piano, broadcast Arthur Honegger, Sonata for viola and piano (1920), for Berliner Rundfunk. <sup>96</sup>
21 November	Internationales Symphonie-Orchester Berlin, in first concert, play Hindemith, <i>Ein Jäger aus Kurpfalz</i> (1928-9), with works of Mendelssohn and Mahler, in concert of ‘Verbotene Meister’. <sup>97</sup>
26 November	Rudolf Schulz, violin and Gerty Herzog, piano, broadcast Hindemith, Violin Sonata No. 3 in E (1935), for Berliner

<sup>87</sup> Herbert Kundler, *RIAS Berlin. Eine Radio-Station in einer geteilten Stadt* (Berlin: Dietrich Reimer Verlag, 1994), p. 42.

<sup>88</sup> Naimark, *The Russians in Germany*, pp. 402-3.

<sup>89</sup> “*Hier spricht Berlin ...*”, p. 89.

<sup>90</sup> Fischer-Defoy, “*Kunst, im Aufbau ein Stein*”, p. 309.

<sup>91</sup> ‘Theater – Film – Variété’, *Der Berliner*, 3 November 1945; Fritz Brust, ‘Sinfonische Vielfalt’, *Der Berliner*, 6 November 1945.

<sup>92</sup> “*Hier spricht Berlin ...*”, p. 90.

<sup>93</sup> ‘Aus dem Kulturleben’, *Der Berliner*, 8 November 1945.

<sup>94</sup> Advert in *Tagesspiegel*, 30 October 1945.

<sup>95</sup> Fritz Brust, ‘Hindemith ist bereit’, *Der Berliner*, 20 November 1945.

<sup>96</sup> “*Hier spricht Berlin ...*”, p. 91.

<sup>97</sup> ‘Aus dem Kulturleben’, *Der Berliner*, 15 November 1945; ‘Theater – Film – Variété’, *Der Berliner*, 15 December 1945; Fritz Brust, ‘Befreiete Musik’, *Der Berliner*, 22 December 1945.



1945	Event
	Rundfunk. <sup>98</sup>
December	Wallner-Basté appointed Intendant of DIAS, Ruth Norden Chief of Station. <sup>99</sup>
December	A Frau Duckwitz takes over Kammer from a Herr Fincke, found to have been an SA veteran. <sup>100</sup>
Early Dec	Re-opening of <i>Stadt Musikbücherei</i> , Platanenallee. <sup>101</sup>
9 December	Städtisches Orchester, dir. Ludwig, Siegfried Borris, violin, perform Busoni, Violin Concerto, op. 35a (1896-7). <sup>102</sup>
10 December	BPO, dir. Bitter, perform Barber, <i>Adagio</i> for strings (1936), Chaikovsky, Richard Strauss, Sibelius.
16 December	Announcement to press of new <i>Internationales Musikinstitut</i> , based at HaW. <sup>103</sup>
18 December	String Quartet of BPO broadcast Nabokov's string quartet <i>Serenata estiva</i> (1937) for Berliner Rundfunk. <sup>104</sup>
Mid-Dec	Städtisches Orchester, dir. Heger, perform Mahler, <i>Lieder eines fahrenden Gesellen</i> (1884-5). <sup>105</sup>
Mid-Dec	Staatskapelle, dir. unknown, perform Johannes Liese, <i>Aphorismen</i> for orchestra. <sup>106</sup>
Mid-Dec	Höffer, Tiessen, Anneliese Schier-Tiessen, piano, Dorothea Schlösser, soprano perform concert of <i>Hausmusik</i> including Höffer, <i>Tanz-Variationen</i> (1937), and <i>Klavierétudes</i> (1942), Tiessen, selected Lieder, <i>Kleine Schularbeit</i> , op. 43 and <i>Drei Klavierstücke</i> , op. 31. <sup>107</sup>
22 December	Helmut Roloff broadcasts Prokofiev, Gavotte and March (1906-13) for Berliner Rundfunk. <sup>108</sup>
27 December	String Quartet of BPO perform Nabokov, <i>Serenata estiva</i> . <sup>109</sup>

<sup>98</sup> "Hier spricht Berlin ...", p. 91.

<sup>99</sup> Schivelbusch, *In a Cold Crater*, pp. 114-15

<sup>100</sup> LAB OMGUS 4/8-1/7, 'Music Report', 24 January 1946.

<sup>101</sup> 'Musik- und Stadtteilbibliothek', at [http://www.luise-berlin.de/lexikon/chawi/m/musik\\_und\\_stadtteilbibliothek.htm](http://www.luise-berlin.de/lexikon/chawi/m/musik_und_stadtteilbibliothek.htm) (accessed 30 December 2017); -er., 'Musikbüchereien im Dienste der Volksbildung', *Tägliche Rundschau*, 14 December 1945.

<sup>102</sup> Listing in *Tagesspiegel*, 2 November 1945.

<sup>103</sup> Er., 'Ein neues Musikinstitut für Berlin. Die internationalen Beziehungen sollen wiederaufgenommen werden', *Tagesspiegel*, 16 December 1945.

<sup>104</sup> "Hier spricht Berlin ...", p. 93.

<sup>105</sup> Karl Rehberg, 'Neue Musik in Berliner Konzerten', *Tagesspiegel*, 22 December 1945.

<sup>106</sup> Ibid.

<sup>107</sup> Erwin Kroll, 'Intime Musik von heute: Vielseitiges Programm der Hausmusikern in Berlin', *Tagesspiegel*, 29 December 1945.

<sup>108</sup> "Hier spricht Berlin ...", p. 93.

<sup>109</sup> Ibid.; Fritz Brust, 'Amerikanisches Komponist in Erstaufführung', *Der Berliner*, 29 December 1945.

1946	Event
January	Heinz Tiessen takes over presidency of music commission of Kulturbund from Bennedik. Brings in composers Paul Höffer and Wolfgang Zeller, conductor Karl Ristenpart, publisher Reinhard Limbach, musicologist Kurt Westphal, and later Hans Heinz Stuckenschmidt, critics Herbert Graf, Walter Harth and Erwin Kroll. <sup>110</sup>
January	Hebbel Theatre reaches hundredth performance of <i>Die Dreigroschenoper</i> . <sup>111</sup>
6 January	BPO, dir. Celibidache, perform Dukas, <i>L'apprenti sorcier</i> (1897). Repeated on 7 and 13 January and 3 February.
6 January	Official opening of Internationales Musikinstitut, with String Quartet of BPO, performing works of Mozart, Schubert, Chaikovsky. Initial faculty includes Höffer, Rufer, Blacher, composition; Celibidache, conducting; Puchelt, piano; Siegfried Borries, strings; Margot Hinnenberg-Lefèbre, voice; Oskar Rothensteiner, woodwind; Martin Ziller, brass. HaW opened as a centre for art exhibitions the same day, with exhibitions of Käthe Kollwitz and Wald Vetter. <sup>112</sup>
10 January	BPO, dir. Celibidache, perform Prokofiev, <i>Classical Symphony</i> (1916-7). Repeated on 13, 18, 24 February, 22, 27 April, 6 July, 10 August.
13 January	First concert in chamber music series at HaW, all of music of Hindemith. Followed by numerous other concerts and lectures through 1946 (see Appendix 5e).
Mid-January	First concert in series at <i>Stadt Musikbücherei</i> , Charlottenburg. Music of Noetel, Hindemith, Pfitzner, Jarnach, Philipp Frehofer, Vissarino Shebalin. <sup>113</sup> Followed by various other concerts through 1946 (see Appendix 5e).
19 January	BPO, dir. Celibidache, perform Roussel, <i>Sinfonietta</i> (1934).
21 January	BPO, dir. Celibidache, perform Debussy, <i>Prélude à l'après-midi d'un faune</i> (1891-4).
24 January	Lecture at Stadt Musikbücherei by Siegfried Borris, 'Einführung in der neuerer Musik'. Followed by various other lectures through 1946 (see Appendix 5e).
29 January	Tiessen announced as director of new <i>Studio für neue Musik</i> at DIAS. <sup>114</sup>
1 February	Tiessen appointed director of Städtisches Konservatorium, replacing Kittel. <sup>115</sup>

<sup>110</sup> AdK Nachlass Tiessen, File 2110, Kulturbund to Tiessen, 28 January 1946; Tiessen to Kulturbund, 16 February 1946; List of Kommission, undated.

<sup>111</sup> -ll., 'Hundertmal, "Dreigroschenoper"', *Tagesspiegel*, 19 January 1946.

<sup>112</sup> Irene Tobben, 'Das Haus und seine Veranstaltungen Musik 1945-2006', in *60 Jahre Haus am Waldsee. Vom privaten Landhaus zum Ort internationaler Gegenwartskunst in Berlin* (Berlin: Haus am Waldsee, 2006), p. 117; 'Ausstellungen im Haus am Waldsee seit Januar 1946', *ibid.* p. 137.

<sup>113</sup> Erwin Kroll, 'Musik in München und Berlin', *Neue Zeitung*, 25 January 1946; 'Notizen', *Melos* 14/2 (December 1946), p. 57.

<sup>114</sup> Kundler, *RIAS*, p. 27.

<sup>115</sup> Fischer-Defoy, "*Kunst, im Aufbau ein Stein*", p. 356.

1946	Event
7 February	Concert by Hochschule professors, of Hindemith, Viola Sonata, op. 11 no. 4 (1919), Piano Sonata No. 3 (1936), Violin Sonata in E (1935), Clarinet Quartet (1938), with lecture by Siegfried Borris.
7 February	First broadcast from DIAS, 17:00. <sup>116</sup>
8 February	Staatsorchester, dir. Karl Köhler, perform Hindemith, <i>Mathis</i> Symphony.
17 February	BPO, dir. Ludwig, perform Hindemith, Overture to <i>Neues vom Tage</i> (1928-9), and world premiere of Raoul Koczalski Piano Concerto No. 4, with composer as soloist.
21 February	BPO, dir. Celibidache, perform city premiere of Paul Höffer, <i>Kammerkonzert</i> , op. 49 (1943).
26 February	US authorities open library on Kleiststrasse, Schöneberg, which will be called the <i>Amerika Haus</i> in 1947. <sup>117</sup>
28 February	ICD integrated with rest of OMGUS. <sup>118</sup>
5 March	‘Law for Liberation from National Socialism and Militarism’ issued. <sup>119</sup>
8 March	Staatsorchester, dir. Schüler, perform world premiere of Boris Blacher, <i>Partita</i> (1945), and Stravinsky, <i>Pulcinella</i> (1919-20). <sup>120</sup>
9 March	Chor Berlin-Mitte and Madrigalkreis, with Anneliese Schier-Tiessen, Gerhard Puchelt and Ulrich Grehling, perform Heinz-Tiessen-Abend. <sup>121</sup>
Mid-March	Leopold Ludwig dismissed from Städtische Oper after lying on Fragebogen. <sup>122</sup>
Mid-March	Rundfunk-Sinfonie-Orchester, dir. Celibidache, perform Barber, <i>Adagio</i> . <sup>123</sup>
17 March	BPO, dir. Celibidache, perform Ravel, <i>Rapsodie espagnole</i> and Barber, <i>Adagio</i> . Ravel repeated on 24 March and 16 May.
17 March	Berliner Kammerorchester, dir. Paul Coenen, perform music of Coenen, at Zinnowwaldsaal, Zehlendorf. <sup>124</sup>
20 March	Kammerchor der Musikschaaffenden, dir. Max Thomas, perform works of Joseph Ahrens, Borris, Chemin-Petit, Noetel,

<sup>116</sup> Kundler, *RIAS*, p. 42.

<sup>117</sup> Hans Georg Hiller von Gaertringen, *Pop, Politics, and Propaganda: Amerika Haus Berlin through the Ages* (Ostfildern: Hatje Cantz, [2015]), p. 53. ‘Amerika-Haus’, at <https://www.berlin.de/landesdenkmalamt/denkmale/denkmale-der-alliierten/usa/charlottenburg-wilmersdorf/amerika-haus-647535.php> (accessed 23 January 2018).

<sup>118</sup> *ICD History I*, pp. 14-17.

<sup>119</sup> James K. Pollock, James H. Meisel, and Henry L. Bretton (eds.), *Germany under Occupation: Illustrative Materials and Documents*, revised edition (Ann Arbor, MI: George Wahr Publishing Co, 1949), pp. 152-69.

<sup>120</sup> Fritz Brust, ‘Reiche Fluten neuer Musik’, *Der Berliner*, 12 March 1946.

<sup>121</sup> ‘Berlin muss wissen’, *Tagesspiegel*, 7 March 1946; Erwin Kroll, ‘Berlin hört seine Komponisten. Symphonien, Kammermusik und Chöre’, *Tagesspiegel*, 12 March 1946.

<sup>122</sup> ‘Kunstsplitter’, *Der Berliner*, 16 March 1946; ‘Leopold Ludwig vor Gericht’, *Der Berliner*, 23 March 1946.

<sup>123</sup> Em, ‘Barbers Adagio für Streicher’, *Der Morgen*, 20 March 1946.

<sup>124</sup> ‘Berlin muss wissen’, *Tagesspiegel*, 17 March 1946.

1946	Event
	Wunsch, Georg Schumann. Kirchensaal der Kirche am Hohenzollernplatz. <sup>125</sup>
24 March	BPO perform Holst, <i>St Paul's Suite</i> (1912) and Ravel, <i>Rapsodie espagnole</i> . Further Holst performances on 17 May and 22 June.
Mid-late March	Kammerchor der Musikschaaffenden, dir. Max Thomas, Dünschede Quartet, Hildegard Bonnell, Kläre Holsten, voice, perform chamber and vocal works of Paul Coenen. <sup>126</sup>
29 March	Karl Laux writes critically in <i>Tägliche Rundschau</i> about 'atonal' music of Schoenberg, Hindemith, Krenek, Pepping, Reutter. <sup>127</sup>
Late March – early April	Rundfunk-Sinfonie-Orchester, dir. Bruno Vondenhoff, Emma Lübbecke-Job, piano, perform Hindemith, <i>Die vier Temperamente</i> (1940). <sup>128</sup>
April	Second White, Grey, Black List produced.
Early April	Hochschule concert with Hindemith, <i>Kleine Kammermusik</i> for wind quintet, op. 24 no. 2 (1923), Viola Sonata op. 11 no. 4 (1919), String Quartet No. 4, op. 32 (1921). With speech by Arthur Werner, mayor of Berlin. <sup>129</sup>
7 April	<i>Nordwestdeutscher Rundfunk</i> open a station in Berlin, which first broadcasts in July. <sup>130</sup>
9 April	Re-opening of <i>Technische-Universität Berlin</i> (formerly <i>Technische Hochschule</i> ) in Charlottenburg. <sup>131</sup>
29 April	Concert by <i>Cadets du Conservatoire de Paris</i> , dir. Claude Delvincourt, music of Fauré, Chausson, Debussy, <i>Prélude</i> , Ravel, <i>Le tombeau de Couperin</i> , Roussel, Suite in F, op. 33 (1926), Stravinsky, <i>L'oiseau de feu</i> (1910). <sup>132</sup>
30 April	Kammer ceases activities, replaced by arts department in the Magistrat. Musicologist Alfred Berner heads music section. <sup>133</sup>
30 April	More conciliatory article about Weimar-era music by L. Kretzschmar in <i>Tägliche Rundschau</i> . <sup>134</sup>

<sup>125</sup> 'Berlin muss wissen', *Tagesspiegel*, 20 March 1946.

<sup>126</sup> -ll, 'Der Komponist Paul Coenen', *Tagesspiegel*, 26 March 1946.

<sup>127</sup> Karl Laux, 'Atonal – Versuch einer volkstümlichen Klarstellung', *Tägliche Rundschau*, 29 March 1946.

<sup>128</sup> Fritz Brust, 'Vier Temperamente – vier Sätze', *Der Berliner*, 9 April 1946.

<sup>129</sup> -ll, 'Im Zeichen Hindemiths', *Tagesspiegel*, 10 April 1946; 'Ruf an Hindemith', *Der Berliner*, 9 April 1946.

<sup>130</sup> Anja Schäfers, "'In Berlin war eben überhaupt nichts unpolitisch": Der NWDR-Berlin bis zur Gründung des SFB', in Peter von Rügen and Hans-Ulrich Wagner (eds.) *Die Geschichte des Nordwestdeutschen Rundfunks* (hereafter simply *NWDR1*) (Hamburg: Hoffmann und Campe Verlag, 2005), p. 355.

<sup>131</sup> 'Technische Universität Berlin eröffnet', *Tagesspiegel*, 10 April 1946.

<sup>132</sup> 'Berlin muss wissen', *Tagesspiegel*, 28 April 1946; Erwin Kroll, 'Frankreichs Jugend musiziert. Pariser "Kadetten"-Orchester in Berlin', *Tagesspiegel*, 3 May 1946.

<sup>133</sup> Schivelbusch, *In a Cold Crater*, pp. 54-5; Janik, *Recomposing German Music*, pp. 118-19.

<sup>134</sup> L. Kretzschmar, 'Streifzüge durch das Berliner Musikleben', *Tägliche Rundschau*, 30 April 1946.

1946	Event
Late April-early May	Russian ballet, with productions of Debussy, <i>Prélude</i> and Stravinsky, <i>Petrushka</i> (1910-11). <sup>135</sup>
May	McClure issues circular, having seen French, Soviet, British artists performing in Germany, wanting to bring US musicians too. <sup>136</sup>
Early May	Herr Bode, trumpet, Prof. Jakob, trombone and Gerty Herzog, piano, perform world premiere of Blacher, <i>Divertimento</i> for trumpet, trombone and piano (1946), as part of concert of words and music themed around painter and poet Wilhelm Busch, Zehlendorf. <sup>137</sup>
13 May	Anneliese Schier-Tiessen, piano recital including music of Heinz Tiessen, Hohnezollernsaal. <sup>138</sup>
18 May	Concert in Dahlem, 'Kulturelle Veranstaltungen bei Weil', Eva Koch, soprano, Willi Meyer, oboe, Fritz Laur, viola, Richard Klemm, cello play Hindemith, <i>Die Serenaden</i> (1924), alongside Kurt Tucholsky's satire <i>Gebent nach den Schlachten</i> . <sup>139</sup>
22 May	Hans Heinz Stuckenschmidt returns to Berlin after having been a POW. <sup>140</sup>
28 May	Cello and piano recital by Eugen Jauch and Isolde Dobrowolny at Rokoko-Saal, Wilmersdorf, with works of Frank Bridge, Nadia Boulanger and Elgar. <sup>141</sup>
30 May	Bläservereinigung der BPO perform concert including Robert McBride, <i>Jam Session</i> for wind quintet (1941), Zinnowwald-Saal. <sup>142</sup>
Late May-early June	'Englische Konzert', Kammerorchesters Richard Kayser, with Warlock, <i>Capriol Suite</i> , Vaughan Williams, <i>Fantasia on Greensleeves</i> and <i>Five Variants of Dives and Lazarus</i> , Holst, <i>Intermezzo</i> from <i>St Paul's Suite</i> . <sup>143</sup>
Late May-	Stuckenschmidt and Nabokov meet for the first time at a BPO concert. <sup>144</sup>

<sup>135</sup> Herbert Pfeiffer, 'Der Faun und Petruschka', *Tagesspiegel*, 7 May 1946.

<sup>136</sup> IFZ/OMGUS 5/270-2/2. Robert A. McClure, 'Use of U.S. Artists in Democratic Reorientation of Germany', 14 May 1946; TNA/PRO/FO 946/57 Bishop to Dukes, 5 June 1946, with McClure memo attached.

<sup>137</sup> II, 'Wochenspiegel der Musik', *Tagesspiegel*, 14 May 1946.

<sup>138</sup> Advert in *Tagesspiegel*, 13 May 1946.

<sup>139</sup> h.p., 'Hindemith und Tucholsky', *Tagesspiegel*, 20 May 1946.

<sup>140</sup> Hans Heinz Stuckenschmidt, *Zum Hören geboren. Ein Leben mit der Musik unserer Zeit* (Munich: Piper, 1979), p. 177; and Margot. *Bildnis einer Sängerin* (Munich: Piper, 1981), p. 44-5.

<sup>141</sup> 'Berlin muss wissen', *Tagesspiegel*, 28 May 1946.

<sup>142</sup> 'Berlin muss wissen', *Tagesspiegel*, 29 May 1946; -II, 'Bläserkonzert im Zinnowwaldsaal', *Tagesspiegel*, 4 June 1946.

<sup>143</sup> Fritz Steffin, 'Musik-Rundschau', *Tägliche Rundschau*, 12 June 1946.

1946	Event
early June	
June	Third White, Grey, Black List produced.
June	Monique de la Bruchollerei, piano, Helmut Höwing, flute, Willi Meyer, oboe, Paul Blöcher, clarinet, Hans Zuther, bassoon, Gerhard Burdock, horn, perform Yvonne Desportes, Prelude, Variations and Finale on a Gregorian chant (1938), Hindemith, <i>Kleine Kammermusik</i> for wind quintet op. 24 no. 2 (1923), Zinnowwald-Saal. <sup>145</sup>
2 June	BPO, dir. Celibidache, perform Nabokov's <i>Parade</i> (dedicated to Red Army).
3 June	Stuckenschmidt takes over leadership of Studio für neue Musik at DIAS. <sup>146</sup>
20 June	Kammermusikvereinigung der BPO, Martin Ziller, horn, Oskar Rothensteiner, piano perform Hindemith (work unknown). <sup>147</sup>
23 June	BPO, dir. Gotthold Ephraim Lessing, perform Debussy, <i>La mer</i> , and Stravinsky, <i>L'oiseau de feu</i> .
26 June	BPO, dir. Lessing, play city premiere of Hindemith, <i>Kammermusik Nr. 5</i> , op. 36, no. 4 (1927), and Debussy, <i>Prélude</i> .
29 June	World premiere of first ever post-war radio commission, Blacher, <i>Es taget vor dem Walde</i> (1946) by chamber orchestra and choir, dir. Karl Ristenpart, DIAS. <sup>148</sup>
6 July	BPO, dir. Celibidache, perform German premieres of Reinhold Glière, Concerto for coloratura soprano and orchestra, op. 82 (1943) and Shostakovich, Symphony No. 5 (1937), and Prokofiev, <i>Classical Symphony</i> . Shostakovich repeated 11 August.
12 July	Stuckenschmidt begins bi-weekly season of education programmes on new music at DIAS. <sup>149</sup>
14 July	Chorgemeinschaft, dir. Heinz Tiessen, perform works of Höffer and Tiessen, Berlin-Mitte. <sup>150</sup>
Late July – early August	Gerhard Puchelt, piano, Rudolf Schulz Quartet, concert of Kabalevsky, Five Preludes, Shostakovich, Piano Quintet, op. 57 (1940). <sup>151</sup>
August	Fourth White, Grey, Black List produced.

<sup>144</sup> Stuckenschmidt, *Zum Hören geboren*, pp. 177-8. The concert was probably that which took place on 2 June, featuring Nabokov's *Parade*.

<sup>145</sup> Lina Jung, 'Symphonie- und Kammerkonzerte', *Tagesspiegel*, 25 June 1946.

<sup>146</sup> Stuckenschmidt, *Zum Hören geboren*, pp. 177-8.

<sup>147</sup> 'Berlin muss wissen', *Tagesspiegel*, 19 June 1946.

<sup>148</sup> *Auftragskompositionen im Rundfunk 1946-1975* (Frankfurt: Deutsches Rundfunkarchiv, 1977), p. 140; Hans Heinz Stuckenschmidt, *Boris Blacher* (Berlin and Wiesbaden: Bote & Bock, 1985), p. 64.

<sup>149</sup> The scripts are in AdK Stuckenschmidt, Hans Heinz. File 2571, RIAS. Studio Neue Musik 1946-47.

<sup>150</sup> 'Musikrundschaу', *Tägliche Rundschau*, 14 July 1946

<sup>151</sup> Peter Frey, 'Russische Kammermusik. Kabalewskij und Shostakowitsch erstaufgeführt', *Tägliche Rundschau*, 2 August 1946.

1946	Event
3 August	Rundfunk-Sinfonie-Orchester, dir. unknown, perform German premiere of Shostakovich, <i>Symphony No. 6</i> (1939). <sup>152</sup>
10 August	BPO, dir. Celibidache, perform Stravinsky <i>Suite No. 1</i> (1925), and Prokofiev, <i>Classical Symphony</i> , Haus des Rundfunks.
31 August	Kammerorchesters Richard Kayser, dir. Kayser, perform Britten, <i>Simple Symphony</i> , HaW. Britten repeated 6 October. <sup>153</sup>
September	Berliner Sinfonieorchester, dir. Hermann Scherchen (first return to Berlin), perform Max Reger, <i>Variations and Fugue on a Theme of Mozart</i> , op. 132 (1914). <sup>154</sup>
1 September	BPO, dir. Celibidache, perform city premiere of Prokofiev, <i>Romeo and Juliet</i> , Second Suite (1935-6). Repeated on 15 September.
3 September	Staatsoper present Busoni, <i>Arlecchino</i> (1913). Further performances through to December. <sup>155</sup>
5 September	DIAS renamed <i>Rundfunk im amerikanischen Sektor</i> (RIAS). <sup>156</sup>
14 September	BPO, dir. Arthur Röther, perform city premiere of Hindemith, <i>Symphony in E-flat</i> (1940). Repeated 15 September.
Mid-September	Concert of works of Myaskovsky, Prokofiev, Khatchaturian, Shebalin. <sup>157</sup>
28 September	Opening of Interallied Music Library, using two floors of Staatsbibliothek on Unter den Linden. Concert with Margot Hinennberg-Lefébre, soprano, Fritz Guhl, piano, Dünschede Quartet, performing Aaron Copland, <i>Violin Sonata</i> (1942-3), Shostakovich, <i>Scherzo from a String Quartet</i> , Debussy, <i>Ariettes oubliées</i> (1886-7) and Britten, <i>Seven Sonnets of Michelangelo</i> (1940). <sup>158</sup>
Late September-	Mimi Forberger, voice and Eberhard Knoch, piano, perform Debussy, <i>Fêtes galantes</i> (1891-2), music of Albert Roussel, and sections from Ravel, <i>L'enfant et les sortilèges</i> (1917-25). <sup>159</sup>

<sup>152</sup> Berlin. *Kampf um Freiheit und Selbstverwaltung 1945-1946* (Berlin: Der Senat von Berlin, 1957), p. 191.

<sup>153</sup> 'Berlin muss wissen', *Tagesspiegel*, 29 August 1946; 'Symphonik – Romantisches Lied', *Tagesspiegel*, 17 September 1946; Rudolf Bauer, 'Neue Musik', *Tagesspiegel*, 15 October 1946; FddKB, 11 October 1946.

<sup>154</sup> 'Hermann Scherchen zurückgekehrt', *Tägliche Rundschau*, 10 September 1946 (article deals with a rehearsal).

<sup>155</sup> Erwin Kroll, 'Veristische und ironische oper. Puccinis "Mantel" – Busonis "Arlecchino"', *Tagesspiegel*, 5 September 1946.

<sup>156</sup> Alfred Norman, *Our German Policy: Propaganda and Culture* (New York: Vantage Press, 1951), pp. 56-7; Alexander Badenoch, *Voices in Ruins: West German Radio Across the 1945 Divide* (Basingstoke: Palgrave Macmillan, 2008), pp. 20-21.

<sup>157</sup> 'Neue Werke sowjetischer Komponisten', *Tägliche Rundschau*, 26 September 1946.

<sup>158</sup> Edwin J. Warkentin, *The History of U.S. Information Control in Post-War Germany* (Cambridge: Cambridge Scholars Publishing, 2016), p. 188; Stuckenschmidt, *Margot*, pp. 46-7; 'Musik – Brücke zwischen den nationen. Interalliierte Musik-Leihbibliothek', *Tagesspiegel*, 2 October 1946.

<sup>159</sup> Erwin Kroll and Rudolf Bauer, 'Intime Konzerte. Vokal- und Instrumentalsolisten, Kammermusik', 8 October 1946.

1946	Event
early October	
2 October	Staatskapelle play Hindemith, <i>Konzertmusik</i> for piano, brass and harp, op. 49 (1930). <sup>160</sup>
11 October	Städtisches Orchester, dir. Arthur Röther, perform Schoenberg, <i>Verklärte Nacht</i> . <sup>161</sup>
Mid- to late October	Staatskapelle, dir. Theo Mackeben, perform Gordon Jacob, <i>Sinfonietta</i> (1942), and world premiere of Kackeben, <i>Symphonische Ballade</i> for cello and orchestra. <sup>162</sup>
19 October	Kammerorchester Richard Kayser perform Lennox Berkeley, <i>String Serenade</i> (1939). <sup>163</sup>
25 October	Dünschede Quartet perform work of Höffer, <i>String Quartet No. 3</i> , op. 46, Rathausaal Charlottenburg. <sup>164</sup>
25 October	Berlin String Quartet perform Prokofiev, <i>String Quartet No. 2</i> , op. 92 (1941). <sup>165</sup>
25 October	Dora Wagner, harp, Cläre Holsten, soprano and Käthe Heinemann, perform works of Debussy and Korngold, with older repertoire, Rokoko-Saal. <sup>166</sup>
30 October	Eva Roloff, violin, performs Hindemith, <i>Violin Sonata in E</i> (1935), Rokoko-Saal.
30 October	Gustav Beck plays piano recital of 'Französische Impressionisten', Gemeindesaal der Kirche am Hohenzollernplatz.
Late October	Kammermusikverein der Staatsoper perform Alfredo Casella, <i>Serenata</i> for small orchestra, op. 46 (1930). <sup>167</sup>
1 November	Isolde Dobrowolny and Adolf Fritz Guhl, piano perform works of Busoni, Debussy, <i>Lindaraja</i> (1901), Arnold Bax, <i>Moy Mell (The Happy Plain)</i> (1916), Manuel Infante, Rokoko-Saal, Wilmersdorf. <sup>168</sup>
1 November	Charlotte Kaiser, soprano and Klaus Billing, piano, perform selections from Schoenberg, <i>Gurrelieder</i> (1900-11).
3 November	Staatskapelle, dir. Lessing, perform city premiere of Stravinsky, <i>Symphony in C</i> (1938-40).
5 November	Heinz Stanske, violin and Puchelt, piano, recital including works of Debussy, Hindemith and de Falla, Zinnowaldsaal.
5 November	Heinz Zimbehl, piano, performs Skryabin, <i>Études</i> and version of <i>Le poème de l'extase</i> (1905-8), Gemeindesaal der Kirche am

<sup>160</sup> Michael Kraus, *Die musikalische Moderne an den Staatsopern von Berlin und Wien 1945-1989. Paradigmen nationaler Kulturidentitäten im Kalten Krieg* (Stuttgart: J.B. Metzler, 2017), p. 16.

<sup>161</sup> Erwin Kroll, 'Selten gespielte Musik', *Tagesspiegel*, 6 October 1946.

<sup>162</sup> Erwin Kroll, 'Auslese der Konzerte', *Tagesspiegel*, 29 October 1946.

<sup>163</sup> Kr., 'Kammermusik', *Tagesspiegel*, 30 October 1946; FddKB, 11 October 1946.

<sup>164</sup> 'Berlin muss wissen', *Tagesspiegel*, 23 October 1946; Rudolf Bauer, 'Fesselnde Moderne. Solistenkonzerte, Kammermusik', *Tagesspiegel*, 19 November 1946.

<sup>165</sup> *Führer durch die Konzertsäle Berlins* (FddKB), 11 October 1946; Kr., 'Kammermusik', *Tagesspiegel*, 30 October 1946.

<sup>166</sup> FddKB, 22 October – 1 November 1946. All subsequent concerts are taken from 1946 issues of this, if not otherwise stated.

<sup>167</sup> Kr., 'Kammermusik', *Tagesspiegel*, 30 October 1946.

<sup>168</sup> 'Berlin muss wissen', *Tagesspiegel*, 1 November 1946; Rudolf Bauer, 'Jenseits und Diesseits in der Musik', *Tagesspiegel*, 5 November 1946.



1946	Event
	Hohenzollernplatz.
6 November	Elisabeth Pfeffer, alto and Alfred Reichardt, piano, perform songs of Tiessen, Gemeindesaal der Hochmeisterkirche.
Early November	Concert from Berliner Rundfunk, including Copland, <i>Appalachian Spring</i> (1943-5). <sup>169</sup>
Early November	Chamber concert from Berliner Rundfunk, including Roussel, Serenade, Jean Françaix, Trio. <sup>170</sup>
Early November	Concert from Berliner Rundfunk, including Britten, <i>Sinfonia da Requiem</i> (1940). <sup>171</sup>
Early to mid-November	Martin Ziller, horn and Oskar Rothensteiner, piano, perform Hindemith, Horn Sonata (1939), and Piano Sonata (number unknown), Zehlendorf. <sup>172</sup>
10 November	BPO, dir. Celibidache, perform Debussy <i>Nocturnes</i> (1897-9). Repeated 22 November, 29 December.
12 November	Staatsoper, world premiere of Florizel von Reuter, <i>Postmeister Wyrin</i> . <sup>173</sup>
14 November	Kammermusikverein of BPO perform Casella, <i>Serenata</i> . <sup>174</sup>
15 November	RIAS Orchestra formally constituted (but will not give first concert until 7 September 1947). <sup>175</sup>
16 November	Dolina von Roedern, piano, performs city premiere of Dietrich Erdmann, Sonata in two movements (1938), Rokoko-Saal.
17 November	Hans Wocke, voice, and Raimund Schlesier, piano, perform songs of Strauss, Schoenberg, and earlier repertoire, Renaissance-Theater.
22 November	Nora Boulanger plays Hindemith, <i>Klaviermusik</i> op. 37 (1925-7). <sup>176</sup>
24 November	BPO, dir. Celibidache, perform Busoni, <i>Berceuse elegiaque</i> .

<sup>169</sup> Erwin Kroll, 'Jenseits und Diesseits in der Musik', *Tagesspiegel*, 5 November 1946.

<sup>170</sup> Rudolf Bauer, 'Jenseits und Diesseits in der Musik', *Tagesspiegel*, 5 November 1946.

<sup>171</sup> R.B., 'Englisches Requiem. Philharmonisches Konzert im Funkhaus', 12 November 1946.

<sup>172</sup> Rudolf Bauer, 'Jenseits und Diesseits in der Musik', *Tagesspiegel*, 5 November 1946.

<sup>173</sup> Kraus, *Die musikalische Moderne*, pp. 14-16.

<sup>174</sup> 'Berlin muss wissen', *Tagesspiegel*, 14 November 1946.

<sup>175</sup> Habakuk Traber, 'Die Anfänge', in *Das andere Orchester. Zur Geschichte des Deutschen Symphonie-Orchesters Berlin*, ed. Habakuk Traber (Berlin: Fab Verlag, 1998), pp. 9-12.

<sup>176</sup> Rudolf Bauer, 'Klavierabende', *Tagesspiegel*, 26 December 1946.

1946	Event
24 November	Defa-Sinfonie-Orchester, dir. H.W. Wiemann, perform Britten, <i>Passacaglia</i> , from <i>Peter Grimes</i> (1944-5), Künstlerhaus, Zehlendorf.
27 November	Hilda Zinganell, voice and Klaus Billing, piano, perform songs of Joseph Haas.
29 November	Staatskapelle, dir. Bitter, perform Shostakovich, <i>Symphony No .5</i> . <sup>177</sup>
29 November	Hans Mahlke, viola, Heinrich Genser, clarinet, Richard Klemm, piano and cello, perform music of Borris, Bax and earlier composers, Rathausaal Charlottenburg.
December	Anneliese Schier-Thiessen performs piano music of Berg, Höffer and Poulenc. <sup>178</sup>
December	Wilma Eberlein-Klinkert performs piano music of Debussy, Ravel and Shostakovich. <sup>179</sup>
1 December	BPO, dir. Celibidache, perform world premiere of Höffer, Piano Concerto, op. 45, with composer as soloist, and Busoni, <i>Berceuse</i> .
1 December	Condo Kerdyk, soprano, Erwin Milzkott, flute, Siegfried Borris, piano, concert including music of Borris, Rathausaal Witzlebenstrasse.
7 December	Carmen-Angela Holz, Eva-Violante Soot, concert of dance and song, including music of Debussy and de Falla, Konzertsaal Mallon-Lippert, Grunewald.
8 December	BPO, dir. Celibidache, perform Tiessen, <i>Vorspiel zu einen Revolutionsdrama</i> , op. 33 (1921-6). Repeated for occupying forces on 9 December, and publicly on 15 December (with Debussy <i>Prélude</i> ).
8 December	Staatskapelle, dir. Lessing, perform Stravinsky, <i>Symphony in C</i> . <sup>180</sup>
8 December	Emma Lackner, dance evening, Liselotte Freystetter, piano, concert including music of Prokofiev, Debussy, Milhaud, de Falla, Cyril Scott, Schulhoff, Renaissance-Theater.
9 December	First concert of <i>Abende zeitgenössischer Musik</i> , presented by Kulturbund, Clubhaus des Kulturbundes. Margot Hinnenberg-Lefèbre, soprano, Helga Schon, violin, Wilhelm Bode, trumpet, Leo Spies, piano, play Sergei Prokofiev, <i>Five Melodies for violin and piano</i> , op. 35b (1925), Benjamin Britten, <i>Two Michelangelo Sonnets</i> , Paul Hindemith, <i>Trumpet Sonata</i> (1939), Copland, <i>Violin Sonata</i> , Darius Milhaud, <i>Six Saudades do Brasil</i> for piano (1917-18) (see Appendix 51).
10 December	Jaro Porhaska, voice, Carl Dechert, cello, Martes Quartet, Grete von Zieritz, piano, perform evening of music by Zieritz:

<sup>177</sup> Kraus, *Die musikalische Moderne*, p. 16.

<sup>178</sup> Bauer, 'Klavierabende'.

<sup>179</sup> Ibid.

<sup>180</sup> Kraus, *Die musikalische Moderne*, p. 16; -ff., 'Gastdirigent aus Baden-Baden. Bemerkenswerte Erstaufführungen', *Der Morgen*, 10 December 1946.

1946	Event
	<i>Arabische Gesänge, 6 Gesänge mit Streichquartett, 3 Gesänge</i> for baritone, cello and piano (1946), <i>6 Balladen</i> (1946).
10 December	Stanske, violin and Puchelt, piano, recital including works of Debussy, Hindemith, de Falla, Zinnowaldsaal.
11 December	Klaus Billing, piano, recital including city premieres of Jean Françaix, <i>Cinq portraits de jeunes filles</i> (1936), Borris Sonata op. 13, Rokoko-Saal. <sup>181</sup>
12 December	World premiere of Blacher, <i>Romeo und Julia</i> , dir. composer. Broadcast on RIAS same day. <sup>182</sup>
13 December	Staatskapelle, dir Schüler, perform Britten, <i>Four Sea Interludes</i> (1944-5). <sup>183</sup>
13 December	Vilma Kellner, soprano, Herbert Brauer, baritone, Justus Hermann Wetzels, piano, perform compositions of Wetzels, Rokoko-Saal.
15 December	Scherchen conducts BPO, though with no new music.
15 December	Marianne Weber, soprano and Erhard Michel, piano, recital including works of Armin Knab, Yjro Kilpinen, Rokoko-Saal.
15 December	Reinhard Peters, piano and “Der Solistenkreis”, dir. unknown, perform Jean-Jacques Grunenwald, <i>Concert d’Eté</i> for piano and string orchestra.
15 December	Kammerorchester Richard Kayser, perform city premiere of Quincy Porter, <i>Ukranian Suite</i> (1925).
17 December	Wilma Eberlein-Klinkert, piano, recital including works of Debussy, Ravel, Shostakovich, Rokoko-Saal.
22 December	BPO, dir. Celibidache, perform city premiere of Shostakovich, <i>Symphony No. 7</i> (1939-40).
26 December	Concert performance at Berliner Rundfunk, Helma Prechter, Otto Hopf, Hans Beirer, Hanns-Heinz Nissen, singers, of world premiere of Blacher, <i>Die Flut</i> . Broadcast on 27 December. <sup>184</sup>
29 December	BPO, dir. Celibidache, perform Britten, <i>Sinfonia da Requiem</i> and Debussy, <i>Nocturnes</i> .

<sup>181</sup> Bauer, ‘Klavierabende’.

<sup>182</sup> Item in *Der Morgen*, 10 December 1946; -ff, ‘Neue im Konzertsaal. Brittens “Peter Grimes” – Blachers “Romeo und Julia”’, *Der Morgen*, 15 December 1946.

<sup>183</sup> Kraus, *Die musikalische Moderne*, p. 16; -ff, ‘Neue im Konzertsaal. Brittens “Peter Grimes” – Blachers “Romeo und Julia”’, *Der Morgen*, 15 December 1946.

<sup>184</sup> -o, ‘Boris Blachers “Die Flut”’. Zur bevorsichenden Ursendung’, *Der Morgen*, 19 December 1946; Erwin Kroll, ‘Oper und Symphonie’, *Tagesspiegel*, 26 December 1946.

## Appendix 4b US Zone - Bavaria

### Munich

This table does not include the concerts of *Musica viva*, which are detailed in Appendix 5c.

1945	Event
30 April	Surrender of Munich to US troops. <sup>185</sup> District Information Services Control Command (DISCC) 6870, controlled by Colonel Bernard B. McMahon, moves into city soon afterwards. <sup>186</sup>
Early in occupation	Harry Bogner appointed US Theatre and Music officer for PWD/ICD in Bavaria, but soon replaced by Arthur Vogel. <sup>187</sup>
8 May	Karl Scharnagl appointed mayor of Munich by US forces, deputy Fritz Stadelmayr, former NSDAP member and ex-mayor of Würzburg. <sup>188</sup>
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and ‘Information Control Regulation No. 1’, dealing with licensing, issued. <sup>189</sup>
12 May	Radio Munich begins transmitting again, from special studio in nearby town of Ismaning. <sup>190</sup> US civilian Field Horine appointed

<sup>185</sup> Hermann Glaser, Lutz von Pufendorf and Michael Schöneich (eds.), *So viel Anfang war nie. Deutsche Städte 1945-1949* (Berlin: Siedler Verlag, 1989), p. 145; David Monod, ‘Internationalism, Regionalism, and National Culture: Music Control in Bavaria, 1945-1948’, *Central European History* 33 (2000), p. 341.

<sup>186</sup> Earl Ziemke, *The U.S. Army in the Occupation of Germany 1944-1946* (Washington, DC: US Government Printing Office, 1975), p. 367; Wilfried Schöntag, ‘Office of Military Government for Wuerttemberg-Baden’, in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 533; *MG Weekly Information Bulletin* No. 2 (4 August 1945), p. 8.

<sup>187</sup> David Monod, ‘Internationalism, Regionalism, and National Culture: Music Control in Bavaria, 1945-1948’, *Central European History* 33 (2000), p. 348.

<sup>188</sup> Lutz Niethammer, *Entnazifizierung in Bayern. Säuberung und Rehabilitierung unter amerikanischer Besatzung* (Frankfurt: Fischer, 1972), p. 166; Perry Biddiscombe, *The Denazification of Germany: A History 1945-1950* (Chalford: Tempus, 2007), p. 53.

<sup>189</sup> ‘Law No. 191. Amended (1)’ in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and ‘Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music’, in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

1945	Event
	controller soon afterwards. <sup>191</sup>
31 May	Radio Munich returns to damaged main studio in city. <sup>192</sup>
June	Karl Amadeus Hartmann meets with Vogel and Theatre officer Lieutenant Gerard W. van Loon, who are very impressed with him. <sup>193</sup>
June	American pianist Edward Kilenyi takes over as Chief of Music Branch. <sup>194</sup>
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>195</sup>
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>196</sup>
Early July	Bogner gives authorisation for Munich Philharmonic to start concerts in heavily damaged Prinzregententheater. Conductor Oswald Kabasta forbidden from continuing. Eugen Jochum invited to become conductor, and licence given to young historian Michael Schattenhofer. <sup>197</sup>
1-7 July	Hans Knappertsbusch appointed musical director of <i>Bayerische Staatsoper</i> , license granted later in month to Arthur Bauckner. <sup>198</sup>
5 July	Formal division of Germany into four zones comes into effect.
7 July	Eisenhower issues directive with mandatory categories for removal from office. <sup>199</sup>

<sup>190</sup> IfZ/OMGUS 10/18-1/7, 'Summary of "Daily Diaries" for Week Ending 15 June 1945'.

<sup>191</sup> Karl-Otto Saur, "Ein bisserl was geht immer". *Die Geschichte des Bayerischen Rundfunks* (Munich: Deutscher Taschenbuch Verlag, 2009), p. 66; Peter J. Humphreys, *Media and Media Policy in Germany: The Press and Broadcasting since 1945* (Oxford: Berg, 1990), p. 354.

<sup>192</sup> IfZ/OMGUS 10/18-1/7, 'Summary of "Daily Diaries" for Week Ending 15 June 1945'.

<sup>193</sup> IfZ/OMGUS 10/48-1/5, Vogel, 'Daily Report', 15 and 20 June 1945.

<sup>194</sup> Monod, 'Internationalism', p. 350.

<sup>195</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>196</sup> *ICD History I*, pp. 5, 103.

<sup>197</sup> Monod, 'Internationalism', p. 348; IfZ/OMGUS 5/242-3/18, Kilenyi and Vogel, 'Daily Report from Nürnberg', 11 July 1945; IfZ/OMGUS 10/17-3/2, Hagen, report of 29 September 1945.

<sup>198</sup> IfZ/OMGUS 5/242-3/18, 'Weekly Summaries of Diaries, 1-7 July 1945', 10 July 1945; Lt. Col., K.R. Manchester, 'Summary of Activities for Week Ending 10 August', 10 August 1945.

1945	Event
8 July	First post-war concert of Munich Philharmonic, dir. Jochum, music of Mendelssohn, Mozart and Chaikovsky. <sup>200</sup>
13 July	US Information Control Division (ICD) formally designated. <sup>201</sup>
19 July	Carl Orff and Bertil Wetzelsberger visit music officers, but Orff is unsuccessful in finding work in the city. <sup>202</sup>
End of July	Jochum flees to Hamburg, afraid of losing his position after directive of 7 July. Knappertsbusch temporarily handed the direction of the Philharmonic as well as the Staatsoper. <sup>203</sup>
29 July – 3 August	Schattenhofer removed from temporary licence for Munich Philharmonic, but restored to position following week. <sup>204</sup>
August	Vogel replaced as Theatre and Music officer. <sup>205</sup>
9 August	Kurt Arnold, piano, broadcasts music of Debussy, Ravel and Toch on Radio Munich. <sup>206</sup>
Autumn	Udo Dammert plays concert of modern piano music for <i>Die Freunde des Residenz</i> . <sup>207</sup>
September	Writer and former city library director Hans Ludwig Held, dismissed in 1933 because of SPD membership, appointed head of culture department for city. <sup>208</sup>
By September	Holger Hagen working with Bavarian ICD, at least by 14 September. <sup>209</sup>
7/8/10 September	Munich Philharmonic, dir. Eugen Papst, perform Debussy, <i>La mer</i> (1903-5). <sup>210</sup>

<sup>199</sup> David Monod, *Settling Scores: German Music, Denazification, and the Americans, 1945-1953* (Chapel Hill and London: University of North Carolina Press, 2005), pp. 61-2; 7 July directive reproduced in OMGUS, *Denazification, cumulative review: Report of the Military Governor (1 April 1947 – 30 April 1948) No. 34*, pp. 23-36.

<sup>200</sup> Regina Schmoll gen. Eisenwerth (ed.), *Die Münchener Philharmoniker von der Gründung bis heute* (Munich: Dr. C. Wolf und Sohn, 1985), p. 106.

<sup>201</sup> Edwin J. Warkentin, *The History of U.S. Information Control in Post-War Germany* (Cambridge: Cambridge Scholars Publishing, 2016), p. 15.

<sup>202</sup> Evarts' 'Diary: Spring-Summer 1947', cited in Monod, 'Internationalism', pp. 353-4, looking back at his encounter with Orff.

<sup>203</sup> Monod, *Settling Scores*, pp. 61-2.

<sup>204</sup> IFZ/OMGUS 5/242-3/18, Will Roland, section on FTM in 'Weekly Summary of Activities for the Week ending 3 August 1945', 3 August 1945.

<sup>205</sup> Monod, 'Internationalism', p. 350.

<sup>206</sup> IFZ/OMGUS 10/48-1/5, Jean-Pierre Barricelli, 'First live programs originating from studios of radio station', 3 August 1945.

<sup>207</sup> *50 Jahre Freunde der Residenz München 1945-1995* (Munich: Freunde der Residenz, 1995), p. 40.

<sup>208</sup> Marita Krauss, *Nachkriegskultur in München. Münchner städtische Kulturpolitik 1945-1954* (Munich: R. Oldenbourg Verlag, 1985), pp. 13-28.

<sup>209</sup> IFZ/OMGUS 10/17-3/2, Holger Hagen, report of 29 September 1945.

<sup>210</sup> Alfons Ott, with Ernst Wolfgang Fahendrich (eds.), *Die Münchner Philharmoniker 1893-1968. Ein Kapitel Kulturgeschichte* (Munich: Peter Winkler Verlag, [1968]), p. 40.

1945	Event
15 September	Hartmann appointed as 'Dramatur und Leiter der Morgenveranstaltungen', contract running through to end of August 1946.
22 September	Heinz Pringsheim appointed music controller at Radio Munich. <sup>211</sup>
October	First ICD White, Grey, Black List produced. <sup>212</sup>
October	John Evarts comes from Frankfurt to join Bavarian Music section, working first as Kilenyi's assistant. <sup>213</sup>
October	Radio Munich broadcasts Hindemith <i>Mathis</i> Symphony (1934), Shostakovich Symphonies Nos. 8 (1943) and 9 (1945), William Schuman Symphony No. 3 (1941). Further regular broadcasts of new music thereafter. <sup>214</sup>
7 October	First concert of contemporary music series organised by Hartmann (later named <i>Musica Viva</i> ), Staatsorchester, dir. Wetzelsberger, Maud Cunita, soprano, perform Busoni, <i>Lustspiel-Ouvertüre</i> , op. 3 (1897), Mahler Symphony No. 4 (1901), Debussy, 'Iberia' (1906-8), from <i>Images</i> (see Appendix 5c).
28 October – 3 November	Knappertsbusch dismissed from Staatsoper by US authorities after information comes to light about his activities in Third Reich. <sup>215</sup>
November	Music and Theatre Office for city created, run first by a Dr. Michael Schattenhofer, later by Vitus Königdorfer. <sup>216</sup>
November	<i>Münchner Rundfunkorchester</i> begins activities, largely playing U-Musik. <sup>217</sup>
9/11/16 November	Staatsorchester, dir. Wetzelsberger, perform Hindemith, Suite from <i>Nobilissima Visione</i> (1938). <sup>218</sup>
15 November	Staatsoper opens with Beethoven, <i>Fidelio</i> , dir. Berthold Wetzelsberger. <sup>219</sup> Subsequent concerts of orchestra include works of Schoenberg, Krenek, Stravinsky and Poulenc. <sup>220</sup>

<sup>211</sup> Rüdiger Bolz, *Rundfunk und Literatur unter amerikanischer Kontrolle. Das Programmangebot von Radio München 1945-1949* (Wiesbaden: Otto Harrassowitz, 1991), p. 88.

<sup>212</sup> Full details of this and subsequent lists at Erwin J. Warkentin, 'The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947', at <http://www.erwinslist.com/index-en.html#The Database> (accessed 23 January 2018).

<sup>213</sup> IFZ/OMGUS 10/48-1/5, 'Weekly Report', 26 October 1945; Kilenyi, 'Weekly Report', 12 December 1945.

<sup>214</sup> Franzpeter Messner, 'Münchner tradition und Klassische Moderne – der musikalische Neuanfang', in *Trümmerzeit in München*, p. 183.

<sup>215</sup> IFZ/OMGUS 5-242-3/19, Will Roland, 'Weekly Report', 3 November 1945.

<sup>216</sup> Krauss, *Nachkriegskultur*, p. 58.

<sup>217</sup> Messner, 'Münchner tradition und Klassische Moderne', p. 183.

<sup>218</sup> Jürgen Schläder and Robert Braunmüller, *Tradition mit Zukunft: 100 Jahre Prinzregententheater München* (Milan: Ricordi, 1996), p. 348.

<sup>219</sup> Cornelia Hofmann and Katharina Meinel, 'Dokumentation der Premieren von 1653 bis 1992', in Hans Zehetmair and Jürgen Schläder (eds.), *Nationaltheater. Die Bayerische Staatsoper* (Munich: Bruckmann, 1992), pp. 307-8.

1945	Event
24 November	Pringsheim gives speech defending decision not to broadcast Wagner's music. <sup>221</sup>
29 November	Hans Rosbaud appointed GMD of the Philharmonic, sole responsibility to Scharnagl. <sup>222</sup>
December	Edith von Voigtländer, violin and Franz Dorfmueller, perform Hindemith, Violin Sonata in C (1939). <sup>223</sup>
2 December	Munich Philharmonic, dir. Rosbaud, special concert for Radio Munich, including Ravel, <i>Ma mère l'oye</i> (1908-11). <sup>224</sup>
22 December	Performance of Joseph Haas, <i>Christnacht</i> , dir. Theobald Schrems, Gastspiel Regensburger Domspatzen. <sup>225</sup>

1946	Event
	Radio Munich broadcasts series of Hindemith chamber music during this year. <sup>226</sup>
	Re-opening of <i>Staatliche Akademie der Tonkunst, Hochschule für Musik</i> , with Joseph Haas as director. <sup>227</sup>
2 January	Broadcasts of Walton, <i>Spitfire Fugue</i> and Viola Concerto. Subsequent Wednesday broadcasts this month include works of Ernest Bloch, Stravinsky, Elgar, Copland, Roy Harris, Walter Piston, Paul Creston. <sup>228</sup>
28/31 January	Munich Philharmonic, dir. Rosbaud, perform Debussy, <i>Fantaisie</i> for piano and orchestra (1889-90), Ravel, <i>Boléro</i> (1928). <sup>229</sup>
31 January	Friedrich von Hausegger, violin and Alexander Paulmüller, piano, perform recital including Hindemith, Violin Sonata in E (1935), at <i>Die Freunde des Residenz</i> . <sup>230</sup>
28 January –	Rosbaud and Hartmann found first post-war German section of the ISCM in the city, with full blessings of Evarts. <sup>231</sup>

<sup>220</sup> Monod, 'Internationalisation', p. 356.

<sup>221</sup> Bolz, *Rundfunk und Literatur*, pp. 88-9.

<sup>222</sup> Handakten Hans Ludwig Held (HAH), Handschriften-Abteilung der Stadtbibliothek München 359, Vertrag zwischen Generalmusikdirektor Hans Rosbaud und dem Oberbürgermeister der Landeshaupt München, Karl Scharnagl, 19 November 1945, cited in Krauss, *Nachkriegskultur*, p. 60.

<sup>223</sup> Theodor Holzinger, 'Violinsonate von Hindemith', *Süddeutsche Zeitung*, 23 December 1945.

<sup>224</sup> Dr. Heinz Pringsheim, 'Städtische Musikveranstaltungen', *Süddeutsche Zeitung*, 4 December 1945.

<sup>225</sup> Schläder and Braunmüller, *Tradition mit Zukunft*, p. 251.

<sup>226</sup> Messner, 'Münchner tradition und Klassische Moderne', p. 183.

<sup>227</sup> 'Hochschule für Musik und Theater München', in Christian Bode, Werner Becker and Claudius Habbich (eds.), *Kunst- und Musikhochschulen in Deutschland/Colleges of Art and Music in Germany* (Munich, London & New York: Prestel Verlag, 2001), pp. 150-51.

<sup>228</sup> Rudolf Bach, 'Musik im Rundfunk'; R.B., 'Musik im Rundfunk', *Süddeutsche Zeitung*, 4 and 29 January 1946.

<sup>229</sup> 'Theater/Lichtspiele Veranstaltungen', *Süddeutsche Zeitung*, 25 January 1946.

<sup>230</sup> 'Veranstaltungen', *Süddeutsche Zeitung*, 29 January 1946.



1946	Event
4 February	
28 February	ICD integrated with rest of OMGUS. <sup>232</sup>
March	Rosbaud sent to screening centre at Bad Orb. Bertil Wetzelsberger sent at same time. <sup>233</sup>
March	Georg Solti conducts a performance of <i>Fidelio</i> , with great success. <sup>234</sup>
March	Egk, facing inability to work, initiates a charge against himself, so as to be tried by German judiciary. Is ultimately cleared on 2 May 1947. <sup>235</sup>
3 March	Erich Keller, violin and Elisabeth Schwarz, piano, play recital including world premiere of Ernst Schiffmann. <sup>236</sup>
5 March	'Law for Liberation from National Socialism and Militarism' issued. <sup>237</sup>
10 March	Munich Philharmonic, dir. Rosbaud, perform city premiere of Leo Justinus Kauffmann, Suite. <sup>238</sup>
April	Felicie Hüni-Mihacek, soprano and Walter Reizler, piano, perform Hindemith, <i>Das Marienleben</i> for the <i>Freunde der Residenz</i> . <sup>239</sup>
April	Second White, Grey, Black List produced. Egk ranked Black.
April	Kilenyi steps down as Music Officer. <sup>240</sup>
15 April	Final report on Rosbaud sent to Intelligence, ranking him 'Grey-Acceptable'. Granted probationary licence by ICD. Same verdict on Wetzelsberger. <sup>241</sup>
28 April	Ruth Michaelis, mezzo, and Hans Altmann, piano, give world premiere of Günter Bialas, <i>Drei Lieder</i> (1946). <sup>242</sup>

<sup>231</sup> IfZ/OMGUS 10/48-1/5, John Everts, 'Weekly Report', 4 February 1946.

<sup>232</sup> *ICD History I*, pp. 14-17.

<sup>233</sup> Monod, *Settling Scores*, pp. 65-7.

<sup>234</sup> Monod, 'Internationalisation', pp. 356-7.

<sup>235</sup> Kater, *Composers of the Nazi Era*, pp. 23-30.

<sup>236</sup> 'Theater/Lichtspiele Veranstaltungen', *Süddeutsche Zeitung*, 22 February 1946.

<sup>237</sup> James K. Pollock, James H. Meisel, and Henry L. Bretton (eds.), *Germany under Occupation: Illustrative Materials and Documents*, revised edition (Ann Arbor, MI: George Wahr Publishing Co, 1949), pp. 152-69.

<sup>238</sup> 'Die Ur- und Erstaufführungen', in Gabriele E. Meyer (ed.), *100 Jahre Münchner Philharmoniker* (Munich: Alois Knürr Verlag, 1994), p. 479.

<sup>239</sup> Heinz Pringsheim, 'Hindemith: Marienleben', *Süddeutsche Zeitung*, 19 April 1946; *50 Jahre Freunde der Residenz München 1945-1995* (Munich: Freunde der Residenz, 1995), pp. 24-32, 40-47; 'Geschichte' at <http://www.freunde-der-residenz.de/information.html> (accessed 30 September 2017).

<sup>240</sup> Monod, 'Internationalism', p. 350.

<sup>241</sup> Monod, *Settling Scores*, pp. 65-7.

1946	Event
May	McClure issues circular, having seen French, Soviet, British artists performing in Germany, wanting to bring US musicians too. <sup>243</sup>
May	Freund Quartet play Ravel, String Quartet (1902-3). <sup>244</sup>
1 May	<i>Rundfunkchor München</i> (later <i>Chor des Bayerischen Rundfunks</i> ) formed by conductor Robert Siegler. <sup>245</sup>
12 May	Chamber group from Munich Philharmonic perform Joseph Haas, piano music, Lieder, <i>Romanze</i> op. 50, Suite op. 103a. <sup>246</sup>
24 May	Georg Harpf, cello and Galina Schäfer, piano, play Sonatas of Pfitzner and Rachmaninoff. <sup>247</sup>
June	Third White, Grey, Black List produced. Orff ranked Grey-Acceptable.
2 June	Munich Philharmonic perform city premiere of Jules Mouquet, <i>La flûte de Pan</i> (1906). <sup>248</sup>
18/19 June	Munich Philharmonic, dir. Rosbaud, perform city premiere of Shostakovich, Symphony No. 5 (1937). <sup>249</sup>
30 June	Munich Philharmonic perform city premiere of <i>Die vier Temperamente</i> for piano and strings (1940). <sup>250</sup>
June - July	Hauskonzert of Händel-Konservatorium, music of Wolfgang Jakobi: <i>Rigaudon</i> (1936), <i>Tokkata</i> (1944), <i>Jobsiade</i> , Schulooper (1932). <sup>251</sup>
5 July	Staatsoper, dir. Kurt Eichhorn, ballet after Debussy, <i>Prélude à l'après-midi d'un faune</i> (1891-4). <sup>252</sup>
7 July	Munich Philharmonic, dir. Alex Paulmüller, perform Richard Strauss, Suite from <i>Die Bürger als Edelmann</i> (1911-17). <sup>253</sup>
August	Fourth White, Grey, Black List produced.

<sup>242</sup> Gabriele E. Meyer, *Günter Bialas: Werkverzeichnis* (Kassel: Bärenreiter, 2003), p. 44.

<sup>243</sup> IFZ/OMGUS 5/270-2/2. Robert A. McClure, 'Use of U.S. Artists in Democratic Reorientation of Germany', 14 May 1946; TNA/PRO/FO 946/57 Bishop to Dukes, 5 June 1946, with McClure memo attached.

<sup>244</sup> Dr. Walter Panofsky, 'Das Freund-Quartett spielt Ravel', *Süddeutsche Zeitung*, 30 May 1946.

<sup>245</sup> Renate Ulm, 'Musik nicht nur für's Radio. Die Klangkörper des Bayerischen Rundfunks von 1924 bis 1999', in Ulm (ed.), *1949 – 1999. 50 Jahre Symphonieorchester des Bayerischen Rundfunks* (Kassel, Basel et al: Bärenreiter, 1999), p. 29.

<sup>246</sup> 'Veranstaltungen', *Süddeutsche Zeitung*, 7 May 1946.

<sup>247</sup> 'Veranstaltungen', *Süddeutsche Zeitung*, 21 May 1946.

<sup>248</sup> 'Die Ur- und Erstaufführungen', p. 479.

<sup>249</sup> 'Veranstaltungen'; Dr. Heinz Pringsheim, 'Symphonie von Schostakowitsch', *Süddeutsche Zeitung*, 18 and 25 June 1946.

<sup>250</sup> 'Die Ur- und Erstaufführungen', p. 479.

<sup>251</sup> Graf Kalckreuth, 'Wolfgang Jacobi', *Süddeutsche Zeitung*, 5 July 1946.

<sup>252</sup> Hofmann and Katharina Meinel, 'Dokumentation der Premieren von 1653 bis 1992', p. 308.

<sup>253</sup> 'Veranstaltungen', *Süddeutsche Zeitung*, 2 July 1946.

1946	Event
1 September	Solti appointed musical director of Staatsoper. <sup>254</sup>
22 September	Munich Philharmonic, dir. Hansgeorg Ratjen, perform city premiere of Copland, <i>An Outdoor Overture</i> (1938). <sup>255</sup>
27 September	Munich Philharmonic, dir. Rosbaud, perform world premieres of Heinrich Kaspar Schmid, Symphony in D minor, and Joseph Hass, <i>Ouvertüre zu einem frohen Spiel</i> , op. 94. <sup>256</sup>
29 September	Munich Philharmonic, dir. Rosbaud, Walter Lämmerhirt, viola, perform city premiere of Hindemith, <i>Trauermusik</i> for violin and string orchestra (1936). <sup>257</sup>
24 October	Gerda Bialas-Specht, alto, Kurt Redel, flute, Alexander Paulmüller, piano, perform world premiere of Bialas, <i>Drei Gesänge (Li Tai Pe)</i> (1946) and Flute Sonata (1946), at Freunde der Residenz. <sup>258</sup>
27 October	Munich Philharmonic, dir. Rosbaud, perform Hindemith, Symphony in E-flat. <sup>259</sup>
November	Fifth White, Grey, Black List produced.
November	<i>Studio für moderne Musik</i> founded by <i>Verband Münchener Tonkünstler</i> , with Hans Mersmann as director, working with Wolfgang Jacobi and Rosbaud. <sup>260</sup>
10 November	Munich Philharmonic, dir. Rosbaud perform city premiere of Heinrich Sutermeister, Piano Concerto No. 1 (1943). <sup>261</sup>
1 December	Solti made Generalmusikdirektor of the Staatsoper. <sup>262</sup>

<sup>254</sup> Hans –Joachim Nösselt, *Ein ältest Orchester 1530-1980. 450 Jahre Bayerisches Hof- und Staatsorchester*, with an introduction by Wolfgang Sawallsich (Munich: Bruckmann, 1980), p. 200.

<sup>255</sup> ‘Die Ur- und Erstaufführungen’, p. 479

<sup>256</sup> Ibid.

<sup>257</sup> Ibid.

<sup>258</sup> Meyer, *Bialas Werkverzeichnis*, pp. 45, 75; *50 Jahre Freunde der Residenz*, p. 42.

<sup>259</sup> Dr. Heinz Pringsheim, ‘Pläne und Ziele der Philharmoniker’; ‘Münchener Veranstaltungen’, *Süddeutsche Zeitung*, 6 September and 27 October 1946.

<sup>260</sup> ‘Ein Studio für moderne Musik errichtet’, *Neue Zeitung*, 18 November 1946.

<sup>261</sup> ‘Die Ur- und Erstaufführungen’, p. 479.

<sup>262</sup> Nösselt, *Ein ältest Orchester*, p. 200.

## Nuremberg

1945	Event
20 April	Surrender of Nuremberg to US troops. <sup>263</sup>
Early in occupation	Harry Bogner appointed US Theatre and Music officer for PWD/ICD in Bavaria, but soon replaced by Arthur Vogel. <sup>264</sup>
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and ‘Information Control Regulation No. 1’, dealing with licensing, issued. <sup>265</sup>
May-June	Former GMD Alfons Dressel (NSDAP member and SA <i>Sturmführer</i> , appointed as GMD by Hitler himself) allowed to continue, under management of opera Intendant Willi Hanke, also Nazi appointee. <sup>266</sup>
June	American pianist Edward Kilenyi takes over as Chief of Music Branch for Bavaria. <sup>267</sup>
Early June	First concert in city by a madrigal choir. <sup>268</sup>
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>269</sup>

<sup>263</sup> Clemens Wachter, *Kultur in Nürnberg 1945-1950. Kulturpolitik, kulturelles Leben und Bild der Stadt zwischen dem Ende der NS-Diktatur und der Prosperität der fünfziger Jahre* (Nuremberg: Stadtarchiv Nürnberg, 1999), p. 26.

<sup>264</sup> David Monod, ‘Internationalism, Regionalism, and National Culture: Music Control in Bavaria, 1945-1948’, *Central European History* 33 (2000), p. 348.

<sup>265</sup> ‘Law No. 191. Amended (1)’ in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and ‘Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music’, in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

<sup>266</sup> IFZ/OMGUS 5/242-3/18; Edward H. Littman, ‘Report on Music and Theater situation in Nürnberg’, 2 July 1945, Willi Roland, ‘Periodical Report: Films, Theater and Music Section’, 6 July 1945; Edward Kilenyi and Arthur C. Vogel, ‘Daily Report from Nürnberg’, 11 July 1945 (mostly illegible); Roland to Davidson Taylor, 13 July 1945; Monod, *Settling Scores*, p. 51; Wachter, *Kultur in Nürnberg*, pp. 52-3, 128.

<sup>267</sup> Monod, ‘Internationalism’, p. 350.

<sup>268</sup> Wachter, *Kultur in Nürnberg*, p. 119.

<sup>269</sup> ‘Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany’, 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; ‘Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany’, 5 June 1945, *ibid.* pp. 36-7.

1945	Event
10 June	Städtisches Orchester, dir. Dressel, begins giving two concerts per week for troops. <sup>270</sup>
1-4 June	Lieutenant Edward H. Littman visits the city, impressed by music-making, but believes Dressel must be investigated. <sup>271</sup>
6-12 June	Kilenyi and Vogel visit Nuremberg, and are appalled, ordering by Hanke and Dressel to be replaced, and directing for opera company to be reorganised. <sup>272</sup>
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>273</sup>
24 June	Various dismissals from orchestra. <sup>274</sup>
1-4 July	Lieutenant Edward H. Littman visits the city, impressed by music-making, but believes Dressel must be investigated. <sup>275</sup>
5 July	Formal division of Germany into four zones comes into effect.
6 July	DISCC 6870 instruction says there should be a resumption 'of Nürnberg's many cultural musical organizations'. <sup>276</sup>
7 July	Eisenhower issues directive with mandatory categories for removal from office. <sup>277</sup>
13 July	US Information Control Division (ICD) formally designated. <sup>278</sup>
14 July	Former members of <i>Lehrergesangverein</i> begin to rehearse again. <sup>279</sup>
29 July	Städtisches Orchester and with choir formed on 14 July, dir. Karl Demmer (former NSDAP member and conductor of orchestra of <i>Deutsche Arbeitsfront</i> ), Haydn, <i>Die Schöpfung</i> . <sup>280</sup>
August	Vogel replaced as Theatre and Music officer. <sup>281</sup>

<sup>270</sup> Ibid. p. 128; Monod, *Settling Scores*, p. 51.

<sup>271</sup> IfZ/OMGUS 5/242-3/18, 2<sup>nd</sup> Lt Edward H. Littman, 'Report on Information Control Survey in Erlangen', 2 July 1945, and 'Report on Music and Theater situation in Nürnberg', 2 July 1945. Ira Richards, 'Report on Mission No. 6 (1 to 4, 6 to 12 June 1945)' lists FTM trips to Nuremberg on 1-4 and 6-12 June, so I deduce that Littman visited first, then Kilenyi and Vogel after them.

<sup>272</sup> Monod, *Settling Scores*, p. 51; IfZ/OMGUS 5/242-3/18, Edward Kilenyi and Arthur C. Vogel, 'Daily Report from Nürnberg', 11 July 1945 (mostly illegible).

<sup>273</sup> *ICD History I*, pp. 5, 103.

<sup>274</sup> Wachter, *Kultur in Nürnberg*, p. 129.

<sup>275</sup> IfZ/OMGUS 5/242-3/18, 2<sup>nd</sup> Lt Edward H. Littman, 'Report on Information Control Survey in Erlangen', 2 July 1945, and 'Report on Music and Theater situation in Nürnberg', 2 July 1945.

<sup>276</sup> OMGUS 13/8-3/16, Hg Det. F1B3 Monthly Summary, 6 July 1945, cited in Wachter, *Kultur in Nürnberg*, p. 119.

<sup>277</sup> David Monod, *Settling Scores: German Music, Denazification, and the Americans, 1945-1953* (Chapel Hill and London: University of North Carolina Press, 2005), pp. 61-2; 7 July directive reproduced in OMGUS, *Denazification, cumulative review: Report of the Military Governor (1 April 1947 – 30 April 1948) No. 34*, pp. 23-36.

<sup>278</sup> Edwin J. Warkentin, *The History of U.S. Information Control in Post-War Germany* (Cambridge: Cambridge Scholars Publishing, 2016), p. 15.

<sup>279</sup> Wachter, *Kultur in Nürnberg*, p. 139.

<sup>280</sup> Ibid. pp. 130-31, 151; Prieberg, *Handbuch Deutscher Musiker*, p. 1026.

1945	Event
August-September	Demmer forbidden to work by US officials, replaced by Rolf Agop, former Kapellmeister for the city. <sup>282</sup>
By September	Holger Hagen working with Bavarian ICD, at least by 14 September. <sup>283</sup>
By 14 September <sup>284</sup>	DISCC 6870 has set up a detachment in Nuremberg. <sup>285</sup>
23 September	Städtisches Orchester, dir. Agop, begins concert season proper, with concert of Bach, Beethoven, and Bruckner. <sup>286</sup>
October	First ICD White, Grey, Black List produced. <sup>287</sup>
October	John Evarts comes from Frankfurt to join Bavarian Music section, working first as Kilenyi's assistant. <sup>288</sup>
October	Themed concert series begins at Vortragssaal, Germanischen Nationalmuseum. <sup>289</sup>
1 October	Stadttheater officially re-opens. First opera production will be Mozart, <i>Die Zauberflöte</i> . <sup>290</sup>
24 November	First concert by Städtisches Orchester outside of city, in Erlangen, dir. Oscar M. Riedl. <sup>291</sup>
29 November	<i>Philharmonisches Orchester der Stadt Nürnberg</i> association created of musicians no longer employed by the city. <sup>292</sup>
9 December	Städtisches Orchester, dir. Bertil Wetzelsberger, perform Hindemith, Suite from <i>Nobilissima Visione</i> (1938).

<sup>281</sup> Monod, 'Internationalism', p. 350.

<sup>282</sup> Wachter, *Kultur in Nürnberg*, pp. 131-2, 134, 148-9.

<sup>283</sup> IFZ/OMGUS 10/17-3/2, Holger Hagen, report of 29 September 1945.

<sup>284</sup> 'Veranstaltungen', *Nürnberger Nachrichten*, 8 December 1945.

<sup>285</sup> IFZ/OMGUS 5/242-3/18, Lt. Col. R.W. Hartman, '6870 DISCC Report for Week Ending 14 September', 14 September 1945.

<sup>286</sup> Wachter, *Kultur in Nürnberg*, pp. 128-9, 150-51.

<sup>287</sup> Full details of this and subsequent lists at Erwin J. Warkentin, 'The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947', at <http://www.erwinslist.com/index-en.html#The Database> (accessed 23 January 2018).

<sup>288</sup> IFZ/OMGUS 10/48-1/5, 'Weekly Report', 26 October 1945; Kilenyi, 'Weekly Report', 12 December 1945.

<sup>289</sup> Wachter, *Kultur in Nürnberg*, p. 120.

<sup>290</sup> Jens Voskamp, 'Kleine Operngeschichte Nürnbergs', in Staatstheater Nürnberg (ed.), *1905 - 2005 Opernhaus - Staatsoper. Von Neuen Stadttheater am Ring zum Staatstheater* (Nuremberg: Müller Verlag, 2005), p. 49.

<sup>291</sup> Wachter, *Kultur in Nürnberg*, p. 128.

<sup>292</sup> Ibid.

1946	Event
15 January	Anita Portner, violin and Karl Höller, piano, perform Hindemith, Violin Sonata in E (1935), Höller, Violin Sonata in G minor, op. 33 (1943), Hindemith, Violin Sonata in C (1939), world premiere of Höller, Violin Sonata in G, op. 35 (1944). <sup>293</sup>
30 January	Hertha Kübler, piano, recital including works of Debussy and Prokofiev. <sup>294</sup>
3 February	Städtisches Orchester, dir. John Pitter, perform music of Samuel Barber, <i>Adagio</i> for strings (1936), and Sibelius, Symphony No. 2 (1901-2). <sup>295</sup>
24 February	Städtisches Orchester, dir. Agop, Willi Oertel, piano, perform Dukas, <i>L'apprenti sorcier</i> (1897), Gershwin, <i>Rhapsody in Blue</i> (1924), Stravinsky, <i>L'oiseau de feu</i> (1910). <sup>296</sup>
28 February	ICD integrated with rest of OMGUS. <sup>297</sup>
1 March	Eva-Marie Funk-Schneider, soprano and Rolf Agop, piano, perform songs including works of Debussy and Rudi Stephan. <sup>298</sup>
5 March	'Law for Liberation from National Socialism and Militarism' issued. <sup>299</sup>
31 March	Karl Ludolf Wieshoff, piano, joined by Hanne Schödel, soprano, in some works, programme including music of Debussy, Ravel, Rachmaninoff, Skryabin. <sup>300</sup>
April	Second White, Grey, Black List produced. Egk ranked Black.
April	Kilenyi steps down as Music Officer. <sup>301</sup>
7 April	Traudl Günther, violin and Walther Körner, piano, recital including Karl Höller, Violin Sonata in B minor, op. 30 (1942). <sup>302</sup>
May	McClure issues circular, having seen French, Soviet, British artists performing in Germany, wanting to bring US musicians too. <sup>303</sup>

<sup>293</sup> 'Veranstaltungen', *Nürnberger Nachrichten*, 12 January 1946.

<sup>294</sup> 'Veranstaltungen'; Dr. Karl Foessel, 'Zwei Klavierabende', *Nürnberger Nachrichten*, 30 January and 9 February 1946.

<sup>295</sup> Arthur Schopf, 'Als Gast: Major John Bitter', *Nürnberger Nachrichten*, 9 February 1946; Wachter, *Kultur in Nürnberg*, p. 154 n. 99.

<sup>296</sup> 'Veranstaltungen'; Dr. EMFS, 'Sinfonische Programmik', *Nürnberger Nachrichten*, 20 February and 2 March 1946.

<sup>297</sup> *ICD History I*, pp. 14-17.

<sup>298</sup> 'Veranstaltungen'; Dr. Karl Foessel, 'Zweimal: Das Lied', *Nürnberger Nachrichten*, 27 February and 9 March 1946.

<sup>299</sup> James K. Pollock, James H. Meisel, and Henry L. Bretton (eds.), *Germany under Occupation: Illustrative Materials and Documents*, revised edition (Ann Arbor, MI: George Wahr Publishing Co, 1949), pp. 152-69.

<sup>300</sup> 'Veranstaltungen', *Nürnberger Nachrichten*, 27 March 1946.

<sup>301</sup> Monod, 'Internationalism', p. 350.

<sup>302</sup> 'Veranstaltungen', F.-Schn., 'Und nochmals: Variationen. Zwei Violinabende im Germanischen Museum', *Nürnberger Nachrichten*, 3 and 13 April 1946.

1946	Event
5 May	Städtisches Orchester, dir. Agop, perform Pfitzner, <i>Christelflein-Ouvertüre</i> (1906, rev. 1917) and Max Reger, Variations and Fugue on a Theme of Mozart, op. 132 (1914). <sup>304</sup>
26 May	Städtisches Orchester, dir. Joseph Strohl, perform city premiere of Jean-Pierre Baricelli, Piano Concerto. <sup>305</sup>
June	Third White, Grey, Black List produced.
1 June	New <i>Fränkisches Landesorchester</i> , second Nuremberg orchestra, formally constituted, to give concerts elsewhere in Franconia. <sup>306</sup>
6 June	Lotte Böck, violin and Wolfgang Ruoff, piano, perform Reger, Prelude in A minor from op. 103a (1908) and Eugène Goossens, Violin Sonata No. 1, op. 21 (1918). <sup>307</sup>
15 June	Caroline Gögelein and Emmy Merkel, piano four-hands, recital including works of Reger and Höller.
16 June	Städtisches Orchester, dir. Joseph Strohl, Hans Westermeier, piano, perform city premiere of Barricelli, Piano Concerto. <sup>308</sup>
22 June	Maria Scarbath, soprano and Rolf Agop, piano, recital of works of Pfitzner, Strauss, Reger, Wolf-Ferrari and Agop. <sup>309</sup>
7 July	Städtisches Orchester, dir. Agop, Konrad Mannert, piano, perform city premiere of Heinrich Kaminski, <i>Orchesterkonzert mit Klavier</i> (1936). <sup>310</sup>
August	Fourth White, Grey, Black List produced.
Autumn	<i>Collegium Musicum</i> ensemble re-founded by Willy Spilling, to give eight chamber concerts, foregrounding new American music, also Debussy and others. <sup>311</sup>
21 October	Stadttheater re-opens, with production of Hugo von Hofmannsthal, <i>Jedermann</i> . <sup>312</sup>

<sup>303</sup> IFZ/OMGUS 5/270-2/2. Robert A. McClure, 'Use of U.S. Artists in Democratic Reorientation of Germany', 14 May 1946; TNA/PRO/FO 946/57 Bishop to Dukes, 5 June 1946, with McClure memo attached.

<sup>304</sup> 'Veranstaltungen', *Nürnberger Nachrichten*, 30 April 1946.

<sup>305</sup> 'Veranstaltungen', *Nürnberger Nachrichten*, 22 May 1946.

<sup>306</sup> Wachter, *Kultur in Nürnberg*, p. 130; el., 'Das fränkische Landesorchester', *Nürnberger Nachrichten*, 29 May 1946.

<sup>307</sup> 'Veranstaltungen', *Nürnberger Nachrichten*, 15 June 1946.

<sup>308</sup> 'Veranstaltungen'; Eva-Marie Funk-Schneider, 'Konzert-Rückschau', *Nürnberger Nachrichten*, 22 May, 12 June and 13 July 1946. The concert appears to have been postponed from 26 May, though it could have been performed twice.

<sup>309</sup> 'Veranstaltungen', *Nürnberger Nachrichten*, 19 June 1946.

<sup>310</sup> 'Veranstaltungen', *Nürnberger Nachrichten*, 3 July 1946.

<sup>311</sup> Wachter, *Kultur in Nürnberg*, pp. 155-6.

<sup>312</sup> *1905 - 2005 Opernhaus - Staatsoper*, p. 110.



1946	Event
November	Fifth White, Grey, Black List produced.
November	Eva-Marie Funk-Schneider, soprano and Konrad Mannert, piano, recital of contemporary song, including works of Joseph Haas, Ottmar Schoeck, Corbian Rother, Wolf-Ferrari. <sup>313</sup>
10 November	Städtisches Orchester, dir. Agop, perform Pfitzner, <i>Von Deutscher Seele</i> (1921). <sup>314</sup>
19 November	Hertha Kübler piano, performs works of Debussy, Stravinsky and Reger. <sup>315</sup>
Early December	Franzisak Bischoff, soprano and Caroline Goegelein, piano, recital including works of Debussy, Gretchaninov, Rachmaninoff, Hindemith, Karl Marx. <sup>316</sup>
12 December	Artur Kröber, viola and Ernst Gröschel, piano, recital including works of Reger and Genzmer. <sup>317</sup>
15 December	Städtisches Orchester, dir. Agop, perform Hindemith, <i>Mathis</i> Symphony.

<sup>313</sup> Karl Foesel, 'Das zeitgenössische Lied', *Nürnberger Nachrichten*, 30 November 1946.

<sup>314</sup> 'Veranstaltungen', *Nürnberger Nachrichten*, 9 November 1946.

<sup>315</sup> 'Veranstaltungen', *Nürnberger Nachrichten*, 16 November 1946.

<sup>316</sup> 'Veranstaltungen'; Karl Foesel, 'Paul Hindemith', *Nürnberger Nachrichten*, 30 November and 7 December 1946.

<sup>317</sup> 'Veranstaltungen'; Karl Foesel, 'Hindemiths Sinfonie "Mathis, der Maler"', *Nürnberger Nachrichten*, 11 and 31 December 1946.

## Appendix 4c US Zone - Hesse

### Frankfurt

The listings of broadcasts from Radio Frankfurt are by no means comprehensive, but are intended to give some idea of the amount of modern music being broadcast during this period.

1945	Event
28 March	Fall of Frankfurt to US troops. Only 15% of buildings completely intact. <sup>318</sup>
29 March	Lieutenant Colonel Howard D. Criswell appointed military governor of city. <sup>319</sup>
30 March	Wilhelm Hollbach appointed major. Hollbach immediately appoints a range of personal staff, including SPD-leaning journalist Eberhard Beckmann. <sup>320</sup>
Late April – early May	District Information Services Control Command (DISCC) 6871, controlled by Lt. Col. John Stanley, moves into Wiesbaden. <sup>321</sup>
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and ‘Information Control Regulation No. 1’, dealing with licensing, issued. <sup>322</sup>
1 June	First post-war broadcasts from Radio Frankfurt, from mobile transmitter then from makeshift centre in Bad Nauheim. <sup>323</sup>

<sup>318</sup> Waldemar Kramer (ed.), *Frankfurt Chronik* (Frankfurt: Waldemar Kramer, 1964), pp. 424-6; Rebecca L. Boehling, *A Question of Priorities: Democratic Reforms and Economic Recovery in Postwar Germany: Frankfurt, Munich, and Stuttgart under U.S. Occupation 1945-1949* (New York and London: Berghahn, 1996), p. 81.

<sup>319</sup> Boehling, *A Question of Priorities*, pp. 82-7.

<sup>320</sup> IfSg Frankfurt S2/656. Beckmann, Eberhard. Personalakten. Zugang: 22/63. Signatur 39.822. Kulturrat Eberhart Beckmann. Fragebogen.

<sup>321</sup> Earl Ziemke, *The U.S. Army in the Occupation of Germany 1944-1946* (Washington, DC: US Government Printing Office, 1975), p. 367; Wilfried Schöntag, ‘Office of Military Government for Wuerttemberg-Baden’, in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 533; *MG Weekly Information Bulletin* No. 2 (4 August 1945), p. 8.

<sup>322</sup> ‘Law No. 191. Amended (1)’ in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and ‘Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music’, in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

1945	Event
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>324</sup>
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>325</sup>
July	Karl Holl, former music critic of <i>Frankfurter Zeitung</i> , appointed by US authorities to restart city theatre. <sup>326</sup>
4 July	Hollbach dismissed because discovered to have been close to NSDAP figures, and replaced by anti-communist Kurt Blaum. <sup>327</sup>
5 July	Formal division of Germany into four zones comes into effect.
7 July	Eisenhower issues directive with mandatory categories for removal from office. <sup>328</sup>
13 July	US Information Control Division (ICD) formally designated. <sup>329</sup>
29 July	After licence 5003 given to Hans Etzkorn to manage concerts, first post-war concert, a memorial event for Frankfurters who died in concentration camps, with Opern- und Museumsorchester, dir. Ljubomir Romansky, held in auditorium of Frankfurt radio station. Followed by small flute, Lieder and chamber concerts of traditional repertoire. <sup>330</sup>

<sup>323</sup> 'Von Radio Frankfurt zum Hessischen Rundfunk. Der Neubeginn nach dem Krieg (1945 bis 1949)', in Michael Crone and Hans Sarkowicz (eds.), *hr – Hier kommt Hessen. 60 Jahre Radio und Fernsehen* (Frankfurt: Societäts-Verlag, 2008), p. 56.

<sup>324</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>325</sup> *ICD History I*, pp. 5, 103.

<sup>326</sup> IFZ/OMGUS 5/242-3/20, 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week Ending 23 June 1945'; 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week Ending 30 June 1945'; 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week Ending 7 July 1945'; Captain Robert R. La Branche, 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week Ending 11 August 1945'; 'Weekly Report of the Theatre & Music Section, Week ending 29 September 1945', 1 October 1945; Eva Zander, 'Applaus für die Notbühne. Der Wiederaufbau des Frankfurter Opernbetriebs in den Not- und Trümmerjahren 1945 bis 1951', in Evelyn Brockhoff (ed.), *Musik in Frankfurt am Main* (Frankfurt: Verlag Waldemar Kramer, 2008), pp. 185-6. Zander claims Holl was appointed in June, but the OMGUS reports indicate that he was still being considered in early July. Holl was never the license-holder nor Intendant for the theatre; this latter position went to actor Toni Impekoven, with license number 5006.

<sup>327</sup> Boehling, *A Question of Priorities*, pp. 125-9; Wolf-Arno Kropat, *Hessen in der Stunde Null 1945/1947. Politik, Wirtschaft und Bildungswesen in Dokumenten* (Wiesbaden: Selbstverlag der Historischen Kommission für Nassau, 1979), p. 41; Biddiscombe, *The Denazification of Germany*, pp. 52-3.

<sup>328</sup> David Monod, *Settling Scores: German Music, Denazification, and the Americans, 1945-1953* (Chapel Hill and London: University of North Carolina Press, 2005), pp. 61-2; 7 July directive reproduced in OMGUS, *Denazification, cumulative review: Report of the Military Governor (1 April 1947 – 30 April 1948) No. 34*, pp. 23-36.

<sup>329</sup> Edwin J. Warkentin, *The History of U.S. Information Control in Post-War Germany* (Cambridge: Cambridge Scholars Publishing, 2016), p. 15.

1945	Event
August	Robert H. Lochner appointed as Chief Editor for news at Radio Frankfurt, appoints Golo Mann, Herbert C. Gross and other US personnel to work with him. These three become principal control officers for the station. <sup>331</sup>
Early August at latest	Radio Frankfurt begins broadcasting a daily programme entitled ‘Musik der neuen Welt’, with a classical focus. <sup>332</sup>
10 August	Major James F. Bruschi, Religion and Education Officer for Hesse, indicates a music course for teaching in schools, removing Nazi songs and others appropriated by previous regime. Temporary ban on performing Wagner’s music. Folk and other music from other countries, and that by composers banned for racial reasons, is to be encouraged. <sup>333</sup>
12 August	Members of Opera and Museum Orchestras, Singakademie and Cäcilienverein, dir. Romansky, perform Haydn, <i>Die Schöpfung</i> , in St. Josefs-Kirche. <sup>334</sup>
30 August	Radio Frankfurt broadcasts Ravel, <i>Boléro</i> (1928), Copland, <i>El Salon Mexico</i> (1936), Bartók, Rhapsody for violin and orchestra (1929), Barber, <i>Essay for Orchestra</i> (1937), Stravinsky, <i>Petrushka</i> suite (1911). <sup>335</sup>
Late August – early September	Erwin Amend, violin, pianist unknown, perform Hindemith, Violin Sonata in E-flat, op. 11 no. 1 (1918). <sup>336</sup>
Late August – early	Radio Frankfurt, ‘Musik der neuen Welt’, broadcasts Gershwin, <i>Rhapsody in Blue</i> (1924). <sup>337</sup>

<sup>330</sup> IfZ/OMGUS 5/242-3/20, La Branche, ‘Weekly Situation Report for the Film, Theater, & Music Control Section, Week Ending 25 August 1945’; ‘Weekly Report of the Theatre & Music Section, Week ending 29 September 1945’, 1 October 1945; ‘6871<sup>st</sup> DISCC weekly News Letter No. 5 for Military Government, Western Military District’, 10 October 1945; ‘Stadtchronik’ at <http://www.stadtgeschichte-ffm.de/de/info-und-service/frankfurter-geschichte/stadtchronik/1945> (accessed 8 September 2017).

<sup>331</sup> ‘Interview with Robert Lochner’, at <https://nsarchive2.gwu.edu/coldwar/interviews/episode-4/lochner2.html> (accessed 15 December 2017); Urs Bitterli, *Golo Mann. Instanz und Aussenseiter. Eine Biographie* (Zürich: Verlag Neue Zürcher Zeitung, 2004), pp. 88-92; Klaus W. Jonas and Holger R. Stunz, *Golo Mann: Leben und Werk: Chronik und Bibliographie (1929-2004)* (Wiesbaden: Harrassowitz, 2004), pp. 43-4; ‘Radio Frankfurt verlässt Bad Nauheim’, at <http://web.ard.de/ard-chronik/index/7304?year=1946> (accessed 15 December 2017).

<sup>332</sup> From listings in the *Frankfurter Rundschau*.

<sup>333</sup> ‘Unerwünschte Musik’, *Frankfurter Rundschau*, 11 August 1945.

<sup>334</sup> ‘Konzerte, Theater’; ‘Das erste Konzert’; M.B. ‘Konzerte in Frankfurt’, *Frankfurter Rundschau* 1, 11, and 18 August 1945.

<sup>335</sup> Albert Richard Mohr, *Musikleben in Frankfurt am Main. Ein Beitrag zur Musikgeschichte vom 11. bis zum 20. Jahrhundert* (Frankfurt: Verlag Waldemar Kramer, 1976), p. 364.

<sup>336</sup> E.K., ‘Aus dem Konzertleben’, *Frankfurter Rundschau*, 5 September 1945.

<sup>337</sup> E.K., ‘Musik der Neuen Welt’, *Frankfurter Rundschau*, 8 September 1945.

1945	Event
September	
By September	Heinz Schröter begins playing for Radio Frankfurt. Appointed head of chamber music section some time before end of 1945. <sup>338</sup>
1 September	Theatre and Music section of DISCC 6871 comes into being, with Frank Rosenthal as first director. William Dubensky becomes Theater and Music Chief. Others working in Theatre and Music include A. Konrad Kvan, Robert R. La Branche, A. Saron, Kurt Singer, John Scott. <sup>339</sup>
1 September	Radio Frankfurt broadcasts Respighi, <i>Feste Romane</i> (1928). <sup>340</sup>
2 September	Radio Frankfurt broadcasts Kurt Weill, <i>One Touch of Venus</i> (1943). <sup>341</sup>
4 September	Radio Frankfurt broadcasts recital by Heinz Schröter, piano, music of de Falla, Albeniz and Turina. <sup>342</sup>
10 September	Beckmann appointed to city culture department, working on theatre and music, subordinate to Blaum.
16 September	Former <i>Rundfunk-Sinfonie-Orchester-Frankfurt</i> give first post-war concert in Bad Nauheim, dir. Hans Blümer, with Schröter, piano. <sup>343</sup>
19 September	Eisenhower issues Military Government Proclamation No. 2, delineating three Länder in US occupation zone: Groß-Hessen, Württemberg-Baden, Bavaria. Hesse combines former Grand Duchy of Hesse with most of Prussian province Hesse-Nassau (though some becomes part of Rhineland-Palatinate in French zone). <sup>344</sup>

<sup>338</sup> E-mail to author from Schöter's daughter, Barbara Schmidt-Blankenhagen, 11 August 2011; *Ein Orchester für das Radio. Das Radio-Sinfonie-Orchester Frankfurt* (Frankfurt: Verlag Waldemar Kramer, 1998), p. 46.

<sup>339</sup> IfZ/OMGUS 3/408-2/26, 'History of OMGWB, Part IV Film, Theater and Music as to 30 June 1946'; IfZ/OMGUS 5/242-3/20, A. Konrad Kvan, 'Weekly Situation Report of Theater & Music Section. Week ending 22 September 1945'; 'Weekly Report of the Theater & Music Section, Week ending 6 October 1945'; Dieter Emig and Alfred G. Frei, 'Office of Military Government for Hesse', in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 381; Ulrich M. Bausch, *Die Kulturpolitik der US-amerikanischen Information Control Division in Württemberg-Baden von 1945 bis 1949: zwischen militärischem Funktionalismus und schwäbischen Obrigkeitsdenken* (Stuttgart: Klett-Cotta, 1992), pp. 118-9; Thomas Steiert, 'Zur Musik- und Theaterpolitik in Stuttgart während der Besatzungszeit', in Gabriele Clemens (ed.), *Kulturpolitik im besetzten Deutschland 1945-1949* (Stuttgart: Franz Steiner, 1994), p. 57.

<sup>340</sup> Listing for Radio Frankfurt in *Frankfurter Rundschau*, 1 September 1945.

<sup>341</sup> Ibid.

<sup>342</sup> Ibid.

<sup>343</sup> 'Diskussion im Konzertsaal', *Hessische Nachrichten*, 17 October 1945; 'Musikbrief der letzten Woche'; 'Oberhessisches Symphonie-Orchester', *Frankfurter Rundschau*, 22 and 26 September 1945.

<sup>344</sup> Kropat, *Hessen in der Stunde Null*, pp. 19-25; Walter L. Dorn, 'Zur Entstehungsgeschichte des Landes Hessen', *Vierteljahrshefte für Zeitgeschichte* 6/2 (April 1958), pp. 191-6.

1945	Event
20 September	Radio Frankfurt broadcasts Heinz Schröter playing Debussy, and programme of Vaughan Williams, <i>The Wasps</i> (1909) and John Ireland, Piano Concerto (1930). <sup>345</sup>
22 September	Radio Frankfurt broadcasts Constant Lambert, <i>The Rio Grande</i> (1927), Delius, <i>Appalachia</i> (1896), and Robert McBride, <i>Mexican Rhapsody</i> (1935). <sup>346</sup>
23 September	Radio Frankfurt broadcasts concert of <i>Oberhessisches Symphonieorchester</i> , dir. Hans Blümer, including Debussy, <i>Danse sacrée et danse profane</i> (1904) and Ravel, <i>Introduction and Allegro</i> (1905), as well as programme on ‘Musik des amerikanischen Theaters’. <sup>347</sup>
24 September	Radio Frankfurt broadcasts Busoni, <i>Turandot-Suite</i> (1904-5). <sup>348</sup>
29 September	Opera productions begin at the Saal der Getreidebörse, with Puccini, <i>Tosca</i> . <sup>349</sup>
September - October	Radio Frankfurt broadcasts Samuel Barber, Symphony No. 2 (1944), and music of Elgar and Vaughan Williams. <sup>350</sup>
October	First ICD White, Grey, Black List produced. <sup>351</sup>
October	First event from <i>Museumsgesellschaft</i> , dir. Romansky, performing Verdi, <i>Requiem</i> . <sup>352</sup>
First week of October	Etzkorn’s licence suspended; suspension made indefinite following week. <sup>353</sup>
2 October	Radio Frankfurt broadcasts Ravel, <i>Pavane pour un enfant défunte</i> (1899), Debussy, <i>Ibéria</i> (1905-8). <sup>354</sup>

<sup>345</sup> Listing for Radio Frankfurt in *Frankfurter Rundschau*, 15 September 1945.

<sup>346</sup> Listing for Radio Frankfurt in *Frankfurter Rundschau*, 22 September 1945.

<sup>347</sup> Ibid.

<sup>348</sup> Ibid.

<sup>349</sup> Albert Richard Mohr, *Das Frankfurter Opernhaus 1880-1980. Ein Beitrag zur Frankfurter Theatergeschichte* (Frankfurt am Main: Verlag Waldemar Kramer, 1980), p. 300.

<sup>350</sup> E.K., ‘Neues am Lautsprecher’, *Frankfurter Rundschau*, 6 November 1945.

<sup>351</sup> Full details of this and subsequent lists at Erwin J. Warkentin, ‘The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947’, at <http://www.erwinlist.com/index-en.html#The Database> (accessed 23 January 2018).

<sup>352</sup> Mohr, *Musikleben in Frankfurt am Main*, pp. 364-6.

<sup>353</sup> IFZ/OMGUS 5/242-3/20, ‘Weekly Report of the Theater & Music Section, Week ending 6 October 1945’; ‘6871<sup>st</sup> DISCC Weekly News Letter No. 5 for Military Government, Western Military District, 10 October 1945’.

<sup>354</sup> Listing for Radio Frankfurt in *Frankfurter Rundschau*, 29 September 1945.

1945	Event
6 October	In neighbouring Bad Homburg, Emma Lübbecke-Job plays all three Hindemith Piano Sonatas (1936). <sup>355</sup>
c. 13 October	Bruno Vondenhoff appointed permanent Intendant for opera house. This position also involves direction of the Museumsgesellschaft concerts and the Cäcilienverein. <sup>356</sup>
Mid-October	Radio Frankfurt broadcasts Shostakovich, Symphony No. 1 (1924-5), Copland, <i>Quiet City</i> (1940), Gershwin, Piano Concerto in F (1925). <sup>357</sup>
October – December 1945	Holger Hagen appointed first director of music section for Radio Frankfurt. <sup>358</sup>
28 October	Radio Frankfurt broadcast works of Debussy, Ravel, d’Indy. <sup>359</sup>
Early November	Radio Frankfurt broadcast Prokofiev, Piano Concerto No. 3 (1913-21), Arthur Bliss, Piano Concerto (1938), Bernhard Hammond, <i>Suite for the Theater</i> . <sup>360</sup>
1 November	Radio Frankfurt broadcast works of Adriano Guarneri, Stravinsky and Sibelius. <sup>361</sup>
11 November	Museumsgesellschaft mounts performance of Schubert, <i>Winterreise</i> .
16 November	Radio Frankfurt broadcast chamber works of Hindemith to celebrate his 50 <sup>th</sup> birthday. <sup>362</sup>
18 November	Vondenhoff conducts first concert in new position, programme of Gluck, Reger and Brahms. <sup>363</sup>
21 November	Emma Lübbecke-Job, piano, performs Hindemith, <i>Ludus tonalis</i> (1942), preceded by a lecture on Hindemith by Holl. <sup>364</sup>
23 November	Bläser-Kammermusik-Vereinigung des Opernhauses, Luise Richards, alto, Krauss Quartet, perform Hindemith, <i>Kleine</i>

<sup>355</sup> Kurt Schäfer, ‘Die Hindemiths und die Lübbeckes’, *Archiv für Frankfurts Geschichte und Kunst* 62 (1993), p. 323; M.B., ‘Hindemith-Konzert in Bad Homburg’, *Frankfurter Rundschau*, 10 October 1945.

<sup>356</sup> ‘Neuer Intendant der Frankfurter Oper’, *Frankfurter Rundschau*, 13 October 1945.

<sup>357</sup> E.K., ‘Neue Musik im Frankfurter Sender’, *Frankfurter Rundschau*, 23 October 1945.

<sup>358</sup> E.K., ‘Komponisten und Musiker im Rundfunk’, *Frankfurter Rundschau*, 26 April 1946; Lawrence Hartenian, ‘Propaganda and the Control of Information in Occupied Germany: The US Information Control Division at Radio Frankfurt 1945-1949’ (PhD dissertation, Rutgers University, 1984), p. 274.

<sup>359</sup> Listing for Radio Frankfurt in *Frankfurter Rundschau*, 26 October 1945.

<sup>360</sup> E.K., ‘Neues im Frankfurter Sender’, *Frankfurter Rundschau*, 13 November 1945.

<sup>361</sup> Listing for Radio Frankfurt in *Frankfurter Rundschau*, 30 October 1945.

<sup>362</sup> ‘Sendeprogramm Frankfurt’, *Frankfurter Rundschau*, 13 November 1945.

<sup>363</sup> ‘Veranstaltungen’, *Frankfurter Rundschau*, 13 November 1945.

<sup>364</sup> ‘Frankfurt ehrt Hindemith’, *Frankfurter Rundschau*, 13 November 1945.

1945	Event
	<i>Kammermusik</i> for wind quintet, op. 24 no. 2 (1923), <i>Die junge Magd</i> for alto, flute, clarinet and string quartet, op. 23 no. 2 (1922), String Quartet in F minor, op. 10 (1918). <sup>365</sup>
25 November	Museumsorchester, dir. Vondenhoff, perform Hindemith, <i>Konzertmusik</i> for brass and strings, op. 50 (1930), German premiere of <i>Die vier Temperamente</i> for piano and string orchestra (1940), <i>Mathis Symphony</i> (1934). <sup>366</sup>
Late Nov - early Dec	Hans Kracke plays his own Preludes for piano. <sup>367</sup>
Late Nov-early Dec	Radio Frankfurt broadcast Oberhessische Symphonieorchester, dir. Blümer, performing Rudi Stephan, Music for seven string instruments, Stravinsky, <i>L'oiseau de feu</i> (1910). <sup>368</sup>
Early December	Founding of <i>Freie Deutsche Kulturgesellschaft</i> , along lines of <i>Kulturbund</i> in Berlin, by group including Beckmann and critic Walter Dirks. <sup>369</sup>
2 December	Radio Frankfurt broadcast Oberhessisches Symphonieorchester playing Stravinsky. <sup>370</sup>

1946	Event
January	DISCC 6871 split into separate divisions for Hesse, Württemberg-Baden and Bremen. William Dubensky takes over as head of Music branch for Hesse, working from Wiesbaden, and Gerhard Singer as head of Theatre and Music around same time. <sup>371</sup>
13/14/15 January	Museumsorchester, dir. Vondenhoff, perform concert including Stravinsky, <i>L'oiseau de feu</i> (1910). <sup>372</sup>
Early to mid-January	Radio Frankfurt broadcast Emma Lübbecke-Job playing Bartók, Suite for piano, op. 14 (1916); Josef Peischer, violin and Heinz Schröter, piano, playing Sibelius, Violin Sonata (1889); orchestra, dir. Rudolf Albert performing Stravinsky, a

<sup>365</sup> Ibid.

<sup>366</sup> Ibid.

<sup>367</sup> M.B., 'Konzerte der Woche', *Frankfurter Rundschau*, 4 December 1945.

<sup>368</sup> 'Rundfunk-Notizen', *Frankfurter Rundschau*, 4 December 1945.

<sup>369</sup> 'Aufruf der Freien Deutschen Kulturgesellschaft. Frankfurt am Main', *Frankfurter Rundschau*, 7 December 1945; Sean A. Forner, in *German Intellectuals and the Challenge of Democratic Renewal: Culture and Politics after 1945* (Cambridge and New York: Cambridge University Press, 2014), pp. 202-3.

<sup>370</sup> 'Sendeprogramm Frankfurt', *Frankfurter Rundschau*, 30 November 1945.

<sup>371</sup> GLAK/OMGUS 12/90-3/2, 'The first two years', undated; Monod, *Settling Scores*, p. 104.

<sup>372</sup> 'Veranstaltungen'; M.B., 'Fünftes Museumskonzert', *Frankfurter Rundschau*, 4 and 18 January 1946.



1946	Event
	movement from a <i>Petite Suite</i> . <sup>373</sup>
January	Lenzewski Quartet play Bartók String Quartet No. 2 (1915-17), in Museum concert. <sup>374</sup>
February	Radio Frankfurt broadcast Kodály, <i>Dances of Galánta</i> (1933). <sup>375</sup>
3 February	Museumsorchester, dir. Vondenhoff, Gustav Scheck, flute, perform world premiere of Harald Genzmer, Concerto for flute and small orchestra. <sup>376</sup>
10/11/12 February	Museumsorchester, dir. Vondenhoff, perform Mahler's <i>Das Lied von der Erde</i> (1908-9). <sup>377</sup>
15 February	Radio Frankfurt moves back to reconstructed studio in Frankfurt. <sup>378</sup>
28 February	ICD integrated with rest of OMGUS. <sup>379</sup>
March	Relationship of Oberhessische Sinfonieorchester with Radio Frankfurt becomes formalised, and they are renamed <i>Symphonie-Orchester von Radio Frankfurt</i> (SORF). <sup>380</sup>
March	Reading room from Bad Homburg moved to Taunusanlage 11, Frankfurt, and renamed first <i>Amerika Haus</i> . <sup>381</sup>
5 March	'Law for Liberation from National Socialism and Militarism' issued. <sup>382</sup>
10 March	SORF, dir. Blüme, radio concert including Debussy, <i>La mer</i> (1903-5), and Ravel, <i>Tzigane</i> (1924). <sup>383</sup>
Mid-March	SORF, dir. Blüme, radio concert including Elliott Carter, <i>Holiday Overture</i> (1944). <sup>384</sup>

<sup>373</sup> E.K., 'Rundfunk-Chronik', *Frankfurter Rundschau*, 22 January 1946.

<sup>374</sup> M.B., 'Kammerkonzert des "Museums"', *Frankfurter Rundschau*, 29 January 1946.

<sup>375</sup> E.K., 'Frankfurter Rundfunk-Auftakt', *Frankfurter Rundschau*, 26 February 1946.

<sup>376</sup> Eva Zander, *In Rhythmus der verwirrten Welt. Der Dirigent Bruno Vondenhoff* (Mainz: Are Musik Verlags, 2005), pp. 182, 475.

<sup>377</sup> 'Veranstaltungen'; M.B., 'Mahlers "Lied von der Erde"', *Frankfurter Rundschau*, 5 and 12 February 1946.

<sup>378</sup> IFZ/OMGUS 5/348-3/1, 'Final approval proposal', 20 July 1945; LSE GOVT. PUBS. 43 (R519), 'Information Control, Monthly Report, Military Governor, U.S. Zone, No. 8, for February 1946', 20 March 1946. 'Von Radio Frankfurt zum Hessischen Rundfunk', p. 56.

<sup>379</sup> *ICD History I*, pp. 14-17.

<sup>380</sup> Sous, *Ein Orchester für das Radio*, pp. 46-7.

<sup>381</sup> 'History of the Amerika Haus', at <https://de.usembassy.gov/embassy-consulates/frankfurt/public-affairs-section/amerika-haus/> (accessed 25 January 2018).

<sup>382</sup> James K. Pollock, James H. Meisel, and Henry L. Bretton (eds.), *Germany under Occupation: Illustrative Materials and Documents*, revised edition (Ann Arbor, MI: George Wahr Publishing Co, 1949), pp. 152-69.

<sup>383</sup> -se, 'Französische Musik', *Frankfurter Rundschau*, 12 March 1946.

<sup>384</sup> E.K., 'Drei Pianisten', *Frankfurter Rundschau*, 22 March 1946.

1946	Event
Mid-March	Maude Odenhall, violin, and Lübbecke-Job, piano, perform a Violin Sonata of Hindemith. <sup>385</sup>
Mid-March	Blaum appeals to Hindemith to return to Frankfurt and take up the directorship of the Hochschule. <sup>386</sup>
17/18 March	Museumsorchester, dir. Vondenhoff, play Randall Thompson, Symphony No. 2 (1931). <sup>387</sup>
April	Second White, Grey, Black List produced.
6 April	Stamitz Quartet play Ravel, String Quartet (1902-3), Museum concert. <sup>388</sup>
7 April	SORF, dir. Blümer, perform Walter Piston, <i>The Incredible Flutist</i> (1938). <sup>389</sup>
Early April	SORF, dir. Blümer, perform de Falla, Suite from <i>El sombrero de tres picos</i> (1916-19). <sup>390</sup>
14 April	SORF, dir. Blümer, perform Hindemith, <i>Amor und Psyche</i> (1943). <sup>391</sup>
Mid-April	Lenzewski Quartet play Günter Raphael, String Quartet No. 4 in F, op. 54 (1945). <sup>392</sup>
24 April	<i>Studio für moderne Musik</i> founded, with Vondenhoff as director. <sup>393</sup>
25 April	New <i>Freunde moderner Kunst</i> presents concert by Hans Kracke, piano, including music of Debussy, Cyril Scott, and Skryabin. <sup>394</sup>
Late April – early May	Museumsorchester, dir. Vondenhoff, play Randall Thompson, Symphony No. 2 (1931). <sup>395</sup>
May	McClure issues circular, having seen French, Soviet, British artists performing in Germany, wanting to bring US musicians too. <sup>396</sup>

<sup>385</sup> E.K., 'Frankfurter Kammermusik', *Frankfurter Rundschau*, 26 March 1946.

<sup>386</sup> 'Kommt Hindemith nach Frankfurt?', *Frankfurter Rundschau*, 15 March 1946; 'Paul Hindemith soll Leiter der Frankfurter Musikhochschule werden', *Rhein-Neckar-Zeitung*, 20 March 1946.

<sup>387</sup> E.K., 'Neue amerikanische Musik', *Frankfurter Rundschau*, 5 April 1946; Zander, *Vondenhoff*, p. 477.

<sup>388</sup> 'Veranstaltungen', *Frankfurter Rundschau*, 2 April 1946.

<sup>389</sup> E.K., 'Chronik der Rundfunk-Konzerte', *Frankfurter Rundschau*, 12 April 1946.

<sup>390</sup> Ibid.

<sup>391</sup> E.K., 'Hindemith im Rundfunk-Konzert', *Frankfurter Rundschau*, 16 April 1946.

<sup>392</sup> E.K., 'Frankfurter Rundfunk-Konzert', *Frankfurter Rundschau*, 23 April 1946.

<sup>393</sup> 'Notizen. Musik', *Darmstädter Echo*, 24 April 1946.

<sup>394</sup> 'Veranstaltungen', *Frankfurter Rundschau*, 19 April 1946; p. t., 'International Klaviermusik. Studienkonzert Hans Kracke in Frankfurt', *Darmstädter Echo*, 8 May 1946.

<sup>395</sup> E.K., 'Neue amerikanische Musik', *Frankfurter Rundschau*, 5 April 1946.

1946	Event
May	Romansky re-founds the Singakademie. <sup>397</sup>
12 May	SORF, dir. Bertil Wetzelsberger, perform Hindemith, <i>Nobilissima Visione</i> (1938). <sup>398</sup>
19 May	Freie Deutsche Kulturgesellschaft launch the Studio für moderne Musik, with concert, dir. Vondenhoff, Lübbecke-Job, piano, featuring Roussel, <i>Sinfonietta</i> (1934), Janáček, <i>Concertino</i> (1925), Stravinsky, <i>Dumbarton Oaks</i> (1937-8), Sutermeister, Divertimento No. 1 for strings (1936), with speeches from Beckmann and Vondenhoff. <sup>399</sup>
19 May	SORF, dir. Rudolf Albert, including works of Debussy and Ravel, and Françaix Piano Concerto in G (1936). <sup>400</sup>
26/27 May	SORF, dir. Vondenhoff, perform world premiere of Anton Biersack, <i>Fantasia fugata</i> . <sup>401</sup>
28 May	First meeting of members of <i>Frankfurter Singakademie</i> . <sup>402</sup>
June	Third White, Grey, Black List produced.
16 June	SORF, dir Blümer, perform Stravinsky, <i>Dumbarton Oaks</i> . <sup>403</sup>
19 June	Janáček, <i>Jenůfa</i> (1896-1902), dir. Vondenhoff, performed at Städtisches Bühnen. <sup>404</sup>
July	Walter Dirks publishes article in new journal <i>Frankfurter Hefte</i> arguing that Hindemith's work is a reflection of current times, which parallel those after the Thirty Years' War. <sup>405</sup>
4 July	Freie Deutsche Kulturgesellschaft present second Studio-Konzert. Lenzewski Quartet, Sibylle Fuchs, soprano, Heinz Schröter, piano, perform Schoenberg, String Quartet No. 2 in F# minor (1907-8), Ravel, String Quartet, Hindemith, Lieder. <sup>406</sup>

<sup>396</sup> IfZ/OMGUS 5/270-2/2. Robert A. McClure, 'Use of U.S. Artists in Democratic Reorientation of Germany', 14 May 1946; TNA/PRO/FO 946/57 Bishop to Dukes, 5 June 1946, with McClure memo attached.

<sup>397</sup> Mohr, *Musikleben in Frankfurt am Main*, p. 366.

<sup>398</sup> 'Musik in Frankfurt', *Frankfurter Rundschau*, 14 May 1946.

<sup>399</sup> 'Notizen. Musik', *Darmstädter Echo*, 24 April 1946; E.K., 'Neue Musik in Frankfurt. Auftakt der "Freien Deutschen Kulturgesellschaft"', *Frankfurter Rundschau*, 21 May 1946; Zander, *Vondenhoff*, pp. 475-7.

<sup>400</sup> E.K., 'Oper und Rundfunk', *Frankfurter Rundschau*, 21 May 1946.

<sup>401</sup> 'Veranstaltungen'; E.K., 'Biersack, Mozart und Brahms im Museum', *Frankfurter Rundschau*, 21 and 31 May 1946.

<sup>402</sup> 'Stadtchronik 1946' at <http://www.stadtgeschichte-ffm.de/de/info-und-service/frankfurter-geschichte/stadtchronik/1946> (accessed 14 November 2017).

<sup>403</sup> E.K.-r., 'Symphoniekonzert im Sendesaal', *Frankfurter Rundschau*, 18 June 1946.

<sup>404</sup> 'Premierenverzeichnis der Oper von 1945 bis 1972', in Heinrich Heym (ed.), *Frankfurt und sein Theater*, second edition (Frankfurt: Verlag Waldemar Kramer, 1971), p. 275.

<sup>405</sup> Walter Dirks, 'Heinrich Schütz und das neue Beidermeier', *Frankfurter Hefte* 1/3 (June 1946), pp. 85-6 and 'Hindemith und diese Stunde', *Frankfurter Hefte* 1/4 (July 1946), pp. 28-39.

<sup>406</sup> Announcement in *Frankfurter Rundschau*, 2 July 1946; E. K.-r., 'Freie Deutsche Kulturgesellschaft', *Frankfurter Rundschau*, 9 July 1946.

1946	Event
4 July	SORF, dir. unknown, broadcast Hindemith, <i>Ein Jäger aus Kurpfalz</i> (1928-9), Frank Martin, Serenade for chamber orchestra. <sup>407</sup>
7 – 14 July	<i>Zeitgenössische Musikwoche</i> , Bad Nauheim (see Appendix 5g).
8 July	Radio Frankfurt broadcast Lenzewski Quartet and Sibylle Fuchs, soprano, playing Schoenberg, String Quartet No. 2, from Bad Nauheim festival. <sup>408</sup>
Early - 14 July	Gustav Lenzewski, violin, Georg Kuhlmann, piano, recitals including ‘Die Violinsonate in vier Jahrhunderten’, with a Violin Sonata of Paul Juon. Other recitals include violin sonatas of Pfitzner, Hindemith, Reger, Busoni, Debussy (some possibly played by other performers). <sup>409</sup>
14 July	Radio Frankfurt broadcast SORF, dir. Blüme, Günther Kehr, violin, Martin Piper, piano, performing Sutermeister, Piano Concerto (1943), Ravel, <i>Tzigane</i> , and Hindemith, <i>Mathis Symphony</i> , from Bad Nauheim. <sup>410</sup>
15 July	Radio Frankfurt broadcast Bruno Masurat, violin, Martin Steinkrüger, piano, performing world premiere of Wilhelm Petersen, Violin Sonata No. 3 (1943-5), and Willy Schmidt, Helmut Winschermann and Gustav Jung playing Fortner, Serenade for flute, oboe and bassoon (1945). <sup>411</sup>
Mid-July	Carl Seemann, piano, performs recital including music of Pepping, Skryabin, Debussy. <sup>412</sup>
22 July	Radio Frankfurt broadcast works of Denes Zsigmondy, violin, Anneliese Nissen, piano performing Roussel, Violin Sonata No. 2, op. 28 (1932), Willy Schmidt, Elisabeth Kramer-Büche and Jakob Zunker performing Schulhoff, Concertino for flute, viol and double bass (1925), and Gustav Lenzewski, violin, and Georg Kuhlmann, piano playing Quincy Porter, Violin Sonata no. 2 (1933), from Bad Nauheim. <sup>413</sup>
29 July	Radio Frankfurt broadcast Sybille Fuchs, soprano, Günter Kehr, violin, Heinz Schröter, piano, performing Hindemith, 5 Lieder from op. 18 (1920), Violin Sonata (1939), Stravinsky, <i>Duo concertante</i> (1932), from Bad Nauheim. <sup>414</sup>
August	Fourth White, Grey, Black List produced.

<sup>407</sup> Listing in *Darmstädter Echo*, 3 July 1946.

<sup>408</sup> Listing in *Darmstädter Echo*, 6 July 1946.

<sup>409</sup> Announcement in *Frankfurter Rundschau*, 12 July 1946; E. K-r., ‘Musik für Violine und Klavier’, *Frankfurter Rundschau*, 6 August 1946.

<sup>410</sup> Listing in *Darmstädter Echo*, 13 July 1946.

<sup>411</sup> Ibid.

<sup>412</sup> E. K-r., ‘Ausklang der Meister Klavierabende. Carl Seemann’, *Frankfurter Rundschau*, 23 July 1946.

<sup>413</sup> Listing in *Darmstädter Echo*, 20 July 1946.

<sup>414</sup> Listing in *Darmstädter Echo*, 27 July 1946.

1946	Event
15 September	SORF, dir. Rudolf Albert, perform Debussy, <i>La mer</i> , Ravel, <i>La valse</i> (1919-20). <sup>415</sup>
Mid-September	Lenzewski Quartet perform Hindemith, String Quartet No. 3 in C, op. 22 (1920). <sup>416</sup>
22/23 September	Museumsorchester, dir. Vondenhoff, Christiane Purrmann, piano, perform Ravel, Piano Concerto in G (1929-31), and world premiere of Walter Abendroth, <i>Variationen über den Schnitter Tod</i> (1946). <sup>417</sup>
October	Museumsorchester, dir. Heinrich Hollreiser, Luise Richartz, soprano, perform Hindemith, <i>Die junge Magd</i> . <sup>418</sup>
25 October	Aumere Quartet perform Shostakovich, Museum concert. <sup>419</sup>
November	Fifth White, Grey, Black List produced.
3/4 November	Museumsorchester, dir. Vondenhoff, perform Stravinsky, <i>Jeu de cartes</i> (1936-7). <sup>420</sup>
November	SORF, dir. Romansky, perform Prokofiev, <i>Peter and the Wolf</i> (1936). <sup>421</sup>
November	Orchestra unknown, dir. Rudolf Albert, performing Karl Höller, <i>Orchester-Hymnen</i> , and Ravel, <i>Boléro</i> . <sup>422</sup>
November	Freie Deutsche Kulturgesellschaft present third Studio-Konzert. Lübbecke-Job performs works of Bartók, Schoenberg, Ravel, Reger, Skryabin, and sonatas of Stravinsky and Hindemith. <sup>423</sup>
22 November	First exhibition, 'Ein Querschnitt heutiger Kunst' from Freunde moderner Kunst. Kracke plays <i>Fünf Fantasiestücke</i> for piano. <sup>424</sup>
24/25 November	Museumsorchester, dir. Vondenhoff, Gustav Lenzewski, violin, perform city premiere of Berg, Violin Concerto (1935), and Mahler, <i>Kindertotenlieder</i> (1904). <sup>425</sup>

<sup>415</sup> Bruno Stürmer, 'Radio Frankfurt: Symphoniekonzert', *Frankfurter Rundschau*, 20 September 1946.

<sup>416</sup> Erwin Kester, 'Frankfurter Konzertspiegel', *Frankfurter Rundschau*, 24 September 1946.

<sup>417</sup> Bruno Stürmer, 'Erstes Museumskonzert', *Frankfurter Rundschau*, 1 October 1946; Zander, *Vondenhoff*, pp. 473, 476.

<sup>418</sup> Bruno Stürmer, 'Sinfoniekonzert', *Frankfurter Rundschau*, 24 October 1946.

<sup>419</sup> 'Veranstaltungen', *Frankfurter Rundschau*, 22 October 1946.

<sup>420</sup> 'Veranstaltungen', *Frankfurter Rundschau*, 26 October 1946.

<sup>421</sup> Erwin Kester, 'Frankfurter Konzertspiegel', *Frankfurter Rundschau*, 12 November 1946.

<sup>422</sup> Ibid.

<sup>423</sup> Erwin Kester, 'Studio für moderne Musik', *Frankfurter Rundschau*, 14 November 1946.

<sup>424</sup> S., 'Der Arbeitskreis "Freunde moderner Kunst"'; W.G., 'Ein Querschnitt heutiger Kunst. Arbeitskreis "Freunde Moderner Kunst"', *Frankfurter Rundschau*, 19 and 28 November 1946.

<sup>425</sup> 'Veranstaltungen'; Erwin Kester, 'Erstaufführung im Museum', *Frankfurter Rundschau*, 19 November 1946; Zander, *Vondenhoff*, p. 475.

1946	Event
1 December	Orchestra unknown, dir. Albert, perform Rudi Stephan, Music for orchestra (1912). <sup>426</sup>

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<sup>426</sup> Erwin Kester, 'Frankfurter Konzertspiegel', *Frankfurter Rundschau*, 5 December 1946.

## Darmstadt

Broadcasts from Radio Frankfurt, as included for the timeline for Frankfurt, should also be taken into account for this city.

1945	Event
25 March	Darmstadt falls to US troops. 70% of buildings, and 52.4% of total urban area destroyed. <sup>427</sup>
25 March	Lawyer Ludwig Metzger appointed mayor just hours after fall of city. <sup>428</sup>
21 April	Metzger creates seven-man administration for city, with historian and Weimar-era political Ludwig Bergsträsser as governor for wider Hessian region of Starkenburg and acting as liaison with US forces. Julius Reiber, former Rektor in the city before 1933, becomes Metzger's deputy. <sup>429</sup>
Late April – early May	District Information Services Control Command (DISCC) 6871, controlled by Lt. Col. John Stanley, moves into Wiesbaden. <sup>430</sup>
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and 'Information Control Regulation No. 1', dealing with licensing, issued. <sup>431</sup>
June	US military administration set up for the city, headed first by Major David M. Easterday, then Lieutenant Colonel Louis G. Kelly, who remains in the position until mid-1946, heading group of around 20 officers, with Major Wilson W. Williver as Civil Administration Officer. <sup>432</sup>

<sup>427</sup> Moritz Neumann, *1945 nachgetragen. In den Trümmern von Darmstadt. Das Ende der Diktatur und die Monate nach dem Krieg* (Darmstadt: Edward Roether Verlag, 1995), pp. 20-34.

<sup>428</sup> Susanne Király, *Ludwig Metzger. Politiker aus christlicher Verantwortung* (Darmstadt and Marburg: Hessischen Historischen Kommission Darmstadt, 2004), pp. 156-7; Neumann, *1945 nachgetragen*, pp. 36-8.

<sup>429</sup> Neumann, *1945 nachgetragen*, pp. 76-8, 179-81; Margarete Dierks, *Darmstadt. 1945-heute* (Düsseldorf: Droste Verlag, 1973), pp. 9-10.

<sup>430</sup> Earl Ziemke, *The U.S. Army in the Occupation of Germany 1944-1946* (Washington, DC: US Government Printing Office, 1975), p. 367; Wilfried Schöntag, 'Office of Military Government for Wuerttemberg-Baden', in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 533; *MG Weekly Information Bulletin* No. 2 (4 August 1945), p. 8.

<sup>431</sup> 'Law No. 191. Amended (1)' in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and 'Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music', in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

<sup>432</sup> Diether Degrief, 'Kriegsende', in *Darmstadt in der Stunde Null* (Darmstadt: Magistrat der Stadt Darmstadt, 1994), pp. 22-3; Király, *Metzger*, pp. 160-61.

1945	Event
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>433</sup>
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>434</sup>
23 June	Wolfgang Steinecke writes to the US authorities to apply to work in the cultural field. <sup>435</sup>
5 July	Formal division of Germany into four zones comes into effect.
5 July	Steinecke writes to Metzger, mentioning letter of 23 June, and including his CV. <sup>436</sup>
Soon after 5 July	Metzger approached by Darmstädter Sezession co-founder Will Hofferberth, who recommends Steinecke for work in the city. Metzger meets Steinecke sometime afterwards, and is impressed with him. <sup>437</sup>
7 July	Eisenhower issues directive with mandatory categories for removal from office. <sup>438</sup>
13 July	US Information Control Division (ICD) formally designated. <sup>439</sup>
29 July	First post-war concert in city, by <i>Darmstädter Singkreis</i> in Bessunger Petruskirche, with music of Bach and Buxtehude. <sup>440</sup>
4 August	Steinecke completes his Fragebogen. <sup>441</sup>
10 August	Steinecke appointed to run cultural department for Darmstadt for trial period (until end of October), appointment dated retrospectively from 1 August. <sup>442</sup>

<sup>433</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>434</sup> *ICD History I*, pp. 5, 103.

<sup>435</sup> Stadtarchiv Darmstadt ST 22 P 1692, Steinecke, document from 23 June 1945; 'Lebenslauf'.

<sup>436</sup> Stadtarchiv Darmstadt ST 22 P 1692, Steinecke to Metzger, 23 July 1945. This letter is also printed in full in Michael Custodis, 'Zum Wirken von Wolfgang Steinecke', in Albrecht Riethmüller (ed.), *Deutsche Leitkultur Musik? Zur Musikgeschichte nach dem Holocaust* (Stuttgart: Franz Steiner, 2006), pp. 160-2, and Michael Custodis, *Traditionen – Koalitionen – Visionen. Wolfgang Steinecke und die Internationalen Ferienkurse in Darmstadt* (Saarbrücke: Pfau, 2010), pp. 104-6.

<sup>437</sup> Ludwig Metzger, *In guten und in schlechten Tagen. Berichte, Gedanken und Erkenntnisse aus der politischen Arbeit eines aktiven Christen und Sozialisten* (Darmstadt: Reba Verlag, 1980), pp. 104-5.

<sup>438</sup> David Monod, *Settling Scores: German Music, Denazification, and the Americans, 1945-1953* (Chapel Hill and London: University of North Carolina Press, 2005), pp. 61-2; 7 July directive reproduced in OMGUS, *Denazification, cumulative review: Report of the Military Governor (1 April 1947 – 30 April 1948) No. 34*, pp. 23-36.

<sup>439</sup> Edwin J. Warkentin, *The History of U.S. Information Control in Post-War Germany* (Cambridge: Cambridge Scholars Publishing, 2016), p. 15.

<sup>440</sup> Elke Gerberding, *Darmstädter Kulturpolitik in der Nachkriegszeit 1945-1949* (Darmstadt: Justus von Liebig Verlag, 1996), p. 47.

<sup>441</sup> Stadtarchiv Darmstadt ST 22 P 1692, Steinecke Personalbogen, 4 August 1945.



1945	Event
10 August	Major James F. Bruschi, Religion and Education Officer for Hesse, indicates a music course for teaching in schools, removing Nazi songs and others appropriated by previous regime. Temporary ban on performing Wagner's music. Folk and other music from other countries, and that by composers banned for racial reasons, is to be encouraged. <sup>443</sup>
Summer-Autumn	Wilhelm Henrich given license 5018 as Intendant of the <i>Hessisches Landestheater</i> , and Carl Mathieu Lange provisionally appointed Generalmusikdirektor for the city, in charge of the orchestra at the theatre. <sup>444</sup>
September	Repair begins on 18 <sup>th</sup> -century <i>Orangerie-Haus</i> , which will serve as concert venue. Takes until mid-November. <sup>445</sup>
1 September	Theatre and Music section of DISCC 6871 comes into being, with Frank Rosenthal as first director. William Dubensky becomes Theater and Music Chief for Hesse. Others working in Theatre and Music include A. Konrad Kvan, Robert R. La Branche, A. Saron, Kurt Singer, John Scott. <sup>446</sup>
15 September	Art exhibition of history of city before, during and after the Third Reich mounted, and artists commissioned produce postcards which draw upon these motives. <sup>447</sup>
16-22 September	Steinecke and cultural department decide to restart <i>Hessische Landesmusikschule</i> , despite premises, instruments and music collection having been destroyed. Musicologist Friedrich Noack appointed director. <sup>448</sup>

<sup>442</sup> Stadtarchiv Darmstadt ST 22 P 1692, Contract from 10 August 1945, 'Betr.: Den Kulturreferenten Dr. Wolfgang Steinecke'.

<sup>443</sup> 'Unerwünschte Musik', *Frankfurter Rundschau*, 11 August 1945.

<sup>444</sup> Gerberding, *Darmstädter Kulturpolitik*, p. 100; see also see Wilhelm Heinrich 'Hessisches Landestheater Darmstadt. Theater zwischen Trümmern', in *Darmstädter Echo*, 21 and 24 November 1945; Hermann Kaiser, *Vom Zeittheater zur Sellner-Bühne. Das Landestheater Darmstadt von 1933 bis 1960* (Darmstadt: Eduard Reother Verlag, 1961), pp. 64-5.

<sup>445</sup> IfZ/OMGUS 5/242-3/20, 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week Ending 29 September 1945', 1 October 1945; IfZ/OMGUS 5/7-2/2, OMGUS Hessen, September 1945, Historical Report, 9 October 1945; IfZ/OMGUS 5/242-3/321, '6871<sup>st</sup> DISCC Weekly News Letter No. 10 for Military Government, Western District (7-14 November 1945)', 14 November 1945; *Darmstädter Echo*, 8 December 1945.

<sup>446</sup> IfZ/OMGUS 3/408-2/26, 'History of OMGWB, Part IV Film, Theater and Music as to 30 June 1946'; IfZ/OMGUS 5/242-3/20, A. Konrad Kvan, 'Weekly Situation Report of Theater & Music Section. Week ending 22 September 1945'; 'Weekly Report of the Theater & Music Section, Week ending 6 October 1945'; Dieter Emig and Alfred G. Frei, 'Office of Military Government for Hesse', in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 381; Ulrich M. Bausch, *Die Kulturpolitik der US-amerikanischen Information Control Division in Württemberg-Baden von 1945 bis 1949: zwischen militärischem Funktionalismus und schwäbischen Obrigkeitendenken* (Stuttgart: Klett-Cotta, 1992), pp. 118-9; Thomas Steiert, 'Zur Musik- und Theaterpolitik in Stuttgart während der Besatzungszeit', in Gabriele Clemens (ed.), *Kulturpolitik im besetzten Deutschland 1945-1949* (Stuttgart: Franz Steiner, 1994), p. 57.

<sup>447</sup> 'Darmstädter Nachrichten', *Rhein-Neckar-Zeitung*, 15 September 1945.

<sup>448</sup> Stadtarchiv Darmstadt ST 21, 'Wochebericht für die Zeit vom. 16.9 – 22.9.45', 24 September 1945.

1945	Event
19 September	Eisenhower issues Military Government Proclamation No. 2, delineating three Länder in US occupation zone: Groß-Hessen, Württemberg-Baden, Bavaria. Hesse combines former Grand Duchy of Hesse with most of Prussian province Hesse-Nassau (though some becomes part of Rhineland-Palatinate in French zone). <sup>449</sup>
29 September	First of seven <i>Feierstunde: Dichtung und Musik</i> , with works of Bach, Buxtehude, Leonhard Lechner and Beethoven, and poems of Hölderlin. US authorities also organise an event entitled ‘Boogie at the Bahnhof’. <sup>450</sup>
October	First ICD White, Grey, Black List produced. <sup>451</sup>
By early October	Karl Stroux appointed <i>Oberspielleiter</i> for the Landestheater. <sup>452</sup>
27 October	Second <i>Feierstunde: Dichtung und Musik</i> , with works of Mendelssohn, Brahms, Schumann, Schoenberg, Berg and Willy Burkhard, together with poems of Hermann Hesse and Georg Trakl. <sup>453</sup>
27 October	Founding, at the behest of Steinecke, of <i>Neue Darmstädter Sezession</i> , a group of artists, with some musicians, writers and those involved with the theatre. <sup>454</sup>
28 October	<i>Sezession</i> open art exhibition, <i>Zeitgenössische Kunst im südwestdeutschen Raum</i> , in two auditoriums in the Technische Hochschule. Runs through to 11 November. <sup>455</sup>
End of October	Metzger dismissed by US authorities after conflict over employment of ‘nominal’ NSDAP members. <sup>456</sup>

<sup>449</sup> Wolf-Arno Kropat, *Hessen in der Stunde Null 1945/1947. Politik, Wirtschaft und Bildungswesen in Dokumenten* (Wiesbaden: Selbstverlag der Historischen Kommission für Nassau, 1979), pp. 19-25; Walter L. Dorn, ‘Zur Entstehungsgeschichte des Landes Hessen’, *Vierteljahrshefte für Zeitgeschichte* 6/2 (April 1958), pp. 191-6.

<sup>450</sup> Gerberding, *Darmstädter Kulturpolitik*, pp. 47-8; Peter Engels and Christine Vonderheid-Ebner, ‘Kultureller Neubeginn’, in *Darmstadt in der Stunde Null*, p. 47.

<sup>451</sup> Full details of this and subsequent lists at Erwin J. Warkentin, ‘The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947’, at <http://www.erwinlist.com/index-en.html#The Database> (accessed 23 January 2018).

<sup>452</sup> IFZ/OMGUS 5/242-3/20, ‘6871<sup>st</sup> DISCC Weekly News Letter No. 5 for Military Government, Western Military District, 10 October 1945’.

<sup>453</sup> Neumann, *1945 nachgetragen*, p. 318. For the dates of the other events, which ran through until May 1946, but did not feature further new music, see Gerberding, *Darmstädter Kulturpolitik*, p. 160 n. 164.

<sup>454</sup> Sabine Welsch and Klaus Wolbert (eds.), *Die Darmstädter Sezession 1919-1997. Die Kunst des 20. Jahrhunderts im Spiegel einer Künstlervereinigung* (Darmstadt: Institut Mathildenhöhe, 1997), pp. 42, 235.

<sup>455</sup> Claus K. Netuschil, ‘Befreite Kunst. Zur Gründung der “Neuen Darmstädter Sezession” und zu einer Ausstellung in Darmstadt 1945’, in Welsch and Wolbert, *Die Darmstädter Sezession*, p. 257; Dierks, *Darmstadt*, p. 17; Neumann, *1945 nachgetragen*, pp. 307-8, 337-9.

<sup>456</sup> Király, *Metzger*, pp. 171-7; Metzger, *In guten und in schlechten Tagen*, pp. 107-8.

1945	Event
By November	OMGUS Darmstadt report notes that denazification is now complete in the city, and mayor's office receive full permission to employ Steinecke on an indefinite contract. <sup>457</sup>
November - December	Series of lectures by Professor Oskar Schürer with relatively conservative take on 'Vom Wesen deutscher Kunst'. <sup>458</sup>
3 November	Beginning of series of chamber concerts in city. <sup>459</sup>
11 November	<i>Tag der Jungen Kunst</i> for last day of Zeitgenössische Kunst exhibition, including <i>Hindemith-Feier</i> , with Emma Lübbecke-Job giving first German performance of Hindemith, <i>Ludus Tonalis</i> (1942). <sup>460</sup>
25 November	Special cultural event organised by local KPD and SPD in memory of the dead, with music of Beethoven and Schubert, dir. Ludwig Storch. <sup>461</sup>
Late November	Concert featuring Jewish Stuttgart composer Paul Ottenheimer, member of the Sezession and former Kapellmeister at Darmstädter Hoftheater, who had been imprisoned in Theresienstadt. Martha Kurh-Liebel and Susi Ottenheimer, voice, Paul Ottenheimer, piano. <sup>462</sup>
1 December	MG document confirms that local US officials think Steinecke acceptable for the position. <sup>463</sup>
5 December	Special celebration of 70 <sup>th</sup> birthday of Rainer Maria Rilke. <sup>464</sup>
9-16 December	Exhibition, <i>Befreite Kunst</i> , organised by Sezession. Features Karl Schmidt-Rottluff, Marc Chagall, August Macke, Ernst Wilhelm Nay, Alexei Georgewitsch von Jawlensky, Emil Nolde, Oscar Kokoschka and Paul Kleinschmidt. <sup>465</sup>

<sup>457</sup> Stadtarchiv Darmstadt ST 22 P 1692, Memo from Oberbürgermeister, 22 November 1945.

<sup>458</sup> Engels and Vonderheid-Ebner, 'Kultureller Neubeginn', p. 44; -tt., 'Vom Wesen deutscher Kunst. Eine Vortragsreihe in Darmstadt', *Darmstädter Echo*, 24 November 1945.

<sup>459</sup> Gerberding, *Darmstädter Kulturpolitik*, pp. 48-9.

<sup>460</sup> Ibid. p. 69; Lübbecke-Job, letter of 2 November 1945, in Kurt Schäfer, 'Die Hindemiths und die Lübbeckes', *Archiv für Frankfurts Geschichte und Kunst* 62 (1993), p. 323.

<sup>461</sup> Dr. Erich Boye, 'Dem Gedächtnis der Toten', *Darmstädter Echo*, 28 November 1945.

<sup>462</sup> Friedrich Noack, 'Kompositions-Abend Paul Ottenheimer'; and Jed (Zeichnung H. Pfeil), 'Der heimgekehrte Komponist', *Darmstädter Echo*, 28 November and 1 December 1945.

<sup>463</sup> Stadtarchiv Darmstadt ST 22 P 1692. 'Abschrift. Office of Military Government SK & LK Darmstadt LK Gross'Gerau. Det F 12 2d Mil Govt Regt Apo 758. US Army', 1 December 1945. This is also reproduced in Custodis, *Traditionen – Koalitionen – Visionen*, p. 34.

<sup>464</sup> Engels and Vonderheid-Ebner, 'Kultureller Neubeginn', p. 44.

<sup>465</sup> Gerberding, *Darmstädter Kulturpolitik*, p. 68; Claus K. Netuschil, 'Befreite Kunst. Zur Gründung der "Neuen Darmstädter Sezession" und zu einer Ausstellung in Darmstadt 1945', in Welsh and Wolbert, *Die Darmstädter Sezession*, pp. 251-77.

1945	Event
12 December	As part of Befreite Kunst, concert of early Lieder, piano and chamber works by local composer Hans Ulrich Engelmann, performed by Susi Ottenheimer, soprano, Aga Zeh, alto, Hans Helbach, piano, Horn Quartet. Works performed: <i>Eine kleine Tanzmusik</i> , for piano, Partita for viola and piano (1942), <i>Spielmusik</i> for string trio, op. 18a, selection of Lieder. Attended by Wolfgang Fortner and representative of publisher Schott, both of whom Engelmann meets. <sup>466</sup>
15 December	First event at the Orangerie, featuring Goethe's <i>Iphigenie auf Tauris</i> , and first movement of Mendelssohn's String Quartet, op. 12, attended by Bergsträsser and American officials including Dubensky. <sup>467</sup>
16 December	For last day of Befreite Kunst, concert by Susi and Paul Ottenheimer, and Lenzewski Quartet, with Lieder of Mahler, Berg, Schoenberg, Ottenheimer and Hindemith, and Bartók String Quartet No. 2 (1915-17), together with readings by Ernst Glaeser and Alf von Sivers. <sup>468</sup>
17 December	Reopening of Landesmusikschule, celebrated with concert of Handel, Bach, Mozart and Beethoven. <sup>469</sup>
20/28 Dec	First post-war concert by Landestheater Orchester, dir. unknown. Music of Haydn, Mozart and Chaikovsky. <sup>470</sup>
Late December	Lange vetted for position as GMD, while still giving concerts. <sup>471</sup>

1946	Event
January	DISCC 6871 split into separate divisions for Hesse, Württemberg-Baden and Bremen. William Dubensky takes over as head of Music branch for Hesse, working from Wiesbaden, and Gerhard Singer as head of Theatre and Music around same time. <sup>472</sup>
By early	Captain Laird placed in charge of cultural and educational issues in the city for MG. <sup>473</sup>

<sup>466</sup> 'Kompositionsabend H.U. Engelmann'; Erich Boye, 'Kompositionsabend Engelmann', *Darmstädter Echo*, 5 and 22 December 1945; Hans Ulrich Engelmann, *Vergangenheitsgegenwart. Erinnerung und Gedanken eines Komponisten* (Darmstadt: Justus von Liebig Verlag, 2001), p. 31.

<sup>467</sup> 'Darmstadts Theater ist wiederauferstanden. Zur Eröffnung der Spielzeit 1945/46 des Hessischen Landestheaters, am Samstag dem 15. Dezember', *Darmstädter Echo*, 19 December 1945.

<sup>468</sup> -gh-, 'Geächtete Dichter und Komponisten', *Darmstädter Echo*, 22 December 1945; Netuschul, 'Befreite Kunst', p. 258.

<sup>469</sup> Erich Boye, 'Hessische Landesmusikschule', *Darmstädter Echo*, 22 December 1945; flier reproduced in Gerberding, *Darmstädter Kulturpolitik*, p. 63.

<sup>470</sup> 'Orchesterkonzert', *Darmstädter Echo*, 19 December 1945.

<sup>471</sup> IfZ/OMGUS 5/242-3/21, 'Weekly Situation Report of Theater and Music Section. Week Ending 29 December 1945'.

<sup>472</sup> GLAK/OMGUS 12/90-3/2, 'The first two years', undated; Monod, *Settling Scores*, p. 104.

<sup>473</sup> 'Kultur in kleinen Meldungen', *Darmstädter Echo*, 6 February 1946.

1946	Event
January	
14 January	Second concert at Orangerie, Landestheater Orchester, dir. Fritz Straub, Martin Piper, piano. Programme including Busoni, <i>Lustspiel-Ouvertüre</i> (1897, rev. 1904) and Prokofiev Piano Sonata. <sup>474</sup>
27 January	Pauline and Günter Raphael, piano, perform city premiere of Raphael, <i>Toccata</i> (1937). <sup>475</sup>
February	Metzger reinstated as mayor, having had support from Williver and Bergsträsser. <sup>476</sup>
2 February	<i>Volkshochschule</i> (non-tertiary educational institution for adults) opened at Orangerie, with accompanying lecture series. <sup>477</sup>
9 February	First operatic production at theatre, Gluck <i>Orpheus</i> . <sup>478</sup>
15 February	Radio Frankfurt moves back to reconstructed studio in Frankfurt. <sup>479</sup>
24 February	Matinée concert of Günter Raphael. Lenzewski Quartet and Raphael, piano, performing String Quartet No. 7 in F (1945) (world premiere), <i>Sonatina seria</i> in D minor, op. 18 (1926), String Quartet No. 3 in A, op. 28 (1931). <sup>480</sup>
28 February	ICD integrated with rest of OMGUS. <sup>481</sup>
1 March	First Symphony Concert, Landestheater Orchester, dir. Lange. Including Hindemith, <i>Nobilissima visione</i> (1938). <sup>482</sup>
5 March	'Law for Liberation from National Socialism and Militarism' issued. <sup>483</sup>

<sup>474</sup> 'Zweites Orchesterkonzert', *Darmstädter Echo*, 1 and 9 January 1946.

<sup>475</sup> 'Günter Raphaels "Toccata 1937"'; Dr. Erich Boye, 'Klavierkonzert Raphael', *Darmstädter Echo*, 26 and 30 January 1946.

<sup>476</sup> Király, *Metzger*, pp. 171-7; Metzger, *In guten und in schlechten Tagen*, pp. 107-8. On Bergsträsser and Williver's support for Metzger, see diary entry for 19 October 1945, in Ludwig Bergsträsser, *Befreiung, Besatzung, Neubeginn. Tagebuch des Darmstädter Regierungspräsidenten 1945-1948*, edited Walter Mühlhausen (Munich: Oldenbourg, 1987), p. 41.

<sup>477</sup> IFZ/OMGUS 5/7-3/5 Weekly Summary, 6 February 1946; -hb-, "'Darmstädter Gegenwartsfrage". Eröffnung der Darmstädter Volkshochschule', *Darmstädter Echo*, 6 February 1946.

<sup>478</sup> Engels and Vonderheid-Ebner, 'Kultureller Neubeginn', p. 48.

<sup>479</sup> IFZ/OMGUS 5/348-3/1, 'Final approval proposal', 20 July 1945; LSE GOVT. PUBS. 43 (R519), 'Information Control, Monthly Report, Military Governor, U.S. Zone, No. 8, for February 1946', 20 March 1946. 'Von Radio Frankfurt zum Hessischen Rundfunk', p. 56.

<sup>480</sup> 'Komposition von Günter Raphael' & Dr. Friedrich Noack, 'Günter Raphael, Kompositions-Matinee'; Hans Ulrich Engelmann, 'Kompositions-Matinee Günter Raphael', *Darmstädter Echo*, 20 February and 2 March 1946.

<sup>481</sup> *ICD History I*, pp. 14-17.

<sup>482</sup> 'Erstes Sinfonie-Konzert'; Hans Ulrich Engelmann, 'Zur Eröffnung der Darmstädter Sinfoniekonzerte. Hindemith-Erstaufführung', *Darmstädter Echo*, 9 February and 2 March 1946.

<sup>483</sup> James K. Pollock, James H. Meisel, and Henry L. Bretton (eds.), *Germany under Occupation: Illustrative Materials and Documents*, revised edition (Ann Arbor, MI: George Wahr Publishing Co, 1949), pp. 152-69.

1946	Event
10 March	Fourth presentation of the Sezession, concert with Hans Ulrich Engelmann, piano, Eleonore Hemmer, alto, Susi Ottenheimer, soprano, Liselotte Horn, violin, Willy Horn, viola, Hugo Andreae. Performances of Engelmann, Sonatinas, op. 16, Rolf Meybom, Lieder, Friedrich Noack, <i>Drei Klavierstücke nach Goethes "Westöstlichem Divan"</i> for piano with sung introduction, Paul Ottenheimer, <i>Liebeslieder</i> , after texts of Rabindranath Tagore, Hermann Heiß, String Trio (1930). <sup>484</sup>
Mid-March	Founding of <i>Neue Hessische Kunstverein</i> (later <i>Darmstädter Kunstverein</i> ), in parallel to Sezession. <sup>485</sup>
16-24 March	<i>Werbewoche für den kulturellen Wiederaufbau</i> , with many promotional posters, with article at outset by Julius Reiber, 'Alles für Darmstadt'. <sup>486</sup>
23 March	Lenzewski Quartet, in fifth concert in city chamber series, perform Debussy, String Quartet in G minor (1893), Honegger, String Quartet No. 2 (1934-6), Françaix, String Trio in C (1933). <sup>487</sup>
April	Second White, Grey, Black List produced.
6 April	Lecture by Julius Reiber, 'Darmstadt als Kunststadt'. Preceded by Horn Quartet performing Pfitzner, String Quartet. <sup>488</sup>
8 April	Lecture by Karl Holl, Frankfurt, 'Die deutsche Musik der Gegenwart'. Preceded by Willi Horn, viola and Viktor Reith, piano, performing Hindemith, Viola Sonata. <sup>489</sup>
16 April	Fifth event of Sezession. Composition evening of Wolfgang Fortner. Freund Quartet, Carl Freund, violin, Fortner, Georgia Mitscherlich, piano, Friedrich Dalberg, baritone. Performances of String Quartet No. 2 (1938), Violin Sonata (1945), <i>Kammermusik</i> for piano (1944) (world premiere), <i>Vier Gesänge nach Worten Friedrich Hölderlins</i> (1933). <sup>490</sup>
Late April	Sixth city chamber concert. Willy Horn, viola, Victor Reith, piano, Wolfgang Notdurft, flute, Paul Schubert, Oboe, Max Reuss, bassoon, performing Hindemith, Viola Sonata op. 11 no. 4 (1919), and Fortner, Serenade for three woodwind (1945). <sup>491</sup>

<sup>484</sup> Gerberding, *Darmstädter Kulturpolitik*, p. 118; H.H., "'Darmstadt lebt'". Die vierte Veranstaltung der Neuen Sezession. Ton', *Darmstädter Echo*, 13 March 1946; Barbara Reichenbach, *Hermann Heiß: Eine Dokumentation* (Mainz: Schott, 1975), pp. 18-19.

<sup>485</sup> "'Das Goldene Buch der Kunststadt Darmstadt'". Kunstschule auf der Mathildenhöhe. Gründung des "Neuen Hessischen Kunstvereins"', *Darmstädter Echo*, 16 March 1946.

<sup>486</sup> Engels and Vonderheid-Ebner, 'Kultureller Neubeginn', pp. 44-5; Bürgermeister Reiber, 'Kulturelle Werbewoche der Stadtverwaltung. "Alles für Darmstadt"', *Darmstädter Echo*, 16 March 1946.

<sup>487</sup> 'Hessisches Landestheater'; H.U.E., 'Moderne französische Kammermusik', *Darmstädter Echo*, 16 and 27 March 1946.

<sup>488</sup> Gerberding, *Darmstädter Kulturpolitik*, p. 92; "'Darmstadt als Kunststadt'", *Darmstädter Echo*, 3 April 1946.

<sup>489</sup> *Ibid.*

<sup>490</sup> Elke Gerberding, 'Die Darmstädter Kulturpolitik in der Nachkriegszeit. Der Rahmen für den Beginn der "neuen Darmstädter Sezession" nach dem Krieg', in Welsh and Wolbert, *Die Darmstädter Sezession*, p. 242; 'Freund-Quartett in Darmstadt'; 'Wolfgang Fortner', *Darmstädter Echo*, 10 and 13 April 1946.

1946	Event
27 April	Announcement of <i>Internationale Kunstaussstellung</i> , organised by Steinecke and municipal cultural department, with Sezession and Kunstverein, of painting, sculpture and graphics by Darmstadt artists, in conjunction with local communities. To be shown in April-May in Heppenheim, Bensheim, Ober-Ramstadt, Erbach. <sup>492</sup>
.May	McClure issues circular, having seen French, Soviet, British artists performing in Germany, wanting to bring US musicians too. <sup>493</sup>
May	<i>Freie Darmstädter Künstlervereinigung</i> founded by art and book seller Felix Dörffel, writer Heinz Friedrich, actor Maria Kappenhagen, with Hesse culture minister Felix Schramm, Bergsträsser, Henrich and Lange on the presidium. <sup>494</sup>
5 May	Sezession event at house of English woman, with performances of works of Engelmann and Meybom. <sup>495</sup>
13 May	Third Symphony Concert. Landestheater Orchester, dir. Lange, Else C. Kraus, piano, perform world premiere of Heiß, <i>Symphonische Konzert</i> for piano and orchestra (1944), Blacher, <i>Konzertante Musik</i> , op. 10 (1937), and Stravinsky, Suites 1 and 2 (1915-25). <sup>496</sup>
14 May	Fortner indicates in a letter that Karl Heiler, State President at Hesse, has a lively interest in things at Darmstadt. <sup>497</sup>
June	Third White, Grey, Black List produced.
8 June	Announcement of plan to relocate <i>Landesmusikschule</i> in <i>Schloß Kranichstein</i> , on outskirts of Darmstadt. <sup>498</sup>
10 June	First of six chamber concerts at the <i>Mathildenhöhe</i> , running through to 19 August, including some contemporary music. Kasseler Kammerorchester, dir. Bruno Stürmer, play programme including a work of Helmut Degen. <sup>499</sup>
29 June	First announcement of <i>Ferienkurse für internationale neue Musik</i> , from 25 August to 29 September, in <i>Darmstädter Echo</i> . <sup>500</sup>

<sup>491</sup> H.U.E., '6. Städtisches Kammerkonzert', *Darmstädter Echo*, 1 May 1946.

<sup>492</sup> 'Internationale Kunstaussstellung in Darmstadt!', *Darmstädter Echo*, 27 April 1946.

<sup>493</sup> IFZ/OMGUS 5/270-2/2. Robert A. McClure, 'Use of U.S. Artists in Democratic Reorientation of Germany', 14 May 1946; TNA/PRO/FO 946/57 Bishop to Dukes, 5 June 1946, with McClure memo attached.

<sup>494</sup> Gerberding, *Darmstädter Kulturpolitik*, p. 164 n. 275.

<sup>495</sup> 'Die "Darmstädter Sezession" auswärts', *Darmstädter Echo*, 11 May 1946.

<sup>496</sup> 'III. Sinfonie-Konzert'; Gt., 'Hermann Heiß. Ein Darmstädter Komponist'; -n-, 'Erfolg "illegaler" Musik. Drittes Sinfoniekonzert im Landestheater', *Darmstädter Echo*, 4, 8 and 15 May 1946.

<sup>497</sup> IMD Archiv, Fortner to Steinecke, 14 May 1946.

<sup>498</sup> -h,b - 'Kranichstein – Stätte der Musik?', *Darmstädter Echo*, 8 June 1946.

<sup>499</sup> 'Serenaden auf der Mathildenhöhe', *Darmstädter Echo*, 5 June 1946.

<sup>500</sup> 'Internationale Musik. Kurse und Tagung in Darmstadt', *Darmstädter Echo*, 29 June 1946.

1946	Event
July	Opening of new American library in the city, which will become the <i>Amerika Haus</i> on 6 January 1947. <sup>501</sup>
2 July	First mention of Ferienkurse in weekly reports from Metzger to Laird. <sup>502</sup>
21 July	First mention of Ferienkurse in an OMGUS report. <sup>503</sup>
25 July	Report from Dubensky mentions the Ferienkurse. <sup>504</sup>
August	Fourth White, Grey, Black List produced.
12 August	OMGH Theatre and Music Officer Gerhard Singer grants permission for participation of most individuals at the Ferienkurse, though no mention of Wolfgang Fortner. <sup>505</sup>
25 August – 29 September	First <i>Ferienkurse für internationale neue Musik</i> (see Appendix 5j for full details).
12 September	Announcement that Henrich will stand down as Intendant on health grounds, succeeded by Ernst Karchow, from Deutsches Theater, Berlin. <sup>506</sup>
22-29 Sept	<i>Internationale zeitgenössische Musiktage</i> as part of last week of Ferienkurse.
26 September	Second season of chamber concerts opens with Freund Quartet, German premiere of Hindemith, String Quartet No. 6 (1943). Further concerts in the series include piano recitals by Else C. Kraus and Georg Kuhlmann. <sup>507</sup>
4 October	Freie Darmstädter Künstlervereinigung present recital by Heiß, with his Chaconne for piano (1936) (world premiere), Sonatina (1944) and Theme and Variations. <sup>508</sup>
5/12 October (and possibly	Further performances of Orff, <i>Die Kluge</i> (1942) (performed within Internationale zeitgenössische Musiktage) at Landestheater. <sup>509</sup>

<sup>501</sup> ‘Amerikanische Bibliothek in Darmstadt’, *Darmstädter Echo*, 27 July 1946; Gerberding, *Darmstädter Kulturpolitik*, p. 33.

<sup>502</sup> Stadtarchiv Darmstadt ST 21, Wocheberichte der Stadtverwaltung 1945-47, Report for 23-29 June 1946, dated 2 July 1946.

<sup>503</sup> IFZ/OMGUS 5/8-1/2, ‘Weekly Military Government Summary No. 41. 15 July - 21 July 46’.

<sup>504</sup> NARA RG 260, folder ‘Weekly Activity Reports’, box 729, Captain William Dubensky, ‘Weekly Activity Report, Film, Theater and Music Branch, ICD, OMG for Greater Hesse, 19-24 July 1946’, 25 July 1946., cited in Amy Beal, *New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification* (Berkeley, Los Angeles and London: University of California Press, 2006), pp. 36-7.

<sup>505</sup> IMD Archiv, Singer to Steinecke, 12 August 1946.

<sup>506</sup> ‘Rücktritt des Darmstädter Intendanten’, *Rhein-Neckar-Zeitung*, 12 September 1946.

<sup>507</sup> Wolfgang Steinecke, ‘Ein Jahr kulturellen Wiederaufbaus im Darmstädter Kunst- und Musikleben’, in *Kunststadt Darmstadt. Kultureller Wiederaufbau 1946* (Darmstadt: Eduard Roether Verlag, 1947), p. 15; ‘Notizen’, *Melos* 14/1 (November 1946), p. 25.

<sup>508</sup> Reichenbach, *Heiß*, p. 20.



1946	Event
more)	
7 October	First Symphony concert of new season. <sup>510</sup>
November	Fifth White, Grey, Black List produced.
1 November	Opening of opera and orchestral departments of Landesmusikschule. <sup>511</sup>

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<sup>509</sup> Gerberding, *Darmstädter Kulturpolitik*, p. 142; 'Theater', *Frankfurter Rundschau*, 27 September and 12 October 1946.

<sup>510</sup> 'Theater', *Frankfurter Rundschau*, 5 October 1946.

<sup>511</sup> Stadtarchiv Darmstadt ST 21, Wocheberichte der Stadtverwaltung 1945-47, Report for 14-19 October 1946.

## Wiesbaden

1945	Event
28-29 March	US troops capture Wiesbaden. City officials Gustav Heß and Fritz Reg have created a makeshift administration after previous mayor has fled. US Major Chatnay handles official transfer of authority. <sup>512</sup>
31 March	Colonel Cowart takes over control of the US forces in the city. <sup>513</sup>
21 April	Gustav Krücke appointed mayor. <sup>514</sup>
Late April – early May	District Information Services Control Command (DISCC) 6871, controlled by Lt. Col. John Stanley, moves into Wiesbaden. <sup>515</sup>
8 May	Unconditional surrender of Germany.
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and ‘Information Control Regulation No. 1’, dealing with licensing, issued. <sup>516</sup>
June	Carl Hagemann granted licence to run theatre, in temporary venue, Gesenkhaus, Dotzheimerstraße, as main theatre is destroyed. <sup>517</sup>

<sup>512</sup> Heike Glaser, *Demokratischer Neubeginn in Wiesbaden. Aspekte des sozialen, wirtschaftlichen und politischen Wiederaufbaus nach 1945*, second edition (Wiesbaden: Magistrat der Landeshauptstadt Wiesbaden, 1995), pp. 32-41; Anni Baker, *Wiesbaden and the Americans 1945-2003: The Social, Economic, and Political Impact of the U.S. Forces in Wiesbaden* (Wiesbaden: Magistrat der Landeshauptstadt Wiesbaden, 2004), pp. 24-5.

<sup>513</sup> Glaser, *Demokratischer Neubeginn in Wiesbaden*, p. 41.

<sup>514</sup> *Ibid.* pp. 47-9

<sup>515</sup> Earl Ziemke, *The U.S. Army in the Occupation of Germany 1944-1946* (Washington, DC: US Government Printing Office, 1975), p. 367; Wilfried Schöntag, ‘Office of Military Government for Wuerttemberg-Baden’, in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 533; *MG Weekly Information Bulletin* No. 2 (4 August 1945), p. 8.

<sup>516</sup> ‘Law No. 191. Amended (1)’ in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and ‘Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music’, in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

<sup>517</sup> Karl Heinz Roland, ‘Nullpunkt und neuer Anfang 1945-1953’, in Alexander Hildebrand, Eva Christina Vollmer and Karl Heinz Roland, *Theater in Wiesbaden 1765-1978* (Wiesbaden: Hessisches Staatstheater, 1978), p. 98.

1945	Event
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>518</sup>
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>519</sup>
5 July	Formal division of Germany into four zones comes into effect.
Early July	Carl Hagemann granted licence 5002 (despite some misgivings on part of ICD) to run theatre, in temporary venue, Gesenkhaus, Dotzheimerstraße, as main theatre is destroyed. <sup>520</sup>
7 July	Eisenhower issues directive with mandatory categories for removal from office. <sup>521</sup>
13 July	US Information Control Division (ICD) formally designated. <sup>522</sup>
16 July	Detachment E1A2, under Colonel J.R. Newman, assume authority for the city. <sup>523</sup>
29 July	First post-war concert in city, by Städtisches Sinfonie- und Kurorchester, and Theaterorchester, dir. Hans Müller-Kray, Coda Wackers, soprano, music of Haydn, Beethoven, Mendelssohn and Chaikovsky. <sup>524</sup>
End of July – early August	Chamber concert, works of Mozart, Schubert and Beethoven. <sup>525</sup>
2 August	First theatre event (details unknown). <sup>526</sup>

<sup>518</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>519</sup> *ICD History I*, pp. 5, 103.

<sup>520</sup> IFZ/OMGUS 5/242-3/20, 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week E, 7 July 1945'; Robert R. La Branche, 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week E, 30 June 1945'; Karl Heinz Roland, 'Nullpunkt und neuer Anfang 1945-1953', in Alexander Hildebrand, Eva Christina Vollmer and Karl Heinz Roland, *Theater in Wiesbaden 1765-1978* (Wiesbaden: Hessisches Staatstheater, 1978), p. 98.

<sup>521</sup> David Monod, *Settling Scores: German Music, Denazification, and the Americans, 1945-1953* (Chapel Hill and London: University of North Carolina Press, 2005), pp. 61-2; 7 July directive reproduced in OMGUS, *Denazification, cumulative review: Report of the Military Governor (1 April 1947 – 30 April 1948) No. 34*, pp. 23-36.

<sup>522</sup> Edwin J. Warkentin, *The History of U.S. Information Control in Post-War Germany* (Cambridge: Cambridge Scholars Publishing, 2016), p. 15.

<sup>523</sup> Glaser, *Demokratischer Neubeginn in Wiesbaden*, pp. 41-3.

<sup>524</sup> *ICD History I*, p. 126; LSE GOVT. PUBS. 43 (R519), Information Control, U.S. Zone, Monthly Report, Military Governor No. 1, 20 August 1945; 'Konzert und Theater'; Walter Brand, 'Kulturelles Leben in Wiesbaden', *Frankfurter Rundschau*, 8 and 11 August 1945.

<sup>525</sup> Brand, 'Kulturelles Leben in Wiesbaden'.

<sup>526</sup> Roland, 'Nullpunkt und neuer Anfang', p. 98.

1945	Event
7 August	Stage event, 'Bunte Bühne', directed Axel Tors. <sup>527</sup>
10 August	Major James F. Bruschi, Religion and Education Officer for Hesse, indicates a music course for teaching in schools, removing Nazi songs and others appropriated by previous regime. Temporary ban on performing Wagner's music. Folk and other music from other countries, and that by composers banned for racial reasons, is to be encouraged. <sup>528</sup>
11 August	OMGH reports that '6 or 7 concerts are being performed weekly, from Lieder Recitals to Symphony programs'. <sup>529</sup>
1 September	Theatre and Music section of DISCC 6871 comes into being, with Frank Rosenthal as first director. William Dubensky becomes Theater and Music Chief. Others working in Theatre and Music include A. Konrad Kvan, Robert R. La Branche, Alex Saron, Kurt Singer, John Scott. <sup>530</sup>
19 September	Eisenhower issues Military Government Proclamation No. 2, delineating three Länder in US occupation zone: Groß-Hessen, Württemberg-Baden, Bavaria. Hesse combines former Grand Duchy of Hesse with most of Prussian province Hesse-Nassau (though some becomes part of Rhineland-Palatinate in French zone). <sup>531</sup>
Mid- to late September	Third Symphony Concert, dir. Müller-Kray, including performances of Debussy, <i>Petite suite</i> (1886-9), <i>Danse sacrée et danse profane</i> for harp and strings (1904), Ravel, Introduction and Allegro (1905). <sup>532</sup>
Before 29 September	Carl-Ernst Mueller granted licence to act as concert agent in the city. <sup>533</sup>
October	First ICD White, Grey, Black List produced. <sup>534</sup>

<sup>527</sup> Ibid.

<sup>528</sup> 'Unerwünschte Musik', *Frankfurter Rundschau*, 11 August 1945.

<sup>529</sup> IfZ/OMGUS 5/242-3/20, Robert R. La Branche, 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week Ending 11 August 1945'.

<sup>530</sup> IfZ/OMGUS 3/408-2/26, 'History of OMGWB, Part IV Film, Theater and Music as to 30 June 1946'; IfZ/OMGUS 5/242-3/20, A. Konrad Kvan, 'Weekly Situation Report of Theater & Music Section. Week ending 22 September 1945'; 'Weekly Report of the Theater & Music Section, Week ending 6 October 1945'; Dieter Emig and Alfred G. Frei, 'Office of Military Government for Hesse', in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 381; Ulrich M. Bausch, *Die Kulturpolitik der US-amerikanischen Information Control Division in Württemberg-Baden von 1945 bis 1949: zwischen militärischem Funktionalismus und schwäbischen Obrigkeitendenken* (Stuttgart: Klett-Cotta, 1992), pp. 118-9; Thomas Steiert, 'Zur Musik- und Theaterpolitik in Stuttgart während der Besatzungszeit', in Gabriele Clemens (ed.), *Kulturpolitik im besetzten Deutschland 1945-1949* (Stuttgart: Franz Steiner, 1994), p. 57.

<sup>531</sup> Wolf-Arno Kropat, *Hessen in der Stunde Null 1945/1947. Politik, Wirtschaft und Bildungswesen in Dokumenten* (Wiesbaden: Selbstverlag der Historischen Kommission für Nassau, 1979), pp. 19-25; Walter L. Dorn, 'Zur Entstehungsgeschichte des Landes Hessen', *Vierteljahrshefte für Zeitgeschichte* 6/2 (April 1958), pp. 191-6.

<sup>532</sup> W.B., 'Kulturelle Veranstaltung in Wiesbaden', *Frankfurter Rundschau*, 29 September 1945.

<sup>533</sup> IfZ/OMGUS 5/242-3/20, 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week Ending 29 September 1945', 1 October 1945.

1945	Event
2 October	Hagemann withdrawn from license, apparently for non-political reasons, replaced by Richard Payer. Other staff dismissed for non-cooperation with Payer. <sup>535</sup>
14 October	Piano Recital at Apollo Theatre, no further details. <sup>536</sup>
19 October	Fourth Symphony Concert, dir. Otto Schmidtgen, including Hindemith, Ballet Overture <i>Amor und Psyche (Farnesina)</i> (1943). <sup>537</sup>
4 November	First operatic production at Staatstheater, Puccini, <i>Madama Butterfly</i> . <sup>538</sup>
Mid-November	Chamber concert including music of Joseph Haas. <sup>539</sup>
17 November	Kurt Utz publishes article surveying 'Neue Musik' in <i>Wiesbadener Kurier</i> . <sup>540</sup>
Late November	Fifth Symphony Concert, dir. Schmidtgen, including Hindemith, Violin Concerto (1939), and Reger, <i>Suite im alten Stil</i> , op. 93 (1916). <sup>541</sup>
30 December	Sixth Symphony Concert, dir. Müller-Kray, including Kodály, <i>Dances of Galánta</i> (1933), and Wolf-Ferrari, <i>Idillio-concertino</i> , op. 15 (1933). <sup>542</sup>
End of December – 2 January	Licences 5002 given to Richard Payer, Intendant at theatre, effective until 1 April 1946, then will be succeeded by Herbert Maisch as licensee. <sup>543</sup>

<sup>534</sup> Full details of this and subsequent lists at Erwin J. Warkentin, 'The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947', at <http://www.erwinslist.com/index-en.html#The Database> (accessed 23 January 2018).

<sup>535</sup> Roland, 'Nullpunkt und neuer Anfang', p. 98.

<sup>536</sup> IFZ/OMGUS 5/242-3/21, 'Weekly Situation Report of Theater and Music Section. Week Ending 20 October 1945'.

<sup>537</sup> Kurt Utz, 'Paul Hindemith's Ballett-Ouvertüre (Zur Aufführung am 19. Oktober im Symphoniekonzert)'; HRA, 'Viertes Symphoniekonzert', *Wiesbadener Kurier*, 20 and 24 October 1945.

<sup>538</sup> IFZ/OMGUS 5/242-3/21, 'Weekly Situation Report of Theater and Music Section. Week Ending 20 October 1945'; Ferdinand Kösters, *Als Orpheus wieder sang... Der Wiederbeginn des Opernlebens in Deutschland nach dem Zweiten Weltkrieg* (Münster: Edition Octopus, 2009), p. 309.

<sup>539</sup> 'Kammer-Konzert', *Wiesbadener Kurier*, 24 November 1945.

<sup>540</sup> Kurt Utz, 'Neue Musik', *Wiesbadener Kurier*, 17 November 1945.

<sup>541</sup> HRA, 'Hindemith, Brahms, Reger', *Wiesbadener Kurier*, 1 December 1945.

<sup>542</sup> 'Theater', *Frankfurter Rundschau*, 24 December 1945; HRA, '6. Symphoniekonzert', *Wiesbadener Kurier*, 5 January 1946.

<sup>543</sup> IFZ/OMGUS 5/242-3/21, '6871<sup>st</sup> District Information Services Control Command (DISCC), Weekly report (26 December 1946 – 2 January 1946)'.

1946	Event
January	DISCC 6871 split into separate divisions for Hesse, Württemberg-Baden and Bremen. William Dubensky takes over as head of Music branch for Hesse, working from Wiesbaden, and Gerhard Singer as head of Theatre and Music around same time. <sup>544</sup>
Early to mid-February	Eighth Symphony Concert, dir. Schmidtgen, including Mahler, Symphony No. 4 (1899-1900). <sup>545</sup>
15 February	Radio Frankfurt moves back to reconstructed studio in Frankfurt. <sup>546</sup>
28 February	ICD integrated with rest of OMGUS. <sup>547</sup>
5 March	'Law for Liberation from National Socialism and Militarism' issued. <sup>548</sup>
10 March	Symphony Concert, dir. Müller-Kray, including Howard Hanson, Symphony No. 3 (1936-8). <sup>549</sup>
Spring-Summer	Symphony Concert, dir. Müller-Kray, including Stravinsky, <i>Dumbarton Oaks</i> (1937-8). <sup>550</sup>
April	Second White, Grey, Black List produced.
1 April	Symphony Concert, dir. Bruno Fenenhoff, including Randall Thompson, Symphony No. 2 (1931). <sup>551</sup>
May	McClure issues circular, having seen French, Soviet, British artists performing in Germany, wanting to bring US musicians too. <sup>552</sup>
June	Third White, Grey, Black List produced.

<sup>544</sup> GLAK/OMGUS 12/90-3/2, 'The first two years', undated; Monod, *Settling Scores*, p. 104.

<sup>545</sup> HRA, 'Wiederbegegnung mit Gustav Mahler. 8. Sinfoniekonzert', *Wiesbadener Kurier*, 13 February 1946.

<sup>546</sup> IFZ/OMGUS 5/348-3/1, 'Final approval proposal', 20 July 1945; LSE GOVT. PUBS. 43 (R519), 'Information Control, Monthly Report, Military Governor, U.S. Zone, No. 8, for February 1946', 20 March 1946. 'Von Radio Frankfurt zum Hessischen Rundfunk', p. 56.

<sup>547</sup> *ICD History I*, pp. 14-17.

<sup>548</sup> James K. Pollock, James H. Meisel, and Henry L. Bretton (eds.), *Germany under Occupation: Illustrative Materials and Documents*, revised edition (Ann Arbor, MI: George Wahr Publishing Co, 1949), pp. 152-69.

<sup>549</sup> Karl Utz, 'Neue amerikanische Sinfonie', *Wiesbadener Kurier*, 9 March 1946.

<sup>550</sup> HRA, 'Konzert und Oper in Wiesbaden', *Wiesbadener Kurier*, 6 August 1946.

<sup>551</sup> IFZ/OMGUS 5/348-1/15, 'Semi-Monthly Activity Report of Theater & Music Section, Film, Theater and Music', 15 April 1946.

<sup>552</sup> IFZ/OMGUS 5/270-2/2. Robert A. McClure, 'Use of U.S. Artists in Democratic Reorientation of Germany', 14 May 1946; TNA/PRO/FO 946/57 Bishop to Dukes, 5 June 1946, with McClure memo attached.

1946	Event
June	First appearance at Staatstheater by Ljubomir Romansky, conducting Rossini, <i>Il barbiere di Siviglia</i> . <sup>553</sup>
July	<i>Freier Kulturbund Wiesbaden</i> founded. <sup>554</sup>
August	Fourth White, Grey, Black List produced.
August	Mendler Quartet give concert of music from four countries: US (Walter Piston, Quincy Porter), Netherlands (Henk Badings), France (François) and Germany (Hindemith). <sup>555</sup>
August	Plans for programming works of Barber, Charles Griffes, Prokofiev, Hindemith in 1946-47 season. <sup>556</sup>
1 September	Legal basis established for <i>Großhessisches Staatstheater</i> , whereby city theatre is taken over by state of Hesse. Otto Henning appointed as Intendant, and Karl Heinz Stroux as director. <sup>557</sup>
22-27 September	<i>Wiesbadener Kulturwoche</i> , organised by Freier Kulturbund Wiesbaden, featuring an exhibition of artists deemed <i>entartet</i> in the Third Reich. Opening day includes performance of Ottmar Gerster, <i>Festliche Musik</i> , Städtisches Kur- und Sinfonieorchester, dir. Schmidtgen (1935). <sup>558</sup> Elsewhere during the event: symphony concert, dir. Romansky, featuring Hindemith, <i>Mathis</i> Symphony (1934), Stravinsky, <i>Jeu de cartes</i> (1936-7), Prokofiev, <i>Peter and the Wolf</i> (1936), Samuel Barber, <i>Adagio</i> for strings (1936). <sup>559</sup>
23 or 24 September	Lenzowski Quartet perform Debussy, String Quartet (1893), Bartók, String Quartet No. 2 (1915-17), Hindemith, String Quartet No. 3 (1920). <sup>560</sup>
26 September	Lecture by Heinrich Strobel. <sup>561</sup>
5 October	Romansky becomes new musical director at Staatstheater. <sup>562</sup>
26 October	Heinrich Sutermeister, <i>Romeo und Julia</i> , presented at Staatstheater. <sup>563</sup>

<sup>553</sup> Kösters, *Als Orpheus wieder sang* ..., p. 309.

<sup>554</sup> Dr. Franz Götting, 'Freier Kulturbund Wiesbaden', *Wiesbadener Kurier*, 9 July 1946.

<sup>555</sup> HRA, 'Kammermusik der Völker', *Wiesbadener Kurier*, 22 August 1946.

<sup>556</sup> IFZ/OMGUS 5/8-1/2, 'Weekly Military Government Survey No. 46, 18 – 24 August 46'.

<sup>557</sup> Roland, 'Nullpunkt und neuer Anfang', p. 98.

<sup>558</sup> 'Kulturnachrichten', *Die Zeit*, 29 August 1946; WK, 'Auftakt der Wiesbadener Kulturwoche'; Wo, "'Entartete" Malerei des 20 Jahrhunderts'. *Wiesbadener Kurier*, 24 and 25 September 1946.

<sup>559</sup> Hans Piroth, 'Wiesbadener Musikleben', *Badener Tagblatt*, 29 October 1946.

<sup>560</sup> HRA, 'Moderne Kammermusik', *Wiesbadener Kurier*, 25 September 1946.

<sup>561</sup> Ibid.

<sup>562</sup> Roland, 'Nullpunkt und neuer Anfang', p. 99; Advert in *Melos* 14/1 (November 1946), p. 28.

<b>1946</b>	<b>Event</b>
November	Fifth White, Grey, Black List produced.

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<sup>563</sup> Advert in *Melos* 14/1 (November 1946), p. 28.



## Appendix 4d

### US Zone – Württemberg-Baden

#### Stuttgart

1945	Event
22 April	French troops take control of Stuttgart, under the command of a General Schwartz. American troops are also present, but it is held by the French. Around 70% of buildings are uninhabitable. <sup>564</sup>
23 April	Lawyer Arnulf Klett is appointed mayor, a position he will hold through to 1974. Though his authority is initially only nominal. <sup>565</sup>
25 April	First concert, a Mozart programme for French troops, with the <i>Württembergisches Landestheaterorchester</i> conducted by remaining GMD Philipp Wüst. <sup>566</sup>
April – 8 July	Various orchestral concerts mounted by French authorities for mixed audiences of German citizens and French troops. <sup>567</sup>
Late April – early May	District Information Services Control Command (DISCC) 6871, controlled by Lt. Col. John Stanley, moves into Wiesbaden. <sup>568</sup>
8 May	Unconditional surrender of Germany.
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and ‘Information Control Regulation No. 1’, dealing with licensing, issued. <sup>569</sup>

<sup>564</sup> Hermann Vietzen, *Chronik der Stadt Stuttgart 1945-1948* (Stuttgart: Ernst Klett Verlag, 1972), pp. 26-34; Ferdinand Kösters, *Als Orpheus wieder sang... Der Wiederbeginn des Opernlebens in Deutschland nach dem Zweiten Weltkrieg* (Münster: Edition Octopus, 2009), p. 212.

<sup>565</sup> Otto Borst, *Stuttgart. Die Geschichte der Stadt* (Stuttgart and Aalen: Konrad Theiss Verlag, 1973), pp. 433-5.

<sup>566</sup> Vietzen, *Chronik der Stadt Stuttgart*, p. 535.

<sup>567</sup> IFZ/OMGUS 5/267-3/4, Davidson Taylor, Chief, Film, Theater and Music Control Section, to McClure, 27 June 1945. See also Toby Thacker, *Music after Hitler, 1945-1955* (Aldershot: Ashgate, 2007), p. 36.

<sup>568</sup> Earl Ziemke, *The U.S. Army in the Occupation of Germany 1944-1946* (Washington, DC: US Government Printing Office, 1975), p. 367; Wilfried Schöntag, ‘Office of Military Government for Wuerttemberg-Baden’, in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 533; *MG Weekly Information Bulletin* No. 2 (4 August 1945), p. 8.

1945	Event
Last week in May	Klett appoints Max Roth to serve as temporary Intendant for the mostly intact <i>Württembergisches Staatstheater</i> in the city. <sup>570</sup>
June	Hans Rosbaud presents proposal to city authorities for renewal of musical life in Stuttgart, wanting to create something new, including a series of contemporary music concerts, and also performances of pre-classical works on old instruments. <sup>571</sup>
3 June	Radio Stuttgart goes on air. This is run by Captain William Burke Miller. First voice heard is that of Captain Fred G. Taylor. <sup>572</sup>
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>573</sup>
13 June	Carlos Schmid appointed as director of the <i>Landesverwaltung für Kultur und Unterricht</i> by the French authorities. <sup>574</sup>
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>575</sup>
Mid-June	Various concerts now taking place in Stuttgart at the behest of the French authorities. <sup>576</sup>
18 June	Willy Steffen appointed music director for the city. Wüst informs Klett that theatre orchestra is now only 20 men strong, and is to be dissolved. Klett tasks Steffen with bringing together these players and others to create a new orchestra. <sup>577</sup>

<sup>569</sup> 'Law No. 191. Amended (1)' in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and 'Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music', in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

<sup>570</sup> Christa Mack, 'Hauptstadt der Kultur? Zur Musik- und Theaterpolitik des Stuttgarter Oberbürgermeisters Arnulf Klett', in Edgar Lersch, Heinz H. Poker and Paul Sauer (eds.), *Stuttgart in den ersten Nachkriegsjahren* (Stuttgart: Klett-Cotta, 1995), pp. 480-81.

<sup>571</sup> GLAK/OMGUS 12/89-3/7, Hans Rosbaud, Reorganisation of the Stuttgart Music Life, undated. Steiert dates this as from June 1945 – 'Zur Musik- und Theaterpolitik in Stuttgart', pp. 58-9.

<sup>572</sup> Edgar Lersch, *Rundfunk in Stuttgart, 1934-1949* (Stuttgart: Süddeutscher Rundfunk, 1990), pp. 28-33; Robert Heinze, 'Radio Stuttgart, 1945-47' (Magistararbeit: Universität Konstanz, 2004), p. 68.

<sup>573</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>574</sup> Mack, 'Hauptstadt der Kultur?', p. 481.

<sup>575</sup> *ICD History I*, pp. 5, 103.

<sup>576</sup> IFZ/OMGUS 5/242-3/20, Robert R. La Branche, 'Weekly Situation Report for the Film, Theater & Music Control Section, Week 3. 30 June 1945'.

1945	Event
21 June	Albert Kehm, formerly Intendant of the Staatstheater during the Weimar period, re-appointed to his old position. <sup>578</sup>
By 23 June	A. Konrad Kvan is working as the Theatre and Music Officer for DISCC 6871. <sup>579</sup>
24 June	First opera concert in the city. <sup>580</sup>
Last week of June	US officials note how pro-French and anti-American sentiments are being spreading in the city, with rumours that ‘The Americans will close all German theatres and concert halls as a punishment for concentration camps, etc’. They plan to continue concerts without an interlude. <sup>581</sup>
5 July	Formal division of Germany into four zones comes into effect.
5 July	<i>Récital de Musique et de Danse</i> , featuring various singers from the Staatsoper. First of several events which follow. <sup>582</sup>
7 July	Eisenhower issues directive with mandatory categories for removal from office. <sup>583</sup>
8 July	At 00:00, Stuttgart falls under the control of the US 100 <sup>th</sup> Division. A license to perform music is given to Kehm at 00:01 and Schubert’s Trout Quintet performed at 00:02. An orchestral concert takes place at 17:00, broadcast on Radio Stuttgart at 22:00, to demonstrate the commitment of the US occupation authorities to German cultural activities. <sup>584</sup>
13 July	Lieutenant-Colonel Charles L. Jackson appointed military commander for the city, with Major Edwin A. Norton as his deputy. <sup>585</sup>
13 July	US Information Control Division (ICD) formally designated. <sup>586</sup>

<sup>577</sup> Borst, *Stuttgart*, p. 442; Mack, ‘Hauptstadt der Kultur?’, p. 489; Ruth Renée Rief, *Die Stuttgarter Philharmoniker. Ein historisches Porträt* (Tübingen: Silberburg-Verlag, 1999), pp. 61-2.

<sup>578</sup> Mack, ‘Hauptstadt der Kultur?’, p. 482.

<sup>579</sup> IfZ/OMGUS 5/242-3/20, ‘Weekly Situation Report of the Film, Theater, and Music Control Section, Week E. 23 June 1945’.

<sup>580</sup> Vietzen, *Chronik der Stadt Stuttgart*, p. 48.

<sup>581</sup> IfZ/OMGUS 5/242-3/20, Robert R. La Branche ‘Weekly Situation Report of the Film, Theater, and Music Control Section, Week E. 30 June 1945’. See also Thacker, *Music after Hitler*, pp. 36-7.

<sup>582</sup> Kösters, *Als Orpheus wieder sang...*, p. 213.

<sup>583</sup> David Monod, *Settling Scores: German Music, Denazification, and the Americans, 1945-1953* (Chapel Hill and London: University of North Carolina Press, 2005), pp. 61-2; 7 July directive reproduced in OMGUS, *Denazification, cumulative review: Report of the Military Governor (1 April 1947 – 30 April 1948) No. 34*, pp. 23-36.

<sup>584</sup> Thomas Steiert, ‘Zur Musik- und Theaterpolitik in Stuttgart während der Besatzungszeit’, in Gabriele Clemens (ed.), *Kulturpolitik im besetzten Deutschland 1945-1949* (Stuttgart: Franz Steiner, 1994), p. 57; IfZ/OMGUS 3/408-2/26, ‘History of OMGWB, Part IV Film, Theater and Music as to 30 June 1946’; IfZ/OMGUS 5/242-3/20, ‘Weekly Situation Report for the Film, Theater & Music Control Section, Week E. 14 July 1945’, 14 July 1945; Thacker, *Music after Hitler*, p. 37.

<sup>585</sup> Vietzen, *Chronik der Stadt Stuttgart*, pp. 57-8.

<sup>586</sup> Edwin J. Warkentin, *The History of U.S. Information Control in Post-War Germany* (Cambridge: Cambridge Scholars Publishing, 2016), p. 15.

1945	Event
21 July	Staatsorchester, dir. Wüst, perform Beethoven's Ninth Symphony, organised by new <i>Kulturgemeinschaft des Gewerkschaftsbundes Ortskartell Stuttgart</i> . <sup>587</sup>
25 July	Jackson authorises the formation of a city council. <sup>588</sup>
August	Rosbaud applies for a position in the city, but is frustrated by Kehm, who refuses to consider him, claiming he is politically unreliable. <sup>589</sup>
August	Actor and Kapellmeister Fritz Wilm Wallenborn appointed first director of words and music at Radio Stuttgart. <sup>590</sup>
4 August	First production at the theatre, Hugo von Hoffmanstahl's <i>Jedermann</i> . <sup>591</sup>
4-11 August	Fifth Staatsorchester concert, a concert by Russian artists, two opera concerts, and a Morgenfeier. <sup>592</sup> Concerts proceed regularly after this point.
23 August	First concert performance at the theatre since city came under US occupation, a concert performance of Handel's <i>Messiah</i> . <sup>593</sup>
1 September	Theatre and Music section of DISCC 6871 comes into being, with Frank Rosenthal as first director. William Dubensky becomes Theater and Music Chief. Others working in Theatre and Music include A. Konrad Kvan, Robert R. La Branche, A. Saron, Kurt Singer, John Scott. <sup>594</sup>

<sup>587</sup> Ulrich Drüner, *400 Jahre Staatsorchester Stuttgart 1593-1993* (Stuttgart: Staatstheater Stuttgart, 1994), p. 139; -r, 'Eine neue Kulturgemeinschaft', *Stuttgarter Zeitung*, 3 October 1945.

<sup>588</sup> Otto Borst, *Stuttgart. Die Geschichte der Stadt* (Stuttgart and Aalen: Konrad Theiss Verlag, 1973), p. 434.

<sup>589</sup> GLAK/OMGUS 12/20-3/13, 'The case of Mr Rosbaud'; Monod, *Settling Scores*, p. 110; Steiert, 'Zur Musik- und Theaterpolitik in Stuttgart', pp. 58-60; Mack, 'Hauptstadt der Kultur?', pp. 483-4, and especially, Boris von Haken, "'The Case of Mr Rosbaud.'" – Die Fortgang einer Karriere, in Albrecht Riethmüller (ed.), *Deutsche Leitkultur Musik? Zur Musikgeschichte nach dem Holocaust* (Stuttgart: Franz Steiner Verlag, 2006), pp. 101-15, for more details of the Rosbaud affair.

<sup>590</sup> Daniela Unger, 'Musik im deutschen Rundfunkprogramm 1945-1949. Zur Amerikanischen Einflußnahme bei Radio Stuttgart', (Magistar-Arbeit: Eberhard-Karls-Universität Tübingen, 1997), p. 20.

<sup>591</sup> Steiert, 'Zur Musik- und Theaterpolitik in Stuttgart', p. 58.

<sup>592</sup> IFZ/OMGUS 5/242-3/20, Robert R. La Branche, 'Weekly Situation Report for the Film, Theatre & Music Control Section, Week E. 11 August 1945'.

<sup>593</sup> Steiert, 'Zur Musik- und Theaterpolitik in Stuttgart', p. 58.

<sup>594</sup> IFZ/OMGUS 3/408-2/26, 'History of OMGWB, Part IV Film, Theater and Music as to 30 June 1946'; IFZ/OMGUS 5/242-3/20, A. Konrad Kvan, 'Weekly Situation Report of Theater & Music Section. Week ending 22 September 1945'; 'Weekly Report of the Theater & Music Section, Week ending 6 October 1945'; Dieter Emig and Alfred G. Frei, 'Office of Military Government for Hesse', in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 381; Ulrich M. Bausch, *Die Kulturpolitik der US-amerikanischen Information Control Division in Württemberg-Baden von 1945 bis 1949: zwischen militärischem Funktionalismus und schwäbischen Obrigkeitsdenken* (Stuttgart: Klett-Cotta, 1992), pp. 118-9; Steiert, 'Zur Musik- und Theaterpolitik in Stuttgart während der Besatzungszeit', in Gabriele Clemens (ed.), *Kulturpolitik im besetzten Deutschland 1945-1949* (Stuttgart: Franz Steiner, 1994), p. 57.

1945	Event
2 September	Chamber concert of music of Hindemith. <sup>595</sup>
4 September	Rosbaud is granted permission to conduct a concert by Kehm, who has been opposed by Klett over ‘the case of Mr Rosbaud’. <sup>596</sup>
15 September	Theodor Heuss appointed head of <i>Kultministerium</i> in Stuttgart, in which position he will remain until December 1946. <sup>597</sup>
18 September	<i>Stuttgarter Kammerorchester</i> , founded in earlier in the year by Karl Münchinger, give their first concert, with works of Handel, Vivaldi, and Schein. <sup>598</sup>
19 September	Eisenhower issues Military Government Proclamation No. 2, delineating three Länder in US occupation zone: Groß-Hessen, Württemberg-Baden, Bavaria. Württemberg-Baden is carved out of parts of former states of Württemberg and Baden, including cities of Stuttgart, Heidelberg, Mannheim, Karlsruhe, Ulm, Heilbronn. <sup>599</sup>
From 30 September	Radio Stuttgart broadcast works of Ives, Charles Griffes and George Chadwick on ‘Afternoon Music Program’, 12:15-12:30 daily, other contemporary composers on ‘Special Music Program’, 14:00-14:30 on Sundays, and Wednesday edition of ‘Evening Music Program’, 21:30-21:45, dedicated to classical and modern US composers.
Late Sept/early Oct	Hans Priegnitz, piano, performs Hindemith Piano Sonata No. 1 (1936), and music of Debussy, selections from <i>Préludes</i> , Book 2 (1912-13), and Ravel. <sup>600</sup>
October	First ICD White, Grey, Black List produced. <sup>601</sup>
October	Concerts taking place practically daily in the city, though little new music. <sup>602</sup>
3 October	First operatic productions, beginning with Strauss <i>Die Fledermaus</i> , then works of Mozart, Gluck, Offenbach, etc. No modern

<sup>595</sup> IFZ/OMGUS 5/242-3/20, Robert R. La Branche, ‘Weekly Situation Report for the Film, Theatre & Music Control Section, Week E. 25 August 1945’.

<sup>596</sup> Steiert, ‘Zur Musik- und Theaterpolitik in Stuttgart’, p. 59.

<sup>597</sup> Birgit Braun, *Umerziehung in der amerikanischen Besatzungszone: die Schul- und Bildungspolitik in Württemberg-Baden von 1945 bis 1949* (Münster: Lit, 2004), p. 53; Monod, *Settling Scores*, p. 110; Steiert, ‘Zur Musik- und Theaterpolitik in Stuttgart’, pp. 57-8.

<sup>598</sup> Norbert Bolin, ‘Aller Anfang ist schwer. Die Jahre 1945-1948. Gründung des Orchesters’, at <http://www.concerto-verlag.de/aktuell/ausgabe/bolin.htm> (accessed 25 January 2018).

<sup>599</sup> Wolf-Arno Kropat, *Hessen in der Stunde Null 1945/1947. Politik, Wirtschaft und Bildungswesen in Dokumenten* (Wiesbaden: Selbstverlag der Historischen Kommission für Nassau, 1979), pp. 19-25; Walter L. Dorn, ‘Zur Entstehungsgeschichte des Landes Hessen’, *Vierteljahrshefte für Zeitgeschichte* 6/2 (April 1958), pp. 191-6.

<sup>600</sup> wb, ‘Stuttgarter Konzerte’, *Stuttgarter Zeitung*, 3 October 1945.

<sup>601</sup> Full details of this and subsequent lists at Erwin J. Warkentin, ‘The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947’, at <http://www.erwinslist.com/index-en.html#The Database> (accessed 23 January 2018).

<sup>602</sup> ‘Konzerte’, *Stuttgarter Zeitung*, 6 October 1945.

1945	Event
	operas in first year. <sup>603</sup>
4 October	Rosbaud conducts Bruckner Symphony No. 6. <sup>604</sup>
8 October	Klett formally sworn in as mayor by Jackson. <sup>605</sup>
23 October	Else Herold, piano, performs Debussy, <i>Suite bergamasque</i> (c. 1890, rev. 1905), Ravel, <i>Jeux d'eau</i> (1901), Skryabin, Sonata No. 9, op. 68 (1912-13). <sup>606</sup>
8 November	Walter Doyle, flute, and Walter Algn, piano, perform Hindemith (probably Flute Sonata (1936)). <sup>607</sup>
November	Beginning of 'Neue Wege in der Tonkunst' programme on Radio Stuttgart on Mondays and Fridays, 21:15-22:00, written by Otto-Erich Schilling. Most-performed composer is Prokofiev, followed by Ravel, Ives and Debussy. Numerous US composers are performed. <sup>608</sup>
Early Nov	Dénes Zsigmondy, violin, and Anneliese Nissen, piano, perform works of Debussy, Stravinsky and Bartók. <sup>609</sup>
15 November	Sigmund Beiler, violin and Arno Erfuhrt, piano, play concert for Hindemith's 50 <sup>th</sup> birthday, including Violin Sonata in E (1935), Three pieces from <i>Klaviermusik</i> , op. 37 (1925-7), Violin Sonata in C (1939). <sup>610</sup>
Late November	<i>Kammertanzveranstaltung</i> , with recitations by Fred Schroer of Baudelaire, Cullin, old Egyptian and old Chinese, with music of Musorgsky and Cyril Scott. <sup>611</sup>
December	Low point of relationships between Kehm and others, as he tries to remove some directors at theatre. Heuss and ministry want him removed, but US authorities favour his enthusiastic implementation of denazification policies. <sup>612</sup>
December	Gustav Koslik and Rolf Unkel create new <i>Sinfonieorchester von Radio Stuttgart</i> (SORS). By January has just 25 players, and

<sup>603</sup> 'Dokumentation der Uraufführungen, Erstaufführungen Neuinszenierungen in Oper und Ballett (1912-1987) und Schauspiel (1912-1944)', in Wolfgang Gönnerwein (ed.), *Die Oper in Stuttgart. 75 Jahre Littmann-Bau* (Stuttgart; Deutsche Verlags-Anstalt, 1987), pp. 336-7.

<sup>604</sup> 'Konzerte', *Stuttgarter Zeitung*, 29 September 1945.

<sup>605</sup> Kurt Leipner, 'Chronik der Stadt Stuttgart 1945-1970', in *Fünfundzwanzig Jahre Oberbürgermeister. Festschrift für Dr. Arnulf Klett* (Stuttgart: Ernst Klett Verlag, 1971), p. 159.

<sup>606</sup> 'Theater-Varieté', *Stuttgarter Zeitung*, 20 October 1945.

<sup>607</sup> 'Konzerte', *Stuttgarter Zeitung*, 3 November 1945.

<sup>608</sup> OMGWB 12/85-1/49, cited in Unger, 'Radio Stuttgart', p. 52-4.

<sup>609</sup> Ibid.

<sup>610</sup> 'Theater-Varieté', Heinz Trefzger, 'Aus dem Stuttgarter Konzertleben', *Stuttgarter Zeitung*, 10 and 17 November 1945.

<sup>611</sup> -ker, 'Stuttgarter Neues Theater (Kammerspiele). Solistische Kammertanzveranstaltung', *Stuttgarter Zeitung*, 28 November 1945.

<sup>612</sup> Monod, *Settling Scores*, p. 110.

1945	Event
	35 in May. <sup>613</sup>
29 December	New <i>Kulturbund</i> formed in the city, with Heinz Trefzger as President, and a board including Klett, Heuss and various representatives of the press, theatre, artists and unions. However, this is not a success, and is disbanded in summer 1946. <sup>614</sup>
Late December	Steinhäuser Quartet perform Debussy String Quartet (1893). <sup>615</sup>

1946	Event
January	DISCC 6871 split into separate divisions for Hesse, Württemberg-Baden and Bremen. On 2 January, Newell Jenkins becomes branch chief for Theater & Music for Württemberg-Baden, based in Stuttgart. The region is divided into four sections, based in Stuttgart, Heidelberg, Karlsruhe and Ulm. Frank Rosenthal moves to Heidelberg together with conductor and critic Jerome Pastene, and playwright Charles Sherman and theatre enthusiast Gerhard Gimpertz take charge of Ulm and Karlsruhe respectively. <sup>616</sup>
January	Wallenborn dismissed from Radio Stuttgart. Overall leadership for music goes to Gustav Koslik, already conducting the orchestra. Working with him is composer and critic Otto-Erich Schilling, who has been working for station since 1945. Wilhelm Locks takes responsibility for opera and symphonic music. <sup>617</sup>
1 January-6 March	Captain Philip Barbour takes over control of Radio Stuttgart. <sup>618</sup>
1 January	Barbour gives interview about Radio Stuttgart, indicating particular focus on modern musical traditions from other countries, not least Latin America. <sup>619</sup>

<sup>613</sup> Diethelm Paulussen, *Strawinsky-Interpretationen 1946-1985. Ein Verzeichnis (west-)deutscher Rundfunkaufnahmen* (Frankfurt, 1985, rev. 2002-2017), at <http://www.dpmusik.de/straw/index.html> (accessed 26 January 2018), p. 62.

<sup>614</sup> Mack, 'Hauptstadt der Kultur?', pp. 481-2.

<sup>615</sup> wb., 'Steinhäuser-Quartett', *Stuttgarter Zeitung*, 29 December 1945.

<sup>616</sup> IfZ/OMGUS 3/408-2/26, 'History of OMGWB, Part IV Film, Theater and Music as to 30 June 1946'; GLAK/OMGUS 12/90-3/2, 'The first two years', undated.

<sup>617</sup> Unger, 'Radio Stuttgart', pp. 20-21, 25; Lersch, *Rundfunk in Stuttgart*, pp. 113-4.

<sup>618</sup> Heinze, 'Radio Stuttgart', p. 68.

<sup>619</sup> Erika Neuhäuser, 'Die völkerverbindende Mission des Radios. Ein Interview mit Captain Barbour, dem Leiter von Radio Stuttgart', *Stuttgarter Zeitung*, Neujahr 1946.

1946	Event
5 January	Opening of exhibition of <i>Kunst gegen den Krieg</i> , featuring Kollowitz, Beckmann, Dix, Grosz, and many others. <sup>620</sup>
Mid- to late January	Hans Spengler, cello, and Mies Hagenmüller-Geraets, play Debussy, Cello Sonata (1915). <sup>621</sup>
February	After Jenkins develops better relationships with Heuss and ministry, Kehm finally leaves his post. <sup>622</sup>
1 February	<i>Musikhochschule</i> re-opens, under difficult conditions. US authorities have dismissed former director and NSDAP member Hermann Erpf; first post-war director is organist Hermann Keller. <sup>623</sup>
2 February	Jenkins and Klett talk about attempting to obtain both Karajan and Orff for the city. <sup>624</sup>
4 February	<i>Stuttgarter Collegium Musicum</i> perform music of Roussel, as well as Bach and Mozart. <sup>625</sup>
6 February	Opening concert of Hochschule includes works of Debussy, Ravel and Reger. <sup>626</sup>
9 February	First public meeting of new <i>Deutscher Kulturbund</i> , with patronage of Klett in the city. Addressed by Heuss, who decries distinction between <i>Kultur</i> and <i>Kivilisation</i> . <sup>627</sup>
7 February	Staatsorchester, dir. Otto Winkler, including Hindemith, <i>Mathis Symphony</i> (1934). <sup>628</sup>
18 February	Staatsorchester, dir. Otto Winkler, including Ravel, <i>Ma mère l'oye</i> (1908-11). <sup>629</sup>
Mid-February	Freund Quartet play Ravel String Quartet (1902-3). <sup>630</sup>

<sup>620</sup> Petermann, 'Kunst gegen den Krieg. Résumé einer Ausstellung', *Stuttgarter Zeitung*, 5 January 1946.

<sup>621</sup> E.B., 'Aus dem Stuttgarter Konzertleben', *Stuttgarter Zeitung*, 26 January 1946.

<sup>622</sup> Monod, *Settling Scores*, pp. 38, 110-11.

<sup>623</sup> 'Eröffnung der Staatl. Musikhochschule'; Wb., 'Eröffnung der Staatlichen Hochschule für Musik', *Stuttgarter Zeitung*, 30 January and 9 February 1946; 'Einführung in die Ausstellung', in Nicole Bickhoff (ed.), *Im Takt der Zeit – 150 Jahre Musikhochschule Stuttgart* (Stuttgart: Landesarchiv Baden-Württemberg, 2007), pp. 14, 24; Mack, 'Hauptstadt der Kultur?', p. 486; Prieberg, *Handbuch Deutsche Musiker*, pp. 1445-6.

<sup>624</sup> Mack, 'Hauptstadt der Kultur?', p. 478; Michael Kater, *The Twisted Muse: Musicians and their Music in the Third Reich* (New York and Oxford: Oxford University Press, 1997), p. 191.

<sup>625</sup> 'Konzerte', *Stuttgarter Zeitung*, 2 February 1946.

<sup>626</sup> Ibid.

<sup>627</sup> 'Deutscher Kulturbund'; -ker, 'Deutscher Kulturbund', *Stuttgarter Zeitung*, 6 and 13 February 1946.

<sup>628</sup> Review, untitled, *Stuttgarter Zeitung*, 13 February 1946; Otto Weinreich, 'Staatstheaterorchester Otto Winkler', in Weinreich, *Ausgewählte Schriften IV. Zur Musikwissenschaft 1909-1960. Konzertkritiken 1923-1933 und 1945-1952*, collected together with Ulrich Klein, edited Günther Wille (Amsterdam: Verlag B.R. Grüner, 1975), pp. 440-41.

<sup>629</sup> 'Theater-Varieté', *Stuttgarter Zeitung*, 9 February 1946.

<sup>630</sup> Wb., 'Aus dem Stuttgarter Konzertleben', *Stuttgarter Zeitung*, 23 February 1946.



1946	Event
28 February	ICD integrated with rest of OMGUS. <sup>631</sup>
Spring	Beginning of ‘Studiokonzerte’ at Radio Stuttgart, at 21:00, featuring new music, with 15-minute discussion. More Germanic than ‘Neue Wege’, much Hindemith, Schilling, but also Ravel, Stravinsky, Harald Genzmer, and various South German composers. <sup>632</sup>
1 March	The <i>Philharmonisches Orchester egV</i> association is formally constituted. <sup>633</sup>
Early March	Jenkins sends Orff to screening centre at Bad Orb, where he is ultimately ranked ‘Grey-Acceptable’ in April. <sup>634</sup>
5 March	‘Law for Liberation from National Socialism and Militarism’ issued. <sup>635</sup>
7 March	Captain Fred G. Taylor takes over Radio Stuttgart. <sup>636</sup>
9 March	Articles in <i>Stuttgarter Zeitung</i> on Prokofiev and on English music (overview of various modern composers). <sup>637</sup>
11 March	Staatsorchester, dir. Josef Dünnwald, play Mahler Symphony No. 4 (1892-1900). <sup>638</sup>
18 March	<i>Stuttgarter Philharmoniker</i> , dir. Steffen, give their first concert. <sup>639</sup>
27 March	Gustav Scheck, flute, and Carl Seemann, piano, perform recital including Hindemith, Flute Sonata (1936) and Debussy, <i>Syrinx</i> (1917). <sup>640</sup>
Late March – Early April	First Public Concert by SORS, dir. Rolf Unkel, Emma Mayer, alto, including Hermann Grabner, <i>Kleine Abendmusik</i> , Francis Poulenc, <i>Deux marches et un intermède</i> (1937), Marcel Poot, <i>Vrolijke ouverture</i> (1935). <sup>641</sup>

<sup>631</sup> *ICD History I*, pp. 14-17.

<sup>632</sup> Unger, ‘Radio Stuttgart’, pp. 52-4.

<sup>633</sup> Rief, *Stuttgarter Philharmoniker*, p. 66.

<sup>634</sup> David Monod, ‘Verklärte Nacht: Denazifying Musicians under American Control’, in Michael H. Kater and Albrecht Riethmüller (eds.), *Music and Nazism: Art under Tyranny, 1933-1945* (Laaber: Laaber-Verlag, 2003), pp. 300-302; Michael Kater, *Composers of the Nazi Era: Eight Portraits* (New York and Oxford: Oxford University Press, 2000), pp. 135-7. Kater suggests that Orff was interviewed in Bad Homburg rather than Bad Orb.

<sup>635</sup> James K. Pollock, James H. Meisel, and Henry L. Bretton (eds.), *Germany under Occupation: Illustrative Materials and Documents*, revised edition (Ann Arbor, MI: George Wahr Publishing Co, 1949), pp. 152-69.

<sup>636</sup> Heinze, ‘Radio Stuttgart’, p. 68.

<sup>637</sup> ‘Sergei Prokofiev. Rußlands größter lebender Komponist’; Dr. Egon Strohm, ‘Musik in England’, *Stuttgarter Zeitung*, 9 March 1946.

<sup>638</sup> ‘Theater-Varieté’; Wb., ‘Württembergische Staatstheater: Symphonie-Konzert’, *Stuttgarter Zeitung*, 2 and 13 March 1946.

<sup>639</sup> ‘Wieder Stuttgarter Philharmoniker’, *Stuttgarter Zeitung*, 13 March 1946.

<sup>640</sup> ‘Theater-Varieté’; E.B., ‘Aus dem Stuttgarter Konzertleben’, *Stuttgarter Zeitung*, 23 and 30 March 1946.

<sup>641</sup> Dr. Kurt Haering, ‘Aus dem Stuttgarter Konzertleben’, *Stuttgarter Zeitung*, 4 April 1946.

1946	Event
April	Second White, Grey, Black List produced.
April	William Castello becomes deputy to Jenkins, with special responsibility for Stuttgart. <sup>642</sup>
14 April	Special presentation by <i>Freie Gruppe Heidelberg</i> , including Karl Freund, violin, Wolfgang Fortner, piano, and Freund Quartet, playing Fortner, Violin Sonata (1945) and String Quartet No. 2 (1938). <sup>643</sup>
21 April	Mendler Quartet, first concert of <i>Moderne Kammermusik</i> , with Hindemith, String Quartet No. 3 (1920), Ravel String Quartet. <sup>644</sup>
26 April	Georg Solti conducts in city for the first time, performing Beethoven's <i>Fidelio</i> , having already been contracted by Munich. He is offered a limited contract in Stuttgart. <sup>645</sup>
28 April	Mendler Quartet, second concert of <i>Moderne Kammermusik</i> , playing Bartók, String Quartet No. 2 (1915-17), Stravinsky, Three Pieces for String Quartet (1914, rev. 1918), Françaix, String Quartet (1934). <sup>646</sup>
May	McClure issues circular, having seen French, Soviet, British artists performing in Germany, wanting to bring US musicians too. <sup>647</sup>
2-5 May	American Festival, <i>I hear America singing</i> , including performances on the first night of Medler Quartet, Ernst Flackus, clarinet, a and Arno Erfurth, piano, performing Leonard Bernstein, Clarinet Sonata (1941-2), Quincy Porter, String Quartet, Walter Piston, String Quartet, Charles Ives, Violin Sonata, at the Neues Theater. <sup>648</sup>
Early May	Second Public Concert by SORS, dir. Unkel, Fritz Fischer, oboe, Rolf Unkel, piano, performing Jean Françaix, Serenade (1934), Hindemith, Oboe Sonata (1939), Hugo Herrmann, Sinfonietta, op. 69. <sup>649</sup>

<sup>642</sup> Steiert, 'Zur Musik- und Theaterpolitik in Stuttgart', p. 57.

<sup>643</sup> 'Theater'; -ker., 'Stuttgarter Neues Theater (Kammerspiele). Freie Gruppe Heidelberg', *Stuttgarter Zeitung*, 13 and 16 April 1946.

<sup>644</sup> 'Theater-Varieté'; Alexander Eisenmann, 'Aus dem Stuttgarter Konzertleben. Moderne Kammermusik im Stuttgarter Neuen Theater', *Stuttgarter Zeitung*, 20 and 25 April 1946.

<sup>645</sup> Monod, *Settling Scores*, p. 113.

<sup>646</sup> 'Theater-Varieté'; Alexander Eisenmann, 'Aus dem Stuttgarter Konzertleben', *Stuttgarter Zeitung*, 20 April and 3 May 1946.

<sup>647</sup> IFZ/OMGUS 5/270-2/2. Robert A. McClure, 'Use of U.S. Artists in Democratic Reorientation of Germany', 14 May 1946; TNA/PRO/FO 946/57 Bishop to Dukes, 5 June 1946, with McClure memo attached.

<sup>648</sup> IFZ/OMGUS 5/348-1/15. 'Semi-Monthly Activity Report of T&M Section, Film, Theater and Music', 15 April 1946; GLAK/OMGUS 12/90-3/2. 'The first two years', undated; Steiert, 'Zur Musik- und Theaterpolitik in Stuttgart', p. 63; 'Theater-Varieté'; r., 'I hear America singing...'; Dr. Kurt Haering, 'Moderne amerikanische Kammermusik', *Stuttgarter Zeitung*, 30 April, 4 and 7 May 1946.

<sup>649</sup> Dr. Kurt Haering, 'Aus dem Stuttgarter Konzertleben', *Stuttgarter Zeitung*, 9 May 1946.

1946	Event
15 May	Bertil Wetzelsberger appointed as Intendant and chief conductor (thus effectively music director). Remains in position for four years. <sup>650</sup>
Late May	Staatsorchester, dir. Dünnwald, perform Debussy. <sup>651</sup>
Late May	SORS, dir. Unkel, Jürgen Uhde, piano, Fritz Georg Langer, trumpet, perform Walter Piston, Concertino for piano and chamber orchestra (1937), Shostakovich, Concertino for piano, trumpet and strings (1933). <sup>652</sup>
June	Third White, Grey, Black List produced. Orff ranked Grey-Acceptable.
June	After receiving a directive from US intelligence officer Alfred Toombs to speed up the purging of important cultural institutions, Jenkins orders sixteen orchestral musicians at the opera to be dismissed, against protests from Wetzelsberger and others. <sup>653</sup>
15 June – 14 July	<i>Festspiele in Schlosstheater Schwetzingen</i> (see Appendix 6b).
Second half of 1946	Lieutenant Leonard E. Coplen becomes Control Officer for music at Radio Stuttgart. <sup>654</sup>
21 July	Staatsorchester, dir. Wetzelsberger (first appearance with the orchestra), perform Barber, <i>Adagio</i> for strings (1936) (first US work played by orchestra in city), Hindemith, <i>Nobilissima Visione</i> (1938). <sup>655</sup>
August	Fourth White, Grey, Black List produced.
September	'Studiokonzerte' shortened and 'Neue Wege' moved to 30 minute slot at 14:30 on Fridays, at Radio Stuttgart. <sup>656</sup>
September	Conductor Otto-Werner Müller founds new <i>Kammerchor von Radio Stuttgart</i> . <sup>657</sup>
6 September	US Secretary of State James Byrnes makes important speech at Staatstheater on handing control back to Germans. <sup>658</sup>

<sup>650</sup> Mack, 'Hauptstadt der Kultur?', p. 484; Kurt Honolka, 'Die Ära Schäfer 1945-1972', in Gönnerwein, *Die Oper in Stuttgart*, pp. 88-91.

<sup>651</sup> 'Theater', *Stuttgarter Zeitung*, 28 May 1946.

<sup>652</sup> Dr. Kurt Haering, 'Aus dem Stuttgarter Konzertleben', *Stuttgarter Zeitung*, 1 June 1946.

<sup>653</sup> Monod, *Settling Scores*, pp. 162-3.

<sup>654</sup> Lersch, *Rundfunk in Stuttgart*, pp. 62-3; Unger, 'Radio Stuttgart', pp. 16-18; Marbruch, 'Ein Jahr Radio Stuttgart', *Stuttgarter Zeitung*, 4 June 1946.

<sup>655</sup> Erwin Bareis, 'Festliches Konzert', *Stuttgarter Zeitung*, 24 July 1946; Steiert, 'Zur Musik- und Theaterpolitik in Stuttgart', p. 63.

<sup>656</sup> Unger, 'Radio Stuttgart', pp. 40, 43.

<sup>657</sup> Clytus Gottwald, *Rückblick auf den Fortschritt: eine Autographie* (Stuttgart: Carus-Verlag, 2009), p. 16.

<sup>658</sup> 'Restatement of U.S. Policy on Germany', in *Documents on Germany, 1944-1959: Background Documents on Germany, 1944-1959, and a Chronology of Political Developments affecting Berlin, 1945-1956* (Washington, DC: United States Government Printing Office, 1959), pp. 35-42.

1946	Event
14 September	Radio Stuttgart opens new station in Heidelberg. <sup>659</sup>
30 October	Staatstheater perform ballet of Stravinsky, <i>L'oiseau de feu</i> (1910). <sup>660</sup>
November	Fifth White, Grey, Black List produced.
Late Nov – Early Dec	Freund Quartet play Hindemith, String Quartet in E-flat (1943). <sup>661</sup>
December	Else Herold, piano, performs Castelnuovo-Tedesco, <i>Cantico</i> , op. 19 (1920) and <i>Tarantella</i> , Hindemith, Piano Sonata No. 3 (1936), Honegger, <i>7 pièces brèves</i> (1919-20), Herrmann, <i>Meditationen über eine gregorianische Melodie</i> , Prokofiev, Piano Sonata No. 1 (1909). <sup>662</sup>
13 December	Landestheater, dir. Wetzelsberger, present German premiere of Hindemith, <i>Mathis der Maler</i> (1933-5). <sup>663</sup>

<sup>659</sup> Horst Jaedicke, *Der gute alte Südfunk, Seine Radio- und Fernsehprogramme von 1924 bis zum Sendeschluss 1998* (Stuttgart and Leipzig: Hohenheim Verlag, 2005), p. 213.

<sup>660</sup> Kösters, *Als Orpheus wieder sang...*, p. 220.

<sup>661</sup> Erwin Bareis, 'Aus dem Stuttgarter Konzertleben', *Stuttgarter Zeitung*, 7 December 1946.

<sup>662</sup> Dr. Kurt Haering, 'Aus dem Stuttgarter Konzertleben', *Stuttgarter Zeitung*, 31 December 1946.

<sup>663</sup> 'Dokumentation der Uraufführungen, Erstaufführungen Neuinszenierungen in Oper und Ballett', p. 337; Alexander Eisenmann, "'Mathis der Maler'". Oper in sieben Bildern von Paul Hindemith', *Stuttgarter Zeitung*, 18 December 1946.

## Heidelberg and Mannheim

1945	Event
28 March	Mannheim falls to US troops. <sup>664</sup>
29 March	Heidelberg falls to US troops. <sup>665</sup>
30 March	Captain E.H. Haskell appointed to military leadership of Heidelberg. <sup>666</sup>
31 March	Josef Braun appointed mayor of Mannheim by US authorities. <sup>667</sup>
1 April	Josef Amberger appointed mayor of Heidelberg by US authorities. <sup>668</sup>
April - July	According to his own account, Wolfgang Fortner, in Heidelberg, gives private piano recital for US and German friends with works of Mozart, Schubert and Ravel. A General is impressed, his wife takes music theory lessons with Fortner, and the composer is able to make some contacts. <sup>669</sup>
Late April – early May	District Information Services Control Command (DISCC) 6871, controlled by Lt. Col. John Stanley, moves into Wiesbaden. <sup>670</sup>
8 May	Unconditional surrender of Germany.
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and ‘Information Control Regulation No. 1’, dealing with licensing, issued. <sup>671</sup>

<sup>664</sup> Andrea Hoffend, ‘Mannheim, die Kurpfalzmetropole – “Unsere erste Aufgabe: bauen und abermals bauen”’, in Karl Moersch and Reinhold Weber (eds.), *Die Zeit nach dem Krieg: Städte im Wiederaufbau* (Stuttgart: Verlag W. Kohlhammer, 2008), p. 259.

<sup>665</sup> Werner Pieper (ed.), *Heidelberg. Zur Stunde Null. Dokumente, Fotos, Augenzeugenberichte 1945*, expanded new edition (Heidelberg: N. Grubhofer Verlag, 1985), pp. 23-32.

<sup>666</sup> Birgit Papp, *Kultureller Neubeginn in Heidelberg und Mannheim 1945-1949* (Heidelberg: Universitätsverlag C. Winter, 2000), p. 65.

<sup>667</sup> Hoffend, ‘Mannheim’, p. 261.

<sup>668</sup> Philipp Gassert, ‘Heidelberg, die Unversehrte? – Neubeginn, Rekonstruktion und konservative Modernisierung 1945-1952’, in Moersch and Weber, *Die Zeit nach dem Krieg*, p. 134.

<sup>669</sup> Staatsbibliothek München, Nachlass Wolfgang Fortner, Sammlung A. Fortner, ‘Über die Nachkriegszeit’, Heidelberg, 25 November 1977.

<sup>670</sup> Earl Ziemke, *The U.S. Army in the Occupation of Germany 1944-1946* (Washington, DC: US Government Printing Office, 1975), p. 367; Wilfried Schöntag, ‘Office of Military Government for Wuerttemberg-Baden’, in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 533; *MG Weekly Information Bulletin* No. 2 (4 August 1945), p. 8.

1945	Event
2 June	First public concert in Mannheim, by city orchestra. <sup>672</sup>
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>673</sup>
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>674</sup>
By 23 June	A. Konrad Kvan is working as the Theatre and Music Officer for DISCC 6871. <sup>675</sup>
5 July	Formal division of Germany into four zones comes into effect.
Before 7 July	Braun suggests Dr. Carl Onno Eisenbart as Intendant for Nationaltheater Mannheim. Given licence 5004 soon afterwards. <sup>676</sup>
7 July	Eisenhower issues directive with mandatory categories for removal from office. <sup>677</sup>
13 July	US Information Control Division (ICD) formally designated. <sup>678</sup>
23 July	Eisenbart given licence 5004 to restart operations at the theatre. <sup>679</sup>
August	Richard Treiber, violinist and leader of the Nationaltheater-Orchester Mannheim (NTOM), forms the <i>Gesellschaft der Musik- und Kunstfreunde</i> in Heidelberg. <sup>680</sup>

<sup>671</sup> 'Law No. 191. Amended (1)' in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and 'Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music', in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

<sup>672</sup> Pape, *Kultureller Neubeginn*, p. 70.

<sup>673</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>674</sup> *ICD History I*, pp. 5, 103.

<sup>675</sup> IFZ/OMGUS 5/242-3/20, 'Weekly Situation Report of the Film, Theater, and Music Control Section, Week Ending 23 June 1945'.

<sup>676</sup> IFZ/OMGUS 5/242-3/20, 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week Ending 7 July 1945'; 'Weekly Report of the Theatre & Music Section, Week ending 29 September 1945', 1 October 1945.

<sup>677</sup> David Monod, *Settling Scores: German Music, Denazification, and the Americans, 1945-1953* (Chapel Hill and London: University of North Carolina Press, 2005), pp. 61-2; 7 July directive reproduced in OMGUS, *Denazification, cumulative review: Report of the Military Governor (1 April 1947 – 30 April 1948) No. 34*, pp. 23-36.

<sup>678</sup> Edwin J. Warkentin, *The History of U.S. Information Control in Post-War Germany* (Cambridge: Cambridge Scholars Publishing, 2016), p. 15.

<sup>679</sup> Pape, *Kultureller Neubeginn*, pp. 272-3.

<sup>680</sup> Klaus Weiler, *Gerhard Taschner – das vergessene Genie. Eine Biographie*, with introduction by Ingolf Turban (Augsburg: Wißner-Verlag, 2004), pp. 93-4.

1945	Event
1 August	First concert ( <i>Serenaden-Konzert</i> ) in Heidelberg, by Städtisches Orchester, dir. Fritz Henn, works of Gabrieli, Weber, Schubert, Beethoven, Schubert. Attended by 2500 people, mostly German civilians. <sup>681</sup>
4 August	Concert at Providenzkirche, Heidelberg, with world premiere of Wolfgang Fortner's <i>Geistliche Abendmusik</i> (1945). <sup>682</sup>
5 August	Second Serenaden-Konzert, with music of Beethoven. <sup>683</sup>
12 August	Performance of Haydn, <i>Die Schöpfung</i> , in Heidelberg. <sup>684</sup>
12 August	Concert by Nationaltheater Orchester, Mannheim. <sup>685</sup>
29 August	Licence for management of concert, opera and operetta performances for Mannheim and Heidelberg issued to Dr Fritz Henn. <sup>686</sup>
Autumn	A regular range of concerts in Heidelberg, but primarily traditional and Germanic. <sup>687</sup>
1 September	Theatre and Music section of DISCC 6871 comes into being, with Frank Rosenthal as first director. William Dubensky becomes Theater and Music Chief. Others working in Theatre and Music include A. Konrad Kvan, Robert R. La Branche, Alex Saron, Kurt Singer, John Scott. <sup>688</sup>
5 September	Meeting of <i>Kunstwissenschaftliches Institut</i> in Heidelberg cites Fortner as a figure to consider in order to remedy neglect of contemporary music in the city. <sup>689</sup>

<sup>681</sup> GLAK/OMGUS 12/8-3/1, Irving M. Rowe 'Intelligence Report No. 51. IX. Information Control. D. Entertainment', 2 August 1945; Pape, *Kultureller Neubeginn*, pp. 70-71.

<sup>682</sup> 'Musik in Heidelberg', *Rhein-Neckar-Zeitung*, 5 September 1945.

<sup>683</sup> IfZ/OMGUS 5/242-3/20, Robert R. La Branche, 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week ending 11 August 1945'.

<sup>684</sup> GLAK/OMGUS 12/8-3/1, 'Intelligence Report No. 36, 6871<sup>st</sup> DISCC, APO 655, Heidelberg Detachment', 23 July 1945.

<sup>685</sup> Christian Peters, *Der Anfang nach dem Ende. Mannheim 1945-49* (Mannheim: Edition Quadrat, 1985), p. 140.

<sup>686</sup> IfZ/OMGUS 5/242-3/20, A. Konrad Kvan, 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week Ending 1 September 1945'.

<sup>687</sup> From numerous listings and reviews in the *Rhein-Neckar-Zeitung*. In HP, 'Heidelberger-Kulturbrief', *Wiesbadener Kurier*, 23 March 1946, there is no mention of new music.

<sup>688</sup> IfZ/OMGUS 3/408-2/26, 'History of OMGWB, Part IV Film, Theater and Music as to 30 June 1946'; IfZ/OMGUS 5/242-3/20, A. Konrad Kvan, 'Weekly Situation Report of Theater & Music Section. Week ending 22 September 1945'; 'Weekly Report of the Theater & Music Section, Week ending 6 October 1945'; Dieter Emig and Alfred G. Frei, 'Office of Military Government for Hesse', in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 381; Ulrich M. Bausch, *Die Kulturpolitik der US-amerikanischen Information Control Division in Württemberg-Baden von 1945 bis 1949: zwischen militärischem Funktionalismus und schwäbischen Obrigkeitendenken* (Stuttgart: Klett-Cotta, 1992), pp. 118-9; Thomas Steiert, 'Zur Musik- und Theaterpolitik in Stuttgart während der Besatzungszeit', in Gabriele Clemens (ed.), *Kulturpolitik im besetzten Deutschland 1945-1949* (Stuttgart: Franz Steiner, 1994), p. 57.

<sup>689</sup> 'Musik in Heidelberg', *Rhein-Neckar-Zeitung*, 5 September 1945.

1945	Event
16 September	Serenaden-Konzert, dir. Fritz Henn, in Heidelberg, 'Neue und alte Musik', including works of Kurt Atterberg and Wilhelm Jerger. <sup>690</sup>
19 September	Eisenhower issues Military Government Proclamation No. 2, delineating three Länder in US occupation zone: Groß-Hessen, Württemberg-Baden, Bavaria. Württemberg-Baden is carved out of parts of former states of Württemberg and Baden, including cities of Stuttgart, Heidelberg, Mannheim, Karlsruhe, Ulm, Heilbronn. <sup>691</sup>
26 September	Rolf Hartmann, piano, recital in Heidelberg, including music of Debussy, Ravel, Dohnányi. <sup>692</sup>
Late September	Young German civilian Nicholas Sombart is appointed by US authorities as DISCC representative for Heidelberg, dealing with registrations and licences. <sup>693</sup>
October	First ICD White, Grey, Black List produced. <sup>694</sup>
October	Sergeant Tochey and Private Ofmann are now working for Theatre and Music for Heidelberg. <sup>695</sup>
9 October	First opera, Rossini, <i>Il barbiere di Siviglia</i> , at Ufa-Palast, Mannheim. Winter season made up of standard operatic repertoire. <sup>696</sup>
10 October	Erwin Schmieder, piano recital in Kammermusiksaal der Stadthalle, Heidelberg, including music of Debussy and Casella. <sup>697</sup>
14 October	Performance of Joseph Haas, <i>Die heilige Elisabeth</i> (1931), in Heidelberg. <sup>698</sup>
19 October	Piano recital in Aula, Heidelberg, by Rudolf Müller-Chappuls. <sup>699</sup>
5-8 November	Opera concert in Aula, Heidelberg, music of Mozart and Nicolai. <sup>700</sup>

<sup>690</sup> 'Öffentliche Veranstaltungen', *Rhein-Neckar-Zeitung*, 12 September 1945.

<sup>691</sup> Wolf-Arno Kropat, *Hessen in der Stunde Null 1945/1947. Politik, Wirtschaft und Bildungswesen in Dokumenten* (Wiesbaden: Selbstverlag der Historischen Kommission für Nassau, 1979), pp. 19-25; Walter L. Dorn, 'Zur Entstehungsgeschichte des Landes Hessen', *Vierteljahrshefte für Zeitgeschichte* 6/2 (April 1958), pp. 191-6.

<sup>692</sup> -rt., 'Klavierabend Rolf Hartmann', *Rhein-Neckar-Zeitung*, 29 September 1945.

<sup>693</sup> IFZ/OMGUS 5/242-3/20, 'Weekly Situation Report for the Film, Theater, & Music Control Section, Week Ending 29 September 1945', 1 October 1945.

<sup>694</sup> Full details of this and subsequent lists at Erwin J. Warkentin, 'The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947', at <http://www.erwinslist.com/index-en.html#The Database> (accessed 23 January 2018).

<sup>695</sup> IFZ/OMGUS 5/242-3/20, '6871<sup>st</sup> DISCC Detachments as of 24 October 1945'.

<sup>696</sup> IFZ/OMGUS 5/242-3/20, 'Weekly Report of the Theatre & Music Section, Week ending 29 September 1945', 1 October 1945; '6871<sup>st</sup> DISCC Weekly News Letter No. 7 for Military Government, Western Military District, 24 October 1945.

<sup>697</sup> 'Öffentliche Veranstaltungen', *Rhein-Neckar-Zeitung*, 6 October 1945.

<sup>698</sup> Klaus Lieber, 'Die heilige Elisabeth. Ein Volkssoratorium von Joseph Haas nach Worten von Wilhelm Dauffenbach', *Rhein-Neckar-Zeitung*, 20 October 1945.

<sup>699</sup> IFZ/OMGUS 5/242-3/20, Alex Saron, 'Weekly Situation Report of Theatre & Music Section, week ending 20 October 1945'.

<sup>700</sup> IFZ/OMGUS 5/242-3/20, '6871<sup>st</sup> DISCC Weekly News Letter No. 7 for Military Government, Western Military District', 24 October 1945.



1945	Event
1 December	<i>Städtische Musikbühne</i> in Heidelberg begins activities again, under directorship of Henn and Heinrich Köhler-Helffrich. <sup>701</sup>
16 December	First performance at <i>Städtische Musikbühne</i> , Heidelberg, of Humperdinck, <i>Hansel und Gretel</i> . <sup>702</sup>
21 December	Article by Rudolf Stephan about Hindemith in <i>Rhein-Neckar-Zeitung</i> . <sup>703</sup>

1946	Event
January	DISCC 6871 split into separate divisions for Hesse, Württemberg-Baden and Bremen. On 2 January, Newell Jenkins becomes branch chief for Theater & Music for Württemberg-Baden, based in Stuttgart. The region is divided into four sections, based in Stuttgart, Heidelberg, Karlsruhe and Ulm. Frank Rosenthal moves to Heidelberg together with conductor and critic Jerome Pastene, and playwright Charles Sherman and theatre enthusiast Gerhard Gimpertz take charge of Ulm and Karlsruhe respectively. Pastene is responsible for Theatre and Music in Heidelberg and Mannheim. <sup>704</sup>
13 January	Opening event, at Seminariehaus of Heidelberg University, of <i>Freie Gruppe</i> of artists formed to present lectures, musical evenings, exhibitions, etc., including art historian Gustav Hartlaub, Henn, Fortner, violinist Bernhard Klein. Includes world premiere of Fortner, Serenade for flute, oboe and bassoon (1945). Followed by various talks and exhibition, in one of which Hartlaub looks back at <i>Neue Sachlichkeit</i> , and also <i>entartete Kunst</i> . <sup>705</sup>
13/14 January	Gerhard Taschner gives two concerts for Treiber's Gesellschaft, with music of Handel, Bach, Franck, Dvořák, Sarasate, Paganini, and Zarzycki. These are his first post-war concerts in Western Germany. Fortner is present and helps Taschner to find accommodation in Rüdesheim am Rhein. Here they meet Walter Giesecking and Ludwig Hoelscher. <sup>706</sup>
February	Freund Quartet play Ravel String Quartet (1902-3) for Gesellschaft. Bruno Masurat and M.H. Steinkrüger play violin sonatas of Wilhelm Petersen, Ravel and Hindemith. Fortner's <i>Geistliche Abendmusik</i> receives further performance, alongside his early Toccata in D minor for organ. <sup>707</sup>

<sup>701</sup> Pape, *Kultureller Neubeginn*, p. 261.

<sup>702</sup> Ibid.

<sup>703</sup> Rudolf Stephan, 'Paul Hindemith und sein Werk', *Rhein-Neckar-Zeitung*, 21 December 1945.

<sup>704</sup> IfZ/OMGUS 3/408-2/26, 'History of OMGWB, Part IV Film, Theater and Music as to 30 June 1946'; IfZ/OMGUS 5/242-3/21, 'Weekly Situation Report of Theater and Music Section', 12 January 1946; GLAK/OMGUS 12/90-3/2, 'The first two years', undated.

<sup>705</sup> Pape, *Kultureller Neubeginn*, pp. 80-81, 261; S.W., "'Die Freie Gruppe'" (Heidelberg): *Moderne Musik – Bildende Kunst – Dichter-Abend. Wolfgang Fortner – Dr. Hartlaub – Ernst Glaeser*, *Rhein-Neckar-Zeitung*, 19 January 1946.

<sup>706</sup> Weiler, *Taschner*, p. 94.

1946	Event
February	Lieder recital in Heidelberg by Ursula Haffenrichter, alto, accompanied by Hermann Heiß, performing Brahms. <sup>708</sup>
23/24 February	Taschner, Hoelscher and Giesecking give two concerts in Rüdesheim, including world premiere of Fortner's Violin Sonata (1945). <sup>709</sup>
28 February	ICD integrated with rest of OMGUS. <sup>710</sup>
1 March	Pastene signs off a registration for Fortner, allowing him to work as lecturer, conductor and music teacher. <sup>711</sup>
5 March	'Law for Liberation from National Socialism and Militarism' issued. <sup>712</sup>
8 March	NTOM, dir. Laugs play Walter Piston, <i>The Incredible Flutist</i> (1938), first public performance of a US work since the war. <sup>713</sup>
Before 13 March	Second series of talks by Freie Gruppe begin in Heidelberg. <sup>714</sup>
30 March	Jürgen Petersen (who had worked on Goebbels' speeches and written for his paper <i>Das Reich</i> ) publishes a disingenuous article suggesting that National Socialism had dismissed all modern art and music, including that of Egk and Orff. Argues for German music to learn from foreign musical traditions, listing many composers. <sup>715</sup>
April	Second White, Grey, Black List produced.
17 April	Eisenbart announced to step down from Intendant position at Mannheim. <sup>716</sup>
28 April	Taschner plays Beethoven Violin Concerto with combined Mannheim and Heidelberg orchestras, dir. Treiber. <sup>717</sup>

<sup>707</sup> Ktz, 'Heidelberger Musik\_Bericht. Lieder und Arien – Kammermusik – Orgel', *Rhein-Neckar-Zeitung*, 27 February 1946.

<sup>708</sup> Ibid.

<sup>709</sup> Weiler, *Taschner*, pp. 94-9; Ursula Jung, 'Der Geiger Gerhard Taschner. Ein Beitrag zu seiner Rüdeshimer Zeit von Februar 1946 bis August 1950', in Walter Gerstberger, *Der legendäre Geiger Gerhard Taschner: vom ersten Bogenstrich gefangen* (Augsburg: B. Wissner, 1998), pp. 261-2.

<sup>710</sup> *ICD History I*, pp. 14-17.

<sup>711</sup> Staatsbibliothek München, Nachlass Wolfgang Fortner, Sammlung A. Militärregierung Deutschland, Nachrichtenkontrolle. Urkunde der Registrierung.

<sup>712</sup> James K. Pollock, James H. Meisel, and Henry L. Bretton (eds.), *Germany under Occupation: Illustrative Materials and Documents*, revised edition (Ann Arbor, MI: George Wahr Publishing Co, 1949), pp. 152-69.

<sup>713</sup> 'Kleine Meldungen', *Stuttgarter Zeitung*, 16 March 1946; -ler, 'Amerikanische Musik. Erstaufführung beim Mannheimer Sinfoniekonzert', *Rhein-Neckar-Zeitung*, 16 March 1946.

<sup>714</sup> Edwin Kuntz, 'Wer hilft der jungen Generation. Joachim G. Boeckh in der "Freien Gruppe" (Heidelberg)', *Rhein-Neckar-Zeitung*, 13 March 1946.

<sup>715</sup> Jürgen Petersen, 'Wo steht die moderne Musik?', *Rhein-Neckar-Zeitung*, 30 March 1946.

<sup>716</sup> Ib, 'Mannheimer Intendant zurückgetreten', *Rhein-Neckar-Zeitung*, 17 April 1946.

<sup>717</sup> Jung, 'Der Geiger Gerhard Taschner', p. 276.

1946	Event
May	Founding of Heidelberg <i>Kulturbund</i> , with Hartlaub and publisher Dolf Sternberger at the helm. <sup>718</sup>
2 May	Fortner completes his Meldebogen, in which he does not disguise his NSDAP membership. <sup>719</sup>
June	Third White, Grey, Black List produced. Fortner ranked Black.
June - September	Extensive coverage in <i>Rhein-Neckar-Zeitung</i> of musical events in Konstanz, Schwetzingen, Bad Nauheim, Darmstadt.
15 June – 14 July	<i>Festspiele in Schlosstheater Schwetzingen</i> (see Appendix 6b), involving Heidelberg and Mannheim Theatres.
Early July	Lectures on ‘Deutsche Kunst des XX. Jahrhunderts’, ‘Die Mannheimer Kunsthalle vor 1933’, ‘Expressionistische Malerei’, ‘Die Neue Sachlichkeit’, by Hartlaub. <sup>720</sup>
July	Concert of the works of Hermann Heiß at the house of Hans and Ursula Haffenrichter. Works played were <i>Komposition E-F-D</i> (1925-6), <i>Liederkreis nach Hermann Claudius</i> (1942), Sonata for flute and piano, and <i>Tagkantate</i> for voice, flute and piano (1946). <sup>721</sup>
31 July	Fortner gives lecture in Heidelberg on ‘Wandlungen des Stils zur Neuen Musik’. <sup>722</sup>
August	Fourth White, Grey, Black List produced.
5-11 August	<i>Kulturwoche der Jugend</i> in Heidelberg, for young people from US, British and French zones. Includes talk by Gustav Scheck on ‘Alten und Neuen Musik’, and a chamber concert with Scheck, flute, Frl. Moeslinger, piano, performing Ravel, Debussy, Stravinsky and Hindemith, and Hermann Heiß, piano, performing his own works. <sup>723</sup>
5 September	Article published by Heinrich Strobel on Hindemith in <i>Rhein-Neckar-Zeitung</i> . <sup>724</sup>

<sup>718</sup> Pape, *Kultureller Neubeginn*, pp. 82-6; E.K., ‘Herrschaft der Freiheit. Dolf Sternberger im Heidelberger Kulturbund’, *Rhein-Neckar-Zeitung*, 7 May 1946.

<sup>719</sup> GLAK 465a 59/5/5591, ‘Wolfgang Fortner, Meldebogen auf Grund des Gesetzes zur Befreiung von Nationalsozialismus und Militarismus vom 5.3.1946’, document dated 2 May 1946.

<sup>720</sup> g., ‘Die Kulturarbeit der Kunsthalle. Ausstellungen, Vortragsreihen, Arbeitsgemeinschaften’, *Der Morgen*, 20 July 1946.

<sup>721</sup> Herbert Henck, *Hermann Heiß, 1897-1966: Nachträge einer Biografie* (Deinstedt: Kompost-Verlag, 2009), pp. 191-7; Karl Balsler, ‘Heidelberg: Kompositionsabend Hermann Heiß’, *Darmstädter Echo*, 24 July 1946.

<sup>722</sup> Matthias Roth, *Ein Rangierbahnhof der Moderne. Der Komponist Wolfgang Fortner und sein Schülerkreis 1931-1986: Erinnerungen, Dokumente, Hintergründe, Porträts* (Frieburg, Berlin and Vienna: Rombach, 2008), pp. 141-4.

<sup>723</sup> ‘Südwest-Schau’; Ruth Kühn, ‘Kulturwoche der Jugend in Heidelberg-Schwetzingen. “Das sante Gesetz, wodurch das menschliche Geschlecht geleitet wird”’, *Rhein-Neckar-Zeitung*, 6 and 10 August 1946.

<sup>724</sup> Heinrich Strobel, ‘O je! . . . Hindemith!’, *Rhein-Neckar-Zeitung*, 5 September 1946.

1946	Event
14 September	Radio Stuttgart opens new station in Heidelberg. <sup>725</sup>
Early October	First concert in season by NTOM, dir. Laugs, including Wilhelm Petersen, <i>Thema, Verwandlungen und Fuge</i> . <sup>726</sup>
8 October	Article in <i>Rhein-Neckar-Zeitung</i> by Walter Panofsky on Shostakovich. <sup>727</sup>
November	Fifth White, Grey, Black List produced.
15 November	Nationaltheater Mannheim, performance of Richard Strauss, <i>Elektra</i> . <sup>728</sup>
16 November	W. Panofsky publishes article on 'Jugend und moderne Musik' in <i>Mannheimer Morgen</i> . <sup>729</sup>

<sup>725</sup> Horst Jaedicke, *Der gute alte Südfunk, Seine Radio- und Fernsehprogramme von 1924 bis zum Sendeschluss 1998* (Stuttgart and Leipzig: Hohenheim Verlag, 2005), p. 213.

<sup>726</sup> C.O.E., 'Auftakt des Mannheimer Konzertwinters. Erstes Sinfoniekonzert: Petersen, Dvorak und Beethoven', *Mannheimer Morgen*, 10 October 1946.

<sup>727</sup> Dr. Walter Panofsky, 'Dimitri Schostakowitsch. Ein moderner russischer Komponist – einer der bedeutendsten der Gegenwart', *Rhein-Neckar-Zeitung*, 8 October 1946.

<sup>728</sup> Kurt Heinz, 'Die Schauburg: Theater hautnah', in Liselotte Homering and Karin v. Welck (eds.), *Mannheim und sein Nationaltheater. Menschen – Geschichte(n) – Perspektiven* (Mannheim: Palatium Verlag, 1998), p. 436.

<sup>729</sup> Dr. W. Panofsky, 'Jugend und moderne Musik', *Mannheimer Morgen*, 16 November 1946.

## Appendix 4e

### British Zone

### Hamburg

1945	Event
Late April – early May	District Information Services Control Command (DISCC) 6871, controlled by Lt. Col. John Stanley, moves into Wiesbaden. <sup>730</sup>
3 May	British troops move into Hamburg, where only 20.5% of homes are left undamaged. <sup>731</sup>
3 May	Radio Hamburg occupied by a T (Target) Force led by Canadian Lieutenant-Colonel Paul Lieven, Major Paul A. Findlay, and Lieutenant Geoffrey Perry. Lieven becomes first Chief Controller, Eigel Kruttge the first director of the music station, Jack Bornoff Music Controller from British side. <sup>732</sup>
5 May	British policy statement requires licenses for publications, broadcasting, mechanical reproductions, plays and musical performances in public places. <sup>733</sup>
8 May	Unconditional surrender of Germany.
9 May	Radio Hamburg begins broadcasting recorded classical music. <sup>734</sup>

<sup>730</sup> Earl Ziemke, *The U.S. Army in the Occupation of Germany 1944-1946* (Washington, DC: US Government Printing Office, 1975), p. 367; Wilfried Schöntag, 'Office of Military Government for Wuerttemberg-Baden', in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 533; *MG Weekly Information Bulletin* No. 2 (4 August 1945), p. 8.

<sup>731</sup> Eckart Klessman, *Geschichte der Stadt Hamburg* (Hamburg: Die Hanse, 2002), pp. 590-91.

<sup>732</sup> Arnulf Kutsch, 'Unter britischer Kontrolle. Der Zonensender 1945-1948', in Wolfram Köhler (ed.), *Der NDR. Zwischen Programm und Politik. Beiträge zu seiner Geschichte* (Hannover, Schlütersche Verlagsanstalt und Druckerei, 1991), pp. 84-5; Rainer Peters, 'Musik der Zeit – in Geschichte und Gegenwart', in Frank Hilberg and Harry Vogt (eds.), *Musik der Zeit 1951-2001* (Cologne: WDR, 2002), p. 33; Toby Thacker, "'Liberating German Musical Life": The BBC German Service and Planning for Music Control in Occupied Germany 1944-1949', in Charmian Brinson and Richard Dove (eds.), *'Stimme der Wahrheit': German Language Broadcasting by the BBC* (Amsterdam and Atlanta: Rodop, 2003), p. 88.

<sup>733</sup> TNA/PRO/FO 1056/25. 'General Policy for the Control of German Information Services and Public Entertainment', 5 May 1945.

1945	Event
11 May	Colonel H.W.H. Armytage was appointed military commander for the city. <sup>735</sup>
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and ‘Information Control Regulation No. 1’, dealing with licensing, issued. <sup>736</sup>
14 May	Businessman Rudolf Petersen is appointed mayor. <sup>737</sup>
15 May	A Senatsdirektor Dr. Krebs is initially listed as in charge of the culture department. <sup>738</sup>
c. 15 May	Walter Everitt come to Radio Hamburg and plays a major part in recruiting German staff for the station. <sup>739</sup>
Before 25 May	From PWD, British create Information Control Units Nos. 1 for North Rhine-Westphalia, 8 for Schleswig-Holstein, 30 for Hanover, Braunschweig and Oldenburg. A further unit is established a little later for Berlin. <sup>740</sup>
27 May	Radio Hamburg begins broadcasting classical concerts. <sup>741</sup>
Early June	Bornoff, charged with forming new radio orchestra, approaches Hans Schmidt-Isserstedt to be the conductor. <sup>742</sup>
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>743</sup>

<sup>734</sup> Florian Huber, ‘Re-education durch Rundfunk. Die Umerziehungspolitik der britischen Besatzungsmacht in Deutschland am Beispiel des NWDR 1945-1948’ (PhD dissertation: University of Osnabrück, 2005), pp. 123-4.

<sup>735</sup> Peter Gabrielsson, ‘Zwischen Kapitulation und Senatsneubildung: die hamburgische Verwaltung in den ersten Nachkriegsjahren’, in *Hamburg nach dem Ende des Dritten Reiches: politischer Neuaufbau 1945/46 bis 1949. Sechs Beiträge* (Hamburg: Landeszentrale für politische Bildung, 2000), p. 16.

<sup>736</sup> ‘Law No. 191. Amended (1)’ in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and ‘Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music’, in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

<sup>737</sup> Gabrielsson, ‘Zwischen Kapitulation und Senatsneubildung’, p. 18.

<sup>738</sup> Ibid. pp. 20-22; I have not been able to identify the exact identity of this Dr. Krebs, only mentioned in Gabrielsson; it is not entirely clear if this was former Hamburg Gauleiter Albert Krebs, who had been Senatsdirektor from 1940 (see Nike Lepel, ‘Erwerbungen’ 1933-1945. NS-Verfolgungsbedingt entzogene Buchbestände in der Bibliothek der Hamburger Kunsthalle’, dissertation, Hochschule für Angewandte Wissenschaft Hamburg, p. 38), but this is unlikely.

<sup>739</sup> Walter Eberstadt, *Whence we Came, Where we Went: A Family History* (Edison, NJ: W.A.E. Books, 2002), pp. 219-26, 329.

<sup>740</sup> TNA/PRO/FO 1056/23. ‘Note on Information Control Units’, 25 May 1946.

<sup>741</sup> ‘Konzerte im Hamburger Rundfunk’, *Hamburger Nachrichten*, 28 May 1945.

<sup>742</sup> Rübsaat, *Schmidt-Isserstedt*, pp. 43-63.

<sup>743</sup> ‘Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany’, 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; ‘Statement by the

1945	Event
13 June	Schmidt-Isserstedt signs contract and he and Bornoff set out on a tour of POW and DP camps to find new players for the orchestra.
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>744</sup>
18 June	Hans-Harder Biermann-Ratjen appointed by Petersen to run culture department. <sup>745</sup>
18 June	Paper on Information Control in the British Zone concludes that musical performances 'present the fewest problems of control and education.' <sup>746</sup>
20 June	New Radio Hamburg Sinfonieorchester record Chaikovsky, Fantasy Overture after <i>Romeo and Juliet</i> and Franck, Symphony. <sup>747</sup>
Probably July/August.	Ralph Poston dismisses Krüttge, because of former NSDAP membership and discontent amongst non-Nazi musicians working with him. <sup>748</sup>
July	Major-General Alec Bishop becomes head of Public Relations and Information Services Control (PR/ISC), which takes over from Information Control Units. Headquarters in Bünde, Advance Headquarters in Berlin. Other branches in Düsseldorf, Hanover, Hamburg and Kiel. Theatre director Ashley Dukes is 'Entertainments Advisor', then in charge of film, theatre and music for British Zone in general, and specifically for Berlin. <sup>749</sup>
Beginning of July	Lieven is replaced at Radio Hamburg by Lieutenant Colonel Keith N.H. Thomson, who in turn is replaced soon afterwards by Ralph Poston. <sup>750</sup>

Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>744</sup> *ICD History I*, pp. 5, 103.

<sup>745</sup> Gabriellsson, 'Zwischen Kapitulation und Senatsneubildung', pp. 20-22; Hans Dreckmann, *Hamburg nach der Kapitulation. Erinnerungen an 1945/46* (Hamburg: Christians Verlag, 1970), pp. 42-3.

<sup>746</sup> TNA/PRO/FO 898/401, 'Information Control in the British Occupied Zone of Germany', 18 June 1945. Appendix B, 'The Control of Music'.

<sup>747</sup> Andreas Vollberg, "'Weit mehr als eine bloße Musikfabrik'", in Hans-Ulrich Wagner (ed.), *Die Geschichte des Nordwestdeutschen Rundfunks*, Band 2 (hereafter *NWDR2*) (Hamburg: Hoffmann und Campe, 2008), p. 231. Hubert Rübsaat, *Hans Schmidt-Isserstedt* (Hamburg: Ellert & Richter Verlag, 2009), p. 79, gives a date of 23 June.

<sup>748</sup> BA/BDC/RKK/RSK, Krüttge, Erich; WDR-Archiv/Biografien. Kruttge, Eigel; Wagner, 'Das Ringen', pp. 30-31.

<sup>749</sup> TNA/PRO/FO 1056/23. 'Note on Information Control Units', 25 May 1946; TNA/PRO/FO 1056/25, 'Notes on Visit of Major-General W.H.A. Bishop and Major O.C. Wortree to HQ 30 Corps and 8 Corps', 26/27 July 1945; Michael Balfour, 'In Retrospect: Britain's Policy of "Re-Education"', in Pronay and Wilson, *The Political Re-Education of Germany & Her Allies*, pp. 144-5; Christopher Knowles, *Winning the Peace: The British in Occupied Germany, 1945-1948* (London: Bloomsbury, 2017), p. 15.

<sup>750</sup> Kutsch, 'Unter britischer Kontrolle', pp. 104-5; Huber, 'Re-education durch Rundfunk', pp. 152-3; Hans-Ulrich Wagner, "'Mittler zwischen Kirche und Rundfunk". Der Kirchenfunk', in *NWDR2*, p. 182.

1945	Event
1 July	<i>Philharmonisches Staatsorchester</i> , with permission from British military authorities, give first post-war concert in <i>Musikhalle</i> , conducted Albert Bittner, music of Berlioz, Mendelssohn, Chaikovsky and Beethoven, to 2000 people. <sup>751</sup> Four further orchestral concerts during this month, first three conducted by Berthold Lehmann. Only modern work is Reger, <i>Ballett-Suite</i> . <sup>752</sup>
2 July	Brigadier W.L. Gibson, Deputy Director of PR/ISC is pushed by Major-General Ray Barker of SHAEF to start licensing entertainments as soon as possible. <sup>753</sup>
5 July	Formal division of Germany into four zones comes into effect.
5 July	Biermann-Ratjen gives talk on Radio Hamburg on ‘Is art necessary today?’. <sup>754</sup>
5 July	Sir William Strang, political advisor to the occupation forces, writes in a diary of a tour of the British Zone that Radio Hamburg is broadcasting classical music every evening. <sup>755</sup>
16 July	Radio Hamburg SO broadcast Mahler, <i>Symphony No. 1</i> (1887-8). <sup>756</sup>
21/26 July	Newspapers trumpet return of Eugen Jochum and his commitment to new music. <sup>757</sup>
26 July	Issue of interim directive on denazification, with category of ‘more than nominal participants’. <sup>758</sup>
27 July	Radio Hamburg broadcast works of Dohnányi and Delius, <i>In a Summer Garden</i> (1908). Repeated on 3 August. <sup>759</sup>
29 July	First post-war appearance of Eugen Jochum with the Philharmonic, conducting works of Beethoven and Chaikovsky. <sup>760</sup>
29 July	Radio Hamburg SO, dir. Schmidt-Isserstedt, Yehudi Menuhin, violin, broadcast Mendelssohn, <i>Violin Concerto</i> . <sup>761</sup>
August	Radio Hamburg SO, dir. Schmidt-Isserstedt, broadcast Albert Roussel, <i>Symphony in A</i> (1934), and Busoni, <i>Tanzwalzer</i>

<sup>751</sup> Dr. W.B., ‘Konzert in Hamburg’, *Hamburger Nachrichten*, 27 June 1945; Arthur Geoffrey Dickens, *Lübeck Diary* (London: Victor Gollancz Ltd, 1947), entry for 2 July 1945, p. 160.

<sup>752</sup> M. Br.-Sch., ‘Das zweite Konzert der Philharmonie: Naturklänge in deutscher Musik’; Dr. H. W.-W., ‘Drittes Symphoniekonzert’; M. B.-Sch., ‘Wieder “Sommernachtstraum”-Musik. Das 4. Konzert der Philharmonie’; Dr. M.B., ‘Eugen Jochum dirigiert’, *Hamburger Nachrichten*, 9, 16, 23 and 30 July 1945.

<sup>753</sup> TNA/PRO/FO 1056/25, W.L. Gibson, ‘B.G.S.’, 2 July 1945.

<sup>754</sup> This was reproduced in “‘Ist Kunst heute notwendig?’”, *Hamburger Nachrichten*, 6 July 1945.

<sup>755</sup> TNA/PRO/FO 898/401, Sir W. Strang to Mr Eden., received 13 July, p. 16.

<sup>756</sup> Dr. H. W.-W., ‘Zur Mahler-Aufführung im Sender’, *Hamburger Nachrichten*, 16 July 1945.

<sup>757</sup> Dr. H. W.-W., ‘Jochum kommt wieder’, *Neue Hamburger Presse*, 21 July 1945; Dr. M.B., ‘Die Philharmonie auf neuen Wegen’, *Hamburger Nachrichten*, 26 July 1945.

<sup>758</sup> Jill Jones, ‘Eradicating Nazism from the British Zone of Germany: Early Policy and Practice’, *German History* 8/2 (1990), pp. 158-9.

<sup>759</sup> ‘Radio-Programme’, *Hamburger Nachrichten*, 26 July 1945; listing in *Neue Hamburger Presse*, 1 August 1945.

<sup>760</sup> ‘Konzertliste’, in Eugen-Jochum-Gesellschaft (ed.), *Eugen Jochum* (Annweiler: Plöger, 2005), p. 229.

<sup>761</sup> Vollberg, “‘Weit mehr als eine bloße Musikfabrik’”, p. 231.



1945	Event
	(1920). <sup>762</sup>
12 August	Philharmonic, dir. Jochum, perform Mahler, Symphony No. 4 (1892-1900). <sup>763</sup>
17/19 August	Philharmonic, dir. Bittner, perform Debussy, <i>Iberia</i> (1905-8). <sup>764</sup>
23 August	Bernhard Hamann, violin and Ferry Gebhart, piano, in concert by <i>Hamburger Studentenschaft</i> includes Hindemith, Violin Sonata in E-flat, op. 11 no. 1 (1918). <sup>765</sup>
28 August	First theatre performance, of Hugo von Hofmannstahl's <i>Jedermann</i> , in a church. <sup>766</sup>
August - September	British reports note that musical performances are being 'greeted with great enthusiasm' and playing to capacity houses. <sup>767</sup>
13 September	Bishop gives first speech to press, on broadcasting and entertainment, saying that the British authorities want to 'introduce Germans again into the wider world and to cultural activities banned by the National Socialists', as means of re-entry into civilisation. <sup>768</sup>
31 August/ 2 September	Philharmonic, dir. Jochum, Gusta Hammer, voice, perform Vaughan Williams, <i>Fantasy on a Theme of Thomas Tallis</i> (1910), and Rudolf Mengelberg, <i>Magnificat</i> (1942). <sup>769</sup>
10 September	Radio Hamburg broadcast concert of modern English music. <sup>770</sup>
12 September	Article in <i>Neue Hamburger Presse</i> on Hindemith. <sup>771</sup>
22 September	Radio Hamburg renamed <i>Nordwestdeutscher Rundfunk</i> (NWDR). <sup>772</sup>

<sup>762</sup> Dr. H., W.-W., 'Musik im Hamburger Sender', *Neue Hamburger Presse*, 25 August 1945.

<sup>763</sup> 'Konzertliste', p. 229.

<sup>764</sup> Advert in *Hamburger Nachrichten*, 16 August 1945; Dr. W.B., 'IX. Philharmonisches Konzert', *Hamburger Nachrichten*, 20 August 1945.

<sup>765</sup> Dr. H. W.-W., 'Kammermusik', *Neue Hamburger Presse*, 25 August 1945; 'Konzert', *Hamburger Nachrichten*, 21 August 1945.

<sup>766</sup> Walter Tormin, 'Hamburg nach dem Ende des Dritten Reiches: politischer Neuaufbau in der unmittelbaren Nachkriegszeit (1945/46 bis 1949)', in *Hamburg nach dem Ende des Dritten Reiches*, p. 72.

<sup>767</sup> TNA/PRO/FO 1056/518, Progress Report for August 1945; Progress Report for September 1945.

<sup>768</sup> General Bishop, "'Wir wollen kein neues Propagandaministerium'", in *Hamburger Nachrichten*, 14 August 1945, or *Neue Hamburger Presse*, 15 August 1945.

<sup>769</sup> 'Konzertliste', p. 229; Dr. W.B., 'Ein englisches Meisterwerk im XI. Sinfonie-Konzert', *Hamburger Nachrichten*, 3 September 1945; Dr. H. W.-W., 'Konzert unter Leitung Eugen Jochums', *Neue Hamburger Presse*, 5 September 1945.

<sup>770</sup> Listing in *Neue Hamburger Presse*, 8 September 1945.

<sup>771</sup> é., 'Bildnis der Woche. Paul Hindemith', *Neue Hamburger Presse*, 12 September 1945.

1945	Event
Late September	First concert of new <i>Hamburger Kreis für alte Musik</i> . <sup>773</sup>
30 September	NWDR broadcast programme entitled 'Moderne Musik' at 20:30. <sup>774</sup>
October	First US ICD White, Grey, Black List produced. <sup>775</sup>
5 October	Philharmonic, dir. Jochum, perform Pfitzner, Prelude No. 3 to <i>Palestrina</i> (1911-15). <sup>776</sup>
13 October	Article in <i>Neue Hamburger Presse</i> on English music. <sup>777</sup>
Mid-October	Stross Quartet perform Hindemith String Quartet, op. 22 (1921). <sup>778</sup>
Mid-October	NWDR-Sinfonieorchester (NWDR-SO) broadcast Max Trapp, <i>Nocturne</i> , op. 13. <sup>779</sup>
17 October	NWDR broadcast Gerhard Gregor playing Hindemith, Piano Sonata No. 1 (1936). <sup>780</sup>
26/28 October	Philharmonic, dir. Jochum, perform German premiere of Hindemith, Symphony in E-flat (1940). <sup>781</sup>
Late October – Early November	<i>Lübecker St.-Marien-Chor</i> , dir. Walter Kraft, perform Kraft, <i>Christus</i> (1942-3). <sup>782</sup>
November	NWDR-SO and Schmidt-Isserstedt embark upon twelve-concert series. <sup>783</sup>
7-14	Ferdinand Leitner, piano, broadcasts Ravel, Sonatina (1903-5), Turina, <i>Album de viaje</i> , op. 15 (1916) and early works of

<sup>772</sup> 'Nordwestdeutscher Rundfunk Zusammenarbeit Hamburg-Köln. Eine neuer Behelfssender Langenberg wird an den Hamburger Sender angeschlossen', *Neue Hamburger Presse*, 22 September 1945.

<sup>773</sup> Dr. W.B., '8. Abend des Konzertzyklus', *Neue Hamburger Presse*, 29 September 1945.

<sup>774</sup> Listing in *Hamburger Nachrichten*, 30 August 1945.

<sup>775</sup> Full details of this and subsequent lists at Erwin J. Warkentin, 'The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947', at <http://www.erwinslist.com/index-en.html#The Database> (accessed 23 January 2018).

<sup>776</sup> 'Konzertliste', p. 229.

<sup>777</sup> A.M., 'Englands Beitrag zur Musik. Die Entwicklung von den Bardensängern bis zur Jetztzeit', *Neue Hamburger Presse*, 13 October 1945.

<sup>778</sup> Dr. H. W.-W., 'Auftakt des Stross-Quartetts', *Hamburger Nachrichten*, 18 October 1945.

<sup>779</sup> Dr. W. B., 'Musik im Rundfunk', *Neue Hamburger Presse*, 20 October 1945.

<sup>780</sup> Advert in *Hamburger Nachrichten*, 16 October 1945.

<sup>781</sup> 'Konzertliste', p. 229; Dr. H. W.-W., 'Hindemith im philharmonischen Konzert', *Hamburger Nachrichten*, 30 October 1945.

<sup>782</sup> Dr. H. W.-W., 'Musikbrief der Woche', *Neue Hamnburger Presse*, 3 November 1945.

<sup>783</sup> TNA/PRO/FO 371/47602, 'Reorganisation of Publicity and Cultural Media in All Zones of Germany No. 2', 19 December 1945; Vollberg, "'Weit mehr als eine bloße Musikfabrik'", pp. 231-2; Rübsaat, *Schmidt-Isserstedt*, pp. 75-7, 86-9.

1945	Event
November	Skryabin and Prokofiev. Also a broadcast of Debussy, <i>Nocturnes</i> (1899). <sup>784</sup>
8/11 November	Philharmonic, dir. Paul Belker, perform Reger, <i>Variationen und Fuge über ein Thema von Hiller</i> (1904). <sup>785</sup>
Mid- November	Doré Giesenregen, harp, plays music of Debussy, Eugen Goossens. <sup>786</sup>
Mid- November	Second concert of NWDR-SO, including Elgar, <i>Introduction and Allegro</i> (1905), Stravinsky, Suite from <i>L'oiseau de feu</i> (1910), Sibelius, <i>Symphony No. 2</i> (1901-2). <sup>787</sup>
18 November	First concert performance in ruins of opera house. <sup>788</sup>
23 November	Biermann-Ratjen ordered that he must leave his position. He remains there undertaking routine work until his successor is appointed. <sup>789</sup>
During week before 24 November	Otto Franz, piano, Hans Pastohr, violin, Janos Lorand, cello, and Dorothea Kirchmann, voice perform chamber concert of 'Englische Musik der Gegenwart', including Cyril Scott, <i>Suite Tallahassee</i> (1910) and Prelude and Fugue, Delius, Cello Sonata (1916), Norman O'Neill, Piano Trio, and songs of Roger Quilter, Delius and Scott. <sup>790</sup>
Late November	NWDR-SO, dir. Franz Konwitschny, perform Prokofiev, <i>Classical Symphony</i> (1916-17), Gordon Jacob, <i>William Byrd Suite</i> (1923). <sup>791</sup>
30 November/ 2 December	Philharmonic, dir. Jochum, perform Mahler, <i>Das Lied von der Erde</i> (1908-9), and Strauss, <i>Der Bürger als Edelmann</i> (1911-17). <sup>792</sup>
6 December	NWDR-SO, dir. Schmidt-Isserstedt, perform Mahler, <i>Kindertotenlieder</i> (1904). <sup>793</sup>

<sup>784</sup> Dr. W.B., 'Musik im Rundfunk', *Neue Hamburger Presse*, 14 November 1945.

<sup>785</sup> Advert in *Neue Hamburger Presse*, 7 November 1945.

<sup>786</sup> Dr. H., W.-W., 'Musikbrief der Woche', *Neue Hamburger Presse*, 17 November 1945.

<sup>787</sup> Dr. W.B., 'Zweites Konzert. Rundfunk-Sinfonie-Orchester', *Neue Hamburger Presse*, 17 November 1945.

<sup>788</sup> Tormin, 'Hamburg nach dem Ende des Dritten Reiches', p. 72.

<sup>789</sup> TNA/PRO/FO 1014/165, 'Notice of Removal from Position as Senator', 23 November 1945; Rudolf Peterson, memo on 'Signature of Dr. Biermann-Rathjen [sic]', 3 December 1945; M.B. McPherson, Memo on 'Denazification', 21 January 1946.

<sup>790</sup> Dr. W. G., 'Musikbrief der Woche', *Neue Hamburger Presse*, 24 November 1945.

<sup>791</sup> Dr. W.B., 'Musik und bildende Kunst. Ein Gastdirigent', 28 November 1945.

<sup>792</sup> Advert in *Hamburger Nachrichten*, 27 November 1945; Dr. W.B., 'Das Lied von der Erde', *Hamburger Nachrichten*, 3 December 1945.

1945	Event
First half of December	Otto Franze and Walter Martin, piano, broadcast Debussy, <i>Six epigraphs antiques</i> (1914), <i>Hommage à Rameau</i> (1901-5) and <i>Ballade</i> (1890). NWDR-SO, dir. Schmidt-Isserstedt, broadcast Sibelius, <i>En saga</i> (1892) and a Symphony. <sup>794</sup>
Mid-December	NWDR-SO, dir. Schmidt-Isserstedt, broadcast Sibelius, <i>En saga</i> (1892) and a Symphony, and in a concert, perform Debussy, <i>Prélude à l'après-midi d'un faune</i> (1894). <sup>795</sup>
Mid-December	Rainer Zipperling, piano, plays a Prokofiev Sonata. <sup>796</sup>
19 December	British report proclaims 'Music and theatre ahead of other zones', though musical programmes 'do not contain anything very sensational'. <sup>797</sup>
23 December	Philharmonic, dir. Wilhelm Brückner-Rüggeberg, perform Pfitzner, Prelude to <i>Das Christelfein</i> (1906). <sup>798</sup>

1946	Event
Late 1945 - early 1946	NWDR broadcasts Walton, <i>Belshazzar's Feast</i> (1931), <i>Façade</i> (1921-6), orchestral works of Vaughan Williams, piano concertos of Arnold Bax and John Ireland, Bax, <i>Tintagel</i> (1917-19), Britten, <i>Simple Symphony</i> (1933-4). <sup>799</sup>
10 January	First operatic production at Staatsoper, of Mozart, <i>Le nozze di Figaro</i> . <sup>800</sup> Through rest of the season, no modern works are produced at the house.
Mid- to late January	NWDR broadcast Britten, String Quartet in D, op. 29 (1931). <sup>801</sup>
February	After British authorities decide Biermann-Ratjen has too strong Nazi associations, he is finally dismissed and replaced by

<sup>793</sup> Listing in *Hamburger Nachrichten*, 4 December 1945; Dr. H. W.-W., 'Drittes Symphonie-Konzert unter Schmidt-Isserstedt', *Hamburger Nachrichten*, 11 December 1945.

<sup>794</sup> Dr. W.B., 'Musik im Rundfunk', *Hamburger Nachrichten*, 13 December 1945.

<sup>795</sup> Dr. W.B., 'Sibelius im Rundfunk'; Dr. H. W.-W., 'Viertes Konzert unter Dr. Hans Schmidt-Isserstedt', *Hamburger Nachrichten*, 17 and 24 December 1945.

<sup>796</sup> 'Musikbrief der Woche', *Neue Hamburger Presse*, 15 December 1945.

<sup>797</sup> TNA/PRO/FO 371/47602, 'Reorganisation of Publicity and Cultural Media in All Zones of Germany No. 2', 19 December 1945, pp. 1, 21.

<sup>798</sup> Listing in *Neue Hamburger Presse*, 15 December 1945.

<sup>799</sup> J. Bornoff, 'Music in Germany', *Tempo*, No. 14 (March 1946), p. 13. Some of these broadcasts may have taken place in late 1945.

<sup>800</sup> 'Daten zur Geschichte der Oper in Hamburg', in *300 Jahre Oper in Hamburg* (Hamburg: Hans Christians Verlag), p. 168.

<sup>801</sup> 'Englisches Streichquartett', *Hamburger Nachrichten*, 28 January 1946.

1946	Event
	Ascan Klée Gobert. <sup>802</sup>
1/4 February	Philharmonic, dir. Jochum, perform Hindemith, <i>Mathis Symphony</i> (1934). <sup>803</sup>
5 February	Udo Dammert, piano, plays Debussy, <i>Children's Corner</i> (1906-8). <sup>804</sup>
6 February	Senator Franz Heitgres is elected to be chairman of the culture department of the city council. <sup>805</sup>
11 February	NWDR-SO, dir. Schmidt-Isserstedt, Reinhard Wolf, viola, perform Walton, <i>Viola Concerto</i> . <sup>806</sup>
16 February	Philharmonic, dir. Jochum, perform Strauss, <i>Der Bürger als Edelmann</i> . <sup>807</sup>
Late February – Early March	NWDR-SO perform German premiere of Shostakovich, <i>Symphony No. 5</i> (1937). <sup>808</sup>
Mid-March	Hamburger Symphonie-Orchester, dir. Wilhelm Schmidt-Scherf, perform world premiere of Robert Pomfrett, <i>De Profundis</i> . <sup>809</sup>
29 March	NWDR broadcast programme 'Moderne Musik: Arnold Schönberg', 17:15-17:45. <sup>810</sup>
Late March/ early April	NWDR-SO, dir. Schmidt-Isserstedt, Udo Dammert, piano, perform Busoni, <i>Lustspiel-Ouvertüre</i> (1897, rev. 1904), and Prokofiev <i>Piano Concerto No. 3</i> (1913-21). <sup>811</sup>
5 April	Eduard Erdmann, piano, performs concert including Szymanowski, <i>Four Mazurkas</i> from op. 50 (1924-6). <sup>812</sup>
1 May	Max Trap forms <i>NWDR Chor</i> . <sup>813</sup>
3 May	British report concludes that 'The musical life of Germany may be said to be flourishing as usual', with a range of operas and concerts attended both by troops and German civilians. <sup>814</sup>

<sup>802</sup> Christof Brauers, *Die FDP in Hamburg 1945 bis 1953: Start als bürgerliche Links* (Munich: Meidenbauer, 2007), pp. 125-6.

<sup>803</sup> 'Konzertliste', p. 230; Dr. H. W.-W., '6. Jochum-Konzert', *Neue Hamburger Presse*, 6 February 1946.

<sup>804</sup> Listing and review in *Neue Hamburger Presse*, 30 January and 9 February 1946.

<sup>805</sup> 'Leitung und Mission des Hamburger Kulturrates', *Hamburger Nachrichten*, 7 February 1946.

<sup>806</sup> Listing in *Hamburger Nachrichten*, 28 January 1946.

<sup>807</sup> 'Konzertliste', p. 230.

<sup>808</sup> Dr. W.B., 'Klassische und moderne Orchestermusik', *Hamburger Nachrichten*, 5 March 1946.

<sup>809</sup> 'Aus Hamburgs Kulturchronik', *Neue Hamburger Presse*, 16 March 1946.

<sup>810</sup> Listing in *Neue Hamburger Presse*, 27 March 1946.

<sup>811</sup> W. Abendroth, 'Schmidt-Isserstedt und Dammert', *Hamburger Allgemeine Zeitung*, 5 April 1946.

<sup>812</sup> J. Marein, 'Ein deutscher Pianist', *Die Welt*, 12 April 1946.

<sup>813</sup> Marcus Stähler, 'Der NDR Chor von 1946 bis heute', at <http://www.ndr.de/kultur/musik/klassik/70-Jahre-NDR-Chor-jubilaeum668.html> (accessed 15 December 2017).

<sup>814</sup> TNA/PRO/FO 946/57. 'German Theatres and Music', 3 May 1946.

1946	Event
Mid-May	Philharmonic, dir. Helmut Schnackenburg, perform Stravinsky, <i>Dumbarton Oaks</i> (1937-8). <sup>815</sup>
Late May	NWDR-SO, dir. Schmidt-Isserstedt, perform Hindemith, <i>Philharmonisches Konzert</i> (1932). <sup>816</sup>
16 June – 1 July	<i>Kulturwoche</i> in Hamburg. Including orchestra of Staatsoper, dir. Schmidt-Isserstedt, performing German premiere of Hindemith, <i>Nobilissima Visione</i> (1938) on 27 June. <sup>817</sup>
Late May	NWDR-SO, dir. Schmidt-Isserstedt, perform Hindemith, <i>Philharmonisches Konzert</i> (1932). <sup>818</sup>
July	UK Parliamentary Select Committee visit Germany and conclude that licensing is simply a job created to occupy British personnel. <sup>819</sup>
Early July	NWDR-SO, dir. Schmidt-Isserstedt, perform world premiere of Ilse Fromm-Michaels, <i>Symphony, op. 19</i> (1938). <sup>820</sup>
Early July	Hamburger Symphonie-Orchester, dir. Schmidt-Scharft, play Walter Abendroth, <i>Symphony No. 3</i> . <sup>821</sup>
17 July	Günther Rennert appointed opera director and artistic director at Staatsoper. <sup>822</sup>
September	NWDR-SO, dir. Walter Goehr, perform Tippett, <i>A Child of our Time</i> (1939-41). <sup>823</sup>
28 September	Philharmonic, dir. Jochum, Walter Braunfels, piano, perform world premiere (poss.) of Braunfels, <i>Konzerstück</i> for piano. <sup>824</sup>
1 October	Hugh Carleton Greene takes over as head of NWDR. <sup>825</sup>
12/14 October	Philharmonic, dir. Jochum, perform Hindemith, <i>Amor und Psyche</i> (1943). <sup>826</sup>

<sup>815</sup> J. Marein, “‘Dumbarton Oaks’”, *Die Welt*, 17 May 1946; Josef Marein, ‘Die Weg Igor Strawinskis. Zur Hamburger Aufführung des Kammerkonzerts in Es’, *Die Zeit*, 23 May 1946.

<sup>816</sup> Josef Marein, ‘Hindemiths “Philharmonisches Konzert”’, *Die Welt*, 31 May 1946; A-th., ‘Nach dem Konzert’, *Hamburger Allgemeine Zeitung*, 4 June 1946.

<sup>817</sup> M., ‘Hamburger Kulturwoche 1946. Eigener Bericht’, *Die Welt*, 14 June 1946; Josef Marein, ‘Hindemith und Purcell’, *Die Zeit*, 27 June 1946; ‘Hindemith und Purcell. “Nobilissima Visione” – “Dido und Aeneas”’, *Die Welt*, 28 June 1946; ‘Nobilissima Visione’, at <https://en.schott-music.com/shop/nobilissima-visione-no152746.html> (accessed 27 January 2018).

<sup>818</sup> A-th., ‘Nach dem Konzert’, *Hamburger Allgemeine Zeitung*, 4 June 1946.

<sup>819</sup> Patricia Meehan, *A Strange Enemy People: Germans under the British 1945-50* (London and Chester Springs: Peter Owen Publishers, 2001), p. 58.

<sup>820</sup> Josef Marein, ‘Hansische Musik – Neue Symphonien’, *Neue Hamburger Presse*, 5 July 1946.

<sup>821</sup> Ibid.

<sup>822</sup> Ferdinand Kösters, *Als Orpheus wieder sang... Der Wiederbeginn des Opernlebens in Deutschland nach dem Zweiten Weltkrieg* (Münster: Edition Octopus, 2009), p. 135.

<sup>823</sup> Toby Thacker, *Music after Hitler, 1945-1955* (Aldershot: Ashgate, 2007), p. 91.

<sup>824</sup> ‘Konzertliste’, p. 230.

<sup>825</sup> Dierk L. Schaaf, ‘Der Nordwestdeutsche Rundfunk (NWDR). Ein Rundfunkmodell scheitert’, in Winfried B. Lerg and Rolf Steininger (eds.), *Rundfunk und Politik 1923-1973* (Berlin: Verlag Volker Spiess, 1975), p. 298.

<sup>826</sup> ‘Konzertliste’, p. 230.

1946	Event
12 October	Results published of survey conducted in Schleswig-Holstein as to which modern composers public would most like to hear. From 626 votes, 65 for Richard Strauss, 23 for Hindemith, 14 for Weill, etc. <sup>827</sup>
26 October	Philharmonic, dir. Jochum, perform Shostakovich, <i>Symphony No. 1</i> (1924-5). <sup>828</sup>
10 November	Staatsoper, dir. Ewald Lindemann, mount production of Stravinsky, <i>L'histoire du soldat</i> (1918). <sup>829</sup>
9/10/11 November	Philharmonic, dir. Jochum, perform Hindemith, <i>Amor und Psyche</i> (1943). <sup>830</sup>
29 November	Staatsoper, dir. Schmidt-Isserstedt, mount city premiere of Leo Justinus Kauffmann, <i>Das Perlenhemd</i> (1944). <sup>831</sup>

<sup>827</sup> M.M., 'Das Publikum ist moderner! Überraschende ergebnisse einer musikalischen Rundfrage', *Die Welt*, 12 October 1946.

<sup>828</sup> 'Konzertliste', p. 230.

<sup>829</sup> Köster, *Als Orpheus wieder sang...*, pp. 137-8; Josef Marein, 'Hamburger Bretter', *Die Zeit*, 14 November 1946.

<sup>830</sup> 'Konzertliste', p. 230.

<sup>831</sup> Rübsaat, *Schmidt-Isserstedt*, p. 103; Josef Marein, "'Das Perlenhemd'", *Die Zeit*, 5 December 1946.

## Appendix 4f

### British Zone – North Rhine-Westphalia

#### Cologne

1945	Event
8 March	Cologne falls to US forces, military occupation begins the following day. 75% of houses have been destroyed. The city is administered by Colonel John K. Patterson, then Colonel R.L. Hyles. <sup>832</sup>
10 March	Catholic clergyman Dr. Robert Grosche is charged by the US authorities which assembling a new civil administration. <sup>833</sup>
16 March	Wilhelm Suth is named as the head of the city authorities. <sup>834</sup>
2 April	US authorities begin to publish <i>Kölnischer Kurier</i> , drawn from the staff of the <i>Kölnische Zeitung</i> . Herbert Eimert is allowed to remain as the music critic for the paper. <sup>835</sup>
Late April – early May	District Information Services Control Command (DISCC) 6871, controlled by Lt. Col. John Stanley, moves into Wiesbaden. <sup>836</sup>

<sup>832</sup> ‘Chronik’, in *Das neue Köln 1945-1995* (Cologne: Kölnisches Stadtmuseum, 1994), pp. 119-20; Gerhard Brunn, ‘Köln in den Jahren 1945 und 1946. Die Rahmenbedingungen des gesellschaftlichen Lebens’, in Otto Dann (ed.), *Köln nach dem Nationalsozialismus. Der Beginn des gesellschaftlichen und politischen Lebens in den Jahren 1945/46* (Wuppertal, Peter Hammer Verlag, 1981), pp. 41-4, 196; Klaus-Dietmar Henke, *Die amerikanische Besetzung Deutschlands* (Munich: Oldenbourg, 1995), p. 367; Wilfried Mausbach, ‘Rückkehr nach Weimar? Der politische Neubeginn in Köln in den Augen der amerikanischen Besatzungsmacht’, in Georg Mölich and Stefan Wunsch (eds.), *Köln nach dem Krieg. Facetten der Stadtgeschichte* (Cologne: Janus, 1995), p. 38.

<sup>833</sup> Eric Taylor and Willy Niessen, *Frontstadt Köln. Endkampf 1945 an Rhein und Ruhr. Ein Bild/Text-Band* (Düsseldorf: Droste Verlag, 1980), pp. 112-13. For more details, see Robert Grosche, *Kölnener Tagebuch 1944-46*, edited by Maria Steinhoff et al (Cologne: J.P. Bachem Verlag, 1992), pp. 116-18. Grosche had numerous meetings with Adenauer from an early stage.

<sup>834</sup> ‘Chronik’, *Das neue Köln*, p. 120.

<sup>835</sup> Various articles by Eimert for this newspaper, from August 1945 onwards, are cited in Robert von Zahn, “‘Als ob sich eine lang aufgestaute Musizierlust plötzlich Bahn bräche’”. Die Wiederbeginn des Musiklebens in Köln 1945/46’, in Mölich and Wunsch, *Köln nach dem Krieg*, pp. 223-39.

<sup>836</sup> Earl Ziemke, *The U.S. Army in the Occupation of Germany 1944-1946* (Washington, DC: US Government Printing Office, 1975), p. 367; Wilfried Schöntag, ‘Office of Military Government for Wuerttemberg-Baden’, in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 533; *MG Weekly Information Bulletin* No. 2 (4 August 1945), p. 8.



1945	Event
4 May	Konrad Adenauer is appointed mayor by the military authorities. <sup>837</sup>
5 May	British policy statement requires licenses for publications, broadcasting, mechanical reproductions, plays and musical performances in public places. <sup>838</sup>
8 May	Unconditional surrender of Germany.
9 May	Radio Hamburg begins broadcasting recorded classical music. <sup>839</sup>
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and ‘Information Control Regulation No. 1’, dealing with licensing, issued. <sup>840</sup>
Before 25 May	From PWD, British create Information Control Units Nos. 1 for North Rhine-Westphalia, 8 for Schleswig-Holstein, 30 for Hanover, Braunschweig and Oldenburg. A further unit is established a little later for Berlin. <sup>841</sup>
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>842</sup>
14 June	Captain A.E. Elliott, US official responsible for education and religion, grants conductor and composer Heinz Pauels a licence to re-create the city orchestra. <sup>843</sup>
14 June	Adenauer appoints professor of classical philology Josef Kroll to run cultural affairs for the city. <sup>844</sup>

<sup>837</sup> ‘Chronik’, *Das neue Köln*, p. 121.

<sup>838</sup> TNA/PRO/FO 1056/25, ‘General Policy for the Control of German Information Services and Public Entertainment’, 5 May 1945.

<sup>839</sup> Florian Huber, ‘Re-education durch Rundfunk. Die Umerziehungspolitik der britischen Besatzungsmacht in Deutschland am Beispiel des NWDR 1945-1948’ (PhD thesis: University of Osnabrück, 2005), pp. 123-4.

<sup>840</sup> ‘Law No. 191. Amended (1)’ in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and ‘Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music’, in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

<sup>841</sup> TNA/PRO/FO 1056/23, ‘Note on Information Control Units’, 25 May 1946.

<sup>842</sup> ‘Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany’, 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; ‘Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany’, 5 June 1945, *ibid.* pp. 36-7.

<sup>843</sup> Wolfgang Seifert, *Günter Wand: So und nicht anders. Gedanken und Erinnerungen*, Erweiterte Neuauflage (Mainz: Schott, 2007), p. 142. On Pauels, see Prieberg, *Handbuch Deutsche Musiker*, pp. 5139-40.

1945	Event
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>845</sup>
18 June	Paper on Information Control in the British Zone concludes that musical performances 'present the fewest problems of control and education.' <sup>846</sup>
21 June	British forces take over control of Cologne from the US army, with Major J. Alan Prior serving as representative of Military Government for the city. <sup>847</sup>
July	Major-General Alec Bishop becomes head of Public Relations and Information Services Control (PR/ISC), which takes over from Information Control Units. Headquarters in Bünde, Advance Headquarters in Berlin. Other branches in Düsseldorf, Hanover, Hamburg and Kiel. Theatre director Ashley Dukes is 'Entertainments Advisor', then in charge of film, theatre and music for British Zone in general, and specifically for Berlin. <sup>848</sup>
2 July	Brigadier W.L. Gibson, Deputy Director of PR/ISC is pushed by Major-General Ray Barker of SHAEF to start licensing entertainments as soon as possible. <sup>849</sup>
5 July	Formal division of Germany into four zones comes into effect.
Early July	Three officers visit torso of former radio station at Cologne and put together plan for re-activation. Keith Thomson is seconded from Hamburg to become Chief Radio Controller, Captain Ken W. Bartlett as Music Supervisor, and Major Horace Saunders-Jacobs and Edward Rothe for recruiting German employees. <sup>850</sup>
7 July	In article published in the <i>Kölnischer Kurier</i> , Adenauer appeals to citizens to resurrect 'the German and European spirit, the

<sup>844</sup> Erberhard Illner, "Eröffnung demnächst". Atmosphärisches zum Kölner Kulturleben 1945', in Mölich and Wunsch, *Köln nach dem Krieg*, p. 167. Kroll remained in this position until 1 April 1946, when he was succeeded by Wilhelm Steinforth (ibid. p. 170). Both Kroll and Steinforth established their office in the opera house, which Robert von Zahn points out suggests the place which they saw at the centre of cultural development. See von Zahn, 'Die Wiederbeginn des Musiklebens in Köln 1945/46', p. 238.

<sup>845</sup> *ICD History I*, pp. 5, 103.

<sup>846</sup> TNA/PRO/FO 898/401, Information Control in the British Occupied Zone of Germany, 18 June 1945. Appendix B, 'The Control of Music'.

<sup>847</sup> 'Chronik', *Das neue Köln*, p. 122; Hans-Peter Schwarz, *Konrad Adenauer: A German Politician and Statesman in a Period of War, Revolution and Reconstruction. Vol. 1: From the German Empire to the Federal Republic, 1876-1952*, translated Louise Willmot (Providence, RI, and Oxford: Berghahn, 1995) (hereafter simply *Adenauer I*), p. 321.

<sup>848</sup> TNA/PRO/FO 1056/23, 'Note on Information Control Units', 25 May 1946; TNA/PRO/FO 1056/25, 'Notes on Visit of Major-General W.H.A. Bishop and Major O.C. Worntree to HQ 30 Corps and 8 Corps', 26/27 July 1945; Michael Balfour, 'In Retrospect: Britain's Policy of "Re-Education"', in Pronay and Wilson, *The Political Re-Education of Germany & Her Allies*, pp. 144-5; Christopher Knowles, *Winning the Peace: The British in Occupied Germany, 1945-1948* (London: Bloomsbury, 2017), p. 15.

<sup>849</sup> TNA/PRO/FO 1056/25, W.L. Gibson, 'B.G.S.', 2 July 1945.

<sup>850</sup> *Der neue WDR. Dokumente zur Nachkriegsgeschichte des Westdeutschen Rundfunks*, collected and annotated by Wolf Bierbach (Cologne and Berlin: G. Grote'sche Verlagsbuchhandlung, 1978), pp. 20, 119; Toby Thacker, *Music after Hitler, 1945-1955* (Aldershot: Ashgate, 2007), p. 90; Wagner, 'Der NWDR unter britische Kontrolle'.

1945	Event
	great legacy of the Romans and Germans, and of Christianity and humanism'. <sup>851</sup>
12 July	First post-war concert by city orchestra, for occupying forces. <sup>852</sup>
26 July	Issue of interim directive on denazification, with category of 'more than nominal participants'. <sup>853</sup>
August - September	British reports note that musical performances are being 'greeted with great enthusiasm' and playing to capacity houses. <sup>854</sup>
August	Herbert Eimert given job at Cologne radio station. <sup>855</sup>
13 August	City orchestra, dir. Heinz Pauels, give first public concert, in University Aula, with music of Mendelssohn, Schubert, Weber and Mozart, the first of a season of fourteen symphonic and two choir concerts. <sup>856</sup>
17 August	Theatre productions begin in university, with Shakespeare, <i>A Midsummer Night's Dream</i> , with incidental music by Mendelssohn, played by Gürzenich-Orchester. <sup>857</sup>
27 August	World premiere of Paul Breuer, <i>Konzertante Musik im alten Stil</i> , op. 13, in university. <sup>858</sup>
Early Autumn	Walter Braunfels is persuaded by Adenauer to direct the re-establishment of the <i>Musikhochschule</i> in Cologne, and to be re-occupy his position as director. <sup>859</sup>
10/11 September	City orchestra perform Pauels' own <i>Drei Gesänge</i> for soprano and orchestra, op. 15. <sup>860</sup>
13 September	Bishop gives first speech to press, on broadcasting and entertainment, saying that the British authorities want to 'introduce Germans again into the wider world and to cultural activities banned by the National Socialists', as means of re-entry into

<sup>851</sup> Message from Adenauer in *Kölnischer Kurier*, 7 July 1945, reprinted in Taylor and Niessen, *Frontstadt Köln*, p. 143.

<sup>852</sup> 'Chronik', *Das neue Köln*, p. 122.

<sup>853</sup> Jill Jones, 'Eradicating Nazism from the British Zone of Germany: Early Policy and Practice', *German History* 8/2 (1990), pp. 158-9.

<sup>854</sup> TNA/PRO/FO 1056/518, Progress Report for August 1945; Progress Report for September 1945.

<sup>855</sup> WDR/HAC, 'German Staff', August 1945, cited in *Der neue WDR*, p. 20.

<sup>856</sup> Irmgard Scharbeth (ed.), *Gürzenich-Orchester Köln 1888-1988* (Cologne: Weinand Verlag, 1988), pp. 88, 94-5.

<sup>857</sup> 'Chronik', *Das neue Köln*, p. 123.

<sup>858</sup> Ibid.

<sup>859</sup> Robert von Zahn, "'Erziehung durch die Musik, nicht nur zur Musik". Walter Braunfels und die Staatliche Hochschule für Musik Köln', in *"Zeitlos unzeitgemäß". Der Komponist Walter Braunfels 1882-1954*, conceived Katrin Pollems, realised and produced Erika Sonnenschein and Werner Wittersheim (Cologne: Kölner Philharmonie, 1992), p. 38.

<sup>860</sup> Scharberth, *Gürzenich-Orchester*, p. 253.

1945	Event
	civilisation. <sup>861</sup>
22 September	<i>Kölner Männer-Gesang Verein</i> begins giving concerts again. <sup>862</sup>
26 September	Radio station in Cologne begins broadcasting, and together with Radio Hamburg, becomes known as <i>Nordwestdeutscher Rundfunk</i> (NWDR).
October	First US ICD White, Grey, Black List produced. <sup>863</sup>
October	Chamber concerts being in the city, mostly focusing on classical/romantic repertoire, but one concert by Heinz Lohmann, piano, includes works Debussy, Ravel, Prokofiev, Skryabin, Korngold, Bartók, Selim Palmgren, Felix Petryek and York Bowen. <sup>864</sup>
2 October	Eimert presents programme on music and dance, focusing on ballet. <sup>865</sup>
6 October	Military Governor of the North-Rhine Province, Brigadier John A. Barraclough, removes Adenauer from his post, because of failing in his duties, and replaces him with Suth. <sup>866</sup>
8/9 October	Günter Wand conducts city orchestra for first time since the war, in programme of Beethoven and Mozart. <sup>867</sup>
10 October	Wand is appointed as <i>Musikalischer Oberleiter</i> of the <i>Städtische Bühnen</i> , with responsibility for 50% of all opera performances, and three symphony concerts per season. <sup>868</sup> Programming during first seasons at opera does not include modern works other than Strauss, <i>Ariadens auf Naxos</i> . <sup>869</sup>

<sup>861</sup> General Bishop, “Wir wollen kein neues Propagandaministerium”, in *Hamburger Nachrichten*, 14 August 1945, or *Neue Hamburger Presse*, 15 August 1945.

<sup>862</sup> von Zahn, ‘Die Wiederbeginn des Musiklebens in Köln 1945/46’, p. 229.

<sup>863</sup> Full details of this and subsequent lists at Erwin J. Warkentin, ‘The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947’, at <http://www.erwinslist.com/index-en.html#The Database> (accessed 23 January 2018).

<sup>864</sup> von Zahn, ‘Die Wiederbeginn des Musiklebens in Köln 1945/46’, citing Herbert Eimert, ‘Kleinere Konzerte’, in *Kölnischer Kurier*, 3 November 1945.

<sup>865</sup> See WDR/HAC MF, ‘Dr. Herbert Eimert: Getanzte Musik. Sendung mit Schallplatten, 2.10.1945, 19.00 – 20.00, 1. Programm’. Robert von Zahn, ‘Reset or Reeducation; Musikalischer Wiederbeginn’, in *Am Puls der Zeit. 50 Jahre WDR. Band 1. Die Vorläufer 1924-1955* (Cologne: Verlag Kiepenheuer & Witsch, 2006), p. 231, gives a date of 26 October 1945, but does not provide a source for this information.

<sup>866</sup> ‘Chronik’, *Das neue Köln*, p. 123.

<sup>867</sup> Robert von Zahn, ‘Kulturhunger und Sättigung. Der Wiederaufbau eines städtischen Musiklebens’, in Historisches Archiv der Stadt Köln (ed.), *Kunst und Kultur in Köln nach 1945* (Cologne: Wienand Verlag, 1995), p. 47.

<sup>868</sup> Wolfgang Seifert, *Günter Wand: So und nicht anders. Gedanken und Erinnerungen*, Erweiterte Neuauflage (Mainz: Schott, 2007), p. 146.

<sup>869</sup> Ferdinand Kösters, *Als Orpheus wieder sang... Der Wiederbeginn des Opernlebens in Deutschland nach dem Zweiten Weltkrieg* (Münster: Edition Octopus, 2009), pp. 289-90.

1945	Event
15 October	In protest at the dismissal of Adenauer and British occupation policy in the city, Braunfels leaves Cologne for Überlingen, where he had previously lived from 1937 until the end of the war. He remains there until 1 March 1946. <sup>870</sup> Heinrich Lemacher takes up the initiative, assembling together a range of former colleagues in the name of a ‘New Start to Teaching’ ( <i>Unterrichts-Neubeginn</i> ) at the new venue of Palais Oppenheim. <sup>871</sup>
24 October	After various delays, the <i>Universität zu Köln</i> is allowed to reopen, under the rectorship of Josef Kroll. Lectures begins on 26 November. <sup>872</sup>
25 October	Opera company begins its first season at University Aula, with Eduard Künneke operetta <i>Vetter aus Dingsda</i> (1921). <sup>873</sup>
11 November	Suth is dismissed as provisional mayor. <sup>874</sup>
16 November	City orchestra given permission to resume their older name of the <i>Städtisches Gürzenich-Orchester</i> , after the concert hall in which they traditionally played. <sup>875</sup>
20 November	Staatssekretär Dr. Hermann Pünder is appointed as mayor of Cologne, and will serve from 4 December 1945 until March 1948. <sup>876</sup>
25 November – 24 Dec	First post-war exhibition of <i>Rheinische Künstlergemeinschaft Köln 45</i> . <sup>877</sup>
December	British report proclaims ‘Music and theatre ahead of other zones’, though musical programmes ‘do not contain anything very sensational’. <sup>878</sup>

<sup>870</sup> Michael Custodis, ‘Walter Braunfels’ (2006), from *Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit*, edited Claudia Maurer Zenck and Peter Petersen (Hamburg: University of Hamburg, 2005-), at [http://www.lexm.uni-hamburg.de/object/lexm\\_lexmperson\\_00001413;jsessionid=98C72BF7B59477EE2D51923B2750E603?wcmsID=0003](http://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00001413;jsessionid=98C72BF7B59477EE2D51923B2750E603?wcmsID=0003) (accessed 1 November 2017).

<sup>871</sup> Dietmar von Capitaine, *Conservatorium der Musik in Cöln. Zur Erinnerung an die wechselhafte Geschichte einer musikpädagogischen Einrichtung der Stadt Cöln*, revised edition (Norderstedt: Books on Demand, 2009), p. 123.

<sup>872</sup> Renate Kries, ‘Die Wiedereröffnung der Universität zu Köln 1945’, in Mölich and Wunsch, *Köln nach dem Krieg*, pp. 240-51.

<sup>873</sup> von Zahn, ‘Die Wiederbeginn des Musiklebens in Köln 1945/46’, pp. 227-8.

<sup>874</sup> ‘Chronik’, *Das neue Köln*, p. 123.

<sup>875</sup> Scharberth, *Gürzenich-Orchester*, pp. 89-90. During the Third Reich the city orchestra had been known as the *Orchester der Hansestadt Köln* (Seifert, *Günter Wand*, p. 147).

<sup>876</sup> ‘Chronik’, *Das neue Köln*, p. 123.

<sup>877</sup> Ibid.

<sup>878</sup> TNA/PRO/FO 371/47602, ‘Reorganisation of Publicity and Cultural Media in All Zones of Germany No. 2’, 19 December 1945, pp. 1, 21.

1945	Event
10/11 December	Gürzenich, dir. Wand, perform Bach Concerto for three harpsichords in D minor, BWV 1065, with Tiny Wirtz as one of the soloists, making her professional debut, after having been recommended to Wand by Heinrich Lemacher. <sup>879</sup>

1946	Event
	At some point in the year, cultural journalist Wolfram Gerbracht founds <i>Die Werkstatt</i> , a group of painters, writers, scholars and musicians, including Bernd Alois Zimmermann, Tiny Wirtz, and various students of Heinrich Lemacher and Philipp Jarnach. <sup>880</sup>
Early 1946	Horace Saunders-Jacobs takes over running of Cologne station, working with seven other British officers. <sup>881</sup>
5 January	German premiere of Vaughan Williams, <i>Symphony No. 5</i> (1938-43). <sup>882</sup>
February	Members of new <i>Kölner Concert-Gesellschaft</i> (including Eimert, Lemacher and Philipp Jarnach) urge Pünder for more action to help make Cologne the leading musical centre of the West, but these only met with a half-hearted response. <sup>883</sup>
4/5 February	Gürzenich, dir. Wand, perform city premiere of Hindemith Violin Concerto (1939). <sup>884</sup>
1 March	Braunfels returns to Cologne.
5 March	Gürzenich, dir. Wand, perform city premiere of Ravel, <i>Ma mère l'oye</i> (1908-10). <sup>885</sup>
15 March	Robert Beyer begins work at NWDR Cologne. <sup>886</sup>
18 March	Meeting of Eimert, Braunfels, Lemacher and Jarnach with Pünder, but still little progress. <sup>887</sup>
April	Bartlett and Howard Hartog gain authorisation to organise a new orchestra of 60 musicians for Cologne station. <sup>888</sup>

<sup>879</sup> von Zahn, 'Kulturhunger und Sättigung', pp. 45-6, including Wirtz's account of how she came to play at this event.

<sup>880</sup> Robert von Zahn, 'Neue Musik, Jazz und die Suche nach dem richtigen Weg. Diskussionen der *Werkstatt* in Köln 1946-48', in Dieter Breuer and Gertrude Cepl-Kaufmann (eds.), *Öffentlichkeit der Moderne. Die Moderne in der Öffentlichkeit. Das Rheinland 1945-1955* (Essen: Klartext, 2000), pp. 283-97.

<sup>881</sup> WDR/HAC, 'Broadcasting control unit (Cologne)', 5 April 1946, cited in *Der neue WDR*, p. 20.

<sup>882</sup> 'Chronik', *Das neue Köln*, p. 124.

<sup>883</sup> von Zahn, 'Die Wiederbeginn des Musiklebens in Köln 1945/46', pp. 230-31.

<sup>884</sup> Scharberth, *Gürzenich-Orchester*, p. 254.

<sup>885</sup> Ibid.

<sup>886</sup> Robert von Zahn, 'Geburt zweier Szenen. Neue und Alte Musik in Köln', in *Kunst und Kultur in Köln nach 1945* (Cologne: Wienand Verlag, 1995), p. 70.

<sup>887</sup> von Zahn, 'Die Wiederbeginn des Musiklebens in Köln 1945/46', p. 231.

<sup>888</sup> WDR/HAC 094954, Poston to Lt. Col. Heycock, 9 April 1946.

1946	Event
9 April	Günter Wand is named as Generalmusikdirektor for Cologne. <sup>889</sup>
12 April	<i>Werberkonzert für die neue Musik</i> , organised by Lemacher, Wand and Eimert, in the form of a piano recital by Tiny Wirtz, including world premiere of Zimmermann, <i>Extemporale</i> (1938-46), Alfons Scharrenbroich, <i>Das Goldringelein</i> , Prokofiev, Toccata, op. 11 (1912), Bartók, Suite, op. 14 (1916), and works of Ottmar Schoeck, Ravel, Skryabin, and Musorgsky. <sup>890</sup>
21/22 April	Gürzenich, dir. Wand, perform German premiere of Honegger, Symphony No. 2 (1937-41). <sup>891</sup>
1 May	Actor and KPD member Max Burghardt appointed Intendant of Cologne station. <sup>892</sup>
3 May	British report concludes that ‘The musical life of Germany may be said to be flourishing as usual’, with a range of operas and concerts attended both by troops and German civilians. <sup>893</sup>
4 May	Eimert submits his <i>Fragebogen</i> , which omits certain information. <sup>894</sup>
6/7 May	Gürzenich, dir. Wand, perform world premiere of Bernd Alois Zimmermann, <i>Scherzo sinfonica 45</i> . <sup>895</sup>
9 May	Re-opening of <i>Staatliche Hochschule für Musik</i> in Palais Oppenheim, under the direction of Braunfels. Lemacher runs music seminars, whilst the composition faculty is made up of Philipp Jarnach, Hermann Schroeder and Rudolf Petzold. Wand is placed in charge of conducting tuition. <sup>896</sup>
19 May	<i>Rheinischen Landes-Sinfonie-Orchesters Köln</i> , dir. Heribert Weyers, play Philip Jarnach, <i>Concertino nach Giovanni Piatti</i> , op. 31 (1935). <sup>897</sup>
8 – 11 June	<i>101. Niederrheinisches Musikfest in Aachen</i> (see Appendix 6a).
Early- to mid-June	Mary Jansen-Füssel and Dorothea Winand, piano, both play recitals featuring music of Debussy. <sup>898</sup>

<sup>889</sup> ‘Chronik’, *Das neue Köln*, p. 124.

<sup>890</sup> von Zahn, ‘Die Wiederbeginn des Musiklebens in Köln 1945/46’, p. 236; Br., ‘Werbekonzert für Neue Musik’, *Kölnische Rundschau*, 16 April 1946.

<sup>891</sup> Scharberth, *Gürzenich-Orchester*, p. 254.

<sup>892</sup> Hans-Ulrich Wagner, ‘Von der Nebenstelle zur eigenständigen Rundfunkanstalt. Das Funkhaus Köln’, in *Am Puls der Zeit. 50 Jahre WDR. Band 1. Die Vorläufer 1924-1955* (Cologne: Verlag Kiepenheuer & Witsch, 2006), pp. 177-9.

<sup>893</sup> TNA/PRO/FO 946/57, ‘German Theatres and Music’, 3 May 1946.

<sup>894</sup> BA/BDC/RKK/RSK, Entnazifizierung, Eimert, Herbert. ‘Military Government of Germany: Fragebogen’, signed 4 May 1946.

<sup>895</sup> Scharberth, *Gürzenich-Orchester*, p. 254.

<sup>896</sup> Capitaine, *Conservatorium der Musik in Cöln*, pp. 126-7; ‘Chronik’, *Das neue Köln*, p. 125.

<sup>897</sup> ‘Theater/Veranstaltungen’; Be., ‘Konzerte in Köln’, *Kölnische Rundschau*, 17 and 21 May 1946.

<sup>898</sup> Be., ‘Klavierabende’, *Kölnische Rundschau*, 18 June 1946.

1946	Event
July	UK Parliamentary Select Committee visit Germany and conclude that licensing is simply a job created to occupy British personnel. <sup>899</sup>
July	Burghardt appoints Edmund Ringling, from Hamburg, to equivalent position to Eimert. <sup>900</sup>
1/2 July	Gürzenich-Orchester, dir. Wand, perform world premiere of Walter Braunfels, <i>Der Tod der Kleopatra</i> (1944), alongside German premiere of Stravinsky, <i>Symphony in C</i> (1938-40). <sup>901</sup>
4 August	New radio orchestra plays for microphones for first time, dir. Hans Bund. <sup>902</sup>
September	Lemacher, Wand and Eimert apply for licence to establish Gesellschaft für neue Musik on a permanent basis, but this is turned down. The organisation is not founded until 6 March 1948. <sup>903</sup>
16/17 September	Gürzenich, dir. Wand, perform world premieres of Hermann Schroeder, <i>Sinfonische Hymnen</i> op. 29 (1945), and Paul Breuer, <i>Violin Concerto</i> . <sup>904</sup>
4 October	Michael Braunfels plays recital including Walter Braunfels, <i>Variationen über ein altfranzösisches Lied</i> (1909). <sup>905</sup>
18 – 27 October	<i>Kölner Kulturwoche</i> , including performances by Gürzenich, dir. Wand, of Hindemith, <i>Nobilissima Visione</i> (1938) and Braunfels, <i>Te Deum</i> (1922) (latter with Gürzenich-Chor and Chor der Städtischen Bühnen). Also, the Gürzenich Quartet perform Heinrich Kaminski, <i>Clarinet Quintet</i> (1924), and Debussy, <i>String Quartet</i> (1893). <sup>906</sup>
Early November	Schulze-Prisca Quartet plays Jürg Baur, <i>String Quartet</i> . In another concert, Lutz Goebel, violin, and Annemarie Bohne, piano, play a <i>Violin Sonata</i> by Hermann Schroeder. <sup>907</sup>

<sup>899</sup> Patricia Meehan, *A Strange Enemy People: Germans under the British 1945-50* (London and Chester Springs: Peter Owen Publishers, 2001), p. 58.

<sup>900</sup> WDR/HAC 9476a, BCU Cologne 'Progress Report No. 51 for week ending 13 July 46'.

<sup>901</sup> Scharberth, *Gürzenich-Orchester*, p. 254; Friedrich Berger, 'Musik unserer Zeit. Braunfels und Strawinsky', *Kölnische Rundschau*, 28 June 1946.

<sup>902</sup> Robert von Zahn, 'Reset or Reeducation; Musikalischer Wiederbeginn', in *Am Puls der Zeit I*, p. 232; Michael Struck-Schloen, 'Ein schöner großer Weg', in Westdeutscher Rundfunk (ed.), *"...aber das Neue sollten wir recht eigentlich leben!" 50 Jahre Kölner Rundfunk-Sinfonie-Orchester* (Cologne: Westdeutscher Rundfunk, 1997), p. 22

<sup>903</sup> See Seifert, *Günther Wand*, p. 166; von Zahn, 'Die Wiederbeginn des Musiklebens in Köln 1945/46', p. 236; Martin Thrun, 'Reaktionelles Nachwort', in *Klangraum. 40 Jahre Neue Musik in Köln 1945-1985* (Cologne: Wienand Verlag, 1991), p. 352. Seifert cites a document from 24 September 1946 (MG/IC/A No. 1/ES/816, Information Control) in which is marked 'no objections' to the three applicants, but nonetheless there are handwritten remarks on the first page, clearly from a higher authority, saying 'not approved' and 'Licence not granted'.

<sup>904</sup> Scharberth, *Gürzenich-Orchester*, p. 254; Theodor Lohmer, 'I. Sinfoniekonzert des Gürzenich-Orchesters', *Kölnische Rundschau*, 20 September 1946.

<sup>905</sup> 'Theater/Veranstaltungen/Film'; Dr. Karl Dowe, 'Meisterkonzerte in Köln', *Kölnische Rundschau*, 4 and 8 October 1946.

<sup>906</sup> J.M., 'Kulturtage in Köln', *Rhein-Ruhr-Zeitung*, 15 October 1946; 'Das Gürzenich-Quartett', *Kölnische Rundschau*, 25 October 1946.

<sup>907</sup> 'Instrumentale und vokale Kammermusik', *Kölnische Rundschau*, 15 November 1946.



<b>1946</b>	<b>Event</b>
16 November	Gürzenich, dir. Wand, Christine Purrmann, piano, play Ravel. Piano Concerto (1930). <sup>908</sup>
1 December	Repeat performances of Hindemith, <i>Nobilissima Visione</i> , and Braunfels, <i>Te Deum</i> , as in <i>Kulturwoche</i> . <sup>909</sup>

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<sup>908</sup> Scharberth, *Gürzenich-Orchester*, p. 254.

<sup>909</sup> 'Veranstaltungen', *Kölnische Rundschau*, 26 November 1946.

## Düsseldorf

1945	Event
17 April	Düsseldorf falls to US forces, who appoint Wilhelm Füllenbach as mayor. 93% of houses are uninhabitable. <sup>910</sup>
30 May	First concert given by 29 members of previous city orchestra, for troops. <sup>911</sup>
Late April – early May	District Information Services Control Command (DISCC) 6871, controlled by Lt. Col. John Stanley, moves into Wiesbaden. <sup>912</sup>
5 May	British policy statement requires licenses for publications, broadcasting, mechanical reproductions, plays and musical performances in public places. <sup>913</sup>
8 May	Unconditional surrender of Germany.
9 May	Radio Hamburg begins broadcasting recorded classical music. <sup>914</sup>
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and ‘Information Control Regulation No. 1’, dealing with licensing, issued. <sup>915</sup>
Before 25 May	From PWD, British create Information Control Units Nos. 1 for North Rhine-Westphalia, 8 for Schleswig-Holstein, 30 for Hanover, Braunschweig and Oldenburg. A further unit is established a little later for Berlin. <sup>916</sup>

<sup>910</sup> Andrea Trudewind (ed.), *Düsseldorf 1945-1994. 50 Jahre in Daten, Zahlen und Fakten* (Düsseldorf, Stadtarchiv Düsseldorf, 1995), p. 13; Michael Balfour and John Mair, *Four-Power Control in Germany and Austria* (London: New York and Toronto: Oxford University Press, 1956), p. 7.

<sup>911</sup> Wolfgang Horn and Rolf Willhardt, *Rheinische Symphonie. 700 Jahre Musik in Düsseldorf* (Münster: Gudrun Horn Verlag, 1987), p. 203; Wolfgang Horn, *Kulturpolitik in Düsseldorf. Situation und Neubeginn nach 1945* (Opladen: Leske Verlag, 1981), p. 19.

<sup>912</sup> Earl Ziemke, *The U.S. Army in the Occupation of Germany 1944-1946* (Washington, DC: US Government Printing Office, 1975), p. 367; Wilfried Schöntag, ‘Office of Military Government for Wuerttemberg-Baden’, in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 533; *MG Weekly Information Bulletin* No. 2 (4 August 1945), p. 8.

<sup>913</sup> TNA/PRO/FO 1056/25, ‘General Policy for the Control of German Information Services and Public Entertainment’, 5 May 1945.

<sup>914</sup> Florian Huber, ‘Re-education durch Rundfunk. Die Umerziehungspolitik der britischen Besatzungsmacht in Deutschland am Beispiel des NWDR 1945-1948’ (PhD thesis: University of Osnabrück, 2005), pp. 123-4.

<sup>915</sup> ‘Law No. 191. Amended (1)’ in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and ‘Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music’, in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

<sup>916</sup> TNA/PRO/FO 1056/23, ‘Note on Information Control Units’, 25 May 1946.

1945	Event
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>917</sup>
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>918</sup>
18 June	Paper on Information Control in the British Zone concludes that musical performances 'present the fewest problems of control and education.' <sup>919</sup>
21 June	British forces take over control of Düsseldorf from the US army. <sup>920</sup>
July	Major-General Alec Bishop becomes head of Public Relations and Information Services Control (PR/ISC), which takes over from Information Control Units. Headquarters in Bünde, Advance Headquarters in Berlin. Other branches in Düsseldorf, Hanover, Hamburg and Kiel. Theatre director Ashley Dukes is 'Entertainments Advisor', then in charge of film, theatre and music for British Zone in general, and specifically for Berlin. <sup>921</sup>
2 July	Brigadier W.L. Gibson, Deputy Director of PR/ISC is pushed by Major-General Ray Barker of SHAEF to start licensing entertainments as soon as possible. <sup>922</sup>
5 July	Formal division of Germany into four zones comes into effect.
5 July	<i>Musikverein</i> , a lay choir, receive a licence from the British authorities to resume their wider activities. <sup>923</sup>
15 July	Städtisches Orchester, dir. August Schnieder, give their first concert in the opera house, with works of Haydn, Beethoven and Chaikovsky. <sup>924</sup>

<sup>917</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>918</sup> *ICD History I*, pp. 5, 103.

<sup>919</sup> TNA/PRO/FO 898/401, Information Control in the British Occupied Zone of Germany, 18 June 1945. Appendix B, 'The Control of Music'.

<sup>920</sup> Trudewind, *Düsseldorf*, p. 15.

<sup>921</sup> TNA/PRO/FO 1056/23, 'Note on Information Control Units', 25 May 1946; TNA/PRO/FO 1056/25, 'Notes on Visit of Major-General W.H.A. Bishop and Major O.C. Worntree to HQ 30 Corps and 8 Corps', 26/27 July 1945; Michael Balfour, 'In Retrospect: Britain's Policy of "Re-Education"', in Pronay and Wilson, *The Political Re-Education of Germany & Her Allies*, pp. 144-5; Christopher Knowles, *Winning the Peace: The British in Occupied Germany, 1945-1948* (London: Bloomsbury, 2017), p. 15.

<sup>922</sup> TNA/PRO/FO 1056/25 W.L. Gibson, 'B.G.S.', 2 July 1945.

<sup>923</sup> Manfred Hill, 'Lebenslauf/Chronik: Geschichte – Daten - Episoden', at <http://musikverein-duesseldorf.de/category/lebenslauf/> (accessed 31 October 2017).

1945	Event
26 July	Issue of interim directive on denazification, with category of ‘more than nominal participants’. <sup>925</sup>
1 August	Full city council in place under Füllenbach, with a Dr. von Schoen as the representative for culture. <sup>926</sup>
Before 8 August	First chamber music event from Schneider’s quartet, with music of Mozart, Mendelssohn, and Dvořák. <sup>927</sup>
August - September	British reports note that musical performances are being ‘greeted with great enthusiasm’ and playing to capacity houses. <sup>928</sup>
13 September	Bishop gives first speech to press, on broadcasting and entertainment, saying that the British authorities want to ‘introduce Germans again into the wider world and to cultural activities banned by the National Socialists’, as means of re-entry into civilisation. <sup>929</sup>
18 September	Recall of Füllenbach and his replacement by Erich Custodis. <sup>930</sup>
26 September	Radio station in Cologne begins broadcasting, and together with Radio Hamburg, becomes known as <i>Nordwestdeutscher Rundfunk</i> (NWDR).
30 September	British help transportation of instruments and scores from a war depot in Osterode im Harz in Lower Saxony, over 200 miles away. <sup>931</sup>
October	First US ICD White, Grey, Black List produced. <sup>932</sup>
1 October	Walter Kolb is appointed mayor of Düsseldorf. <sup>933</sup>

<sup>924</sup> Otto Wirtz, *Das andere Glück. Nachkriegszeit in und um Düsseldorf 1945-1961* (Erfurt: Sutton Verlag, 2005), p. 17; Ferdinand Kösters, *Als Orpheus wieder sang... Der Wiederbeginn des Opernlebens in Deutschland nach dem Zweiten Weltkrieg* (Münster: Edition Octopus, 2009), p. 354; ‘Erstes Sinfoniekonzert im Opernhaus’, *Neue Rheinische Zeitung*, 18 July 1945.

<sup>925</sup> Jill Jones, ‘Eradicating Nazism from the British Zone of Germany: Early Policy and Practice’, *German History* 8/2 (1990), pp. 158-9.

<sup>926</sup> Trudewind, *Düsseldorf*, p. 220.

<sup>927</sup> ‘Kammermusik in Düsseldorf’, *Neue Rheinische Zeitung*, 8 August 1945.

<sup>928</sup> TNA/PRO/FO 1056/518, Progress Report for August 1945; Progress Report for September 1945.

<sup>929</sup> General Bishop, “‘Wir wollen kein neues Propagandaministerium’”, in *Hamburger Nachrichten*, 14 August 1945, or *Neue Hamburger Presse*, 15 August 1945.

<sup>930</sup> Trudewind, *Düsseldorf*, p. 16.

<sup>931</sup> Kösters, *Als Orpheus wieder sang...*, p. 354; Horn, *Kulturpolitik in Düsseldorf*, p. 64.

<sup>932</sup> Full details of this and subsequent lists at Erwin J. Warkentin, ‘The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947’, at <http://www.erwinslist.com/index-en.html#The Database> (accessed 23 January 2018).

<sup>933</sup> Trudewind, *Düsseldorf*, p. 16.

1945	Event
1 October	Heinrich Hollreiser, previously from the Staatsoper in Munich, appointed GMD for Düsseldorf. <sup>934</sup>
5 October	Re-founding of the <i>Rheinische Sezession</i> . <sup>935</sup>
9 October	First opera production since the war, Puccini, <i>Tosca</i> . <sup>936</sup>
21 October	Ilse Mühlen, piano, plays recital including music of Ravel. <sup>937</sup>
October - December	Tense negotiations between Hollreiser and British authorities about use of the opera house for the orchestra, after it has been re-appropriated for troop entertainment. Ultimately, a 50/50 allocation is agreed. <sup>938</sup>
17 November	Article by Dr. Paul Müller on Hindemith in <i>Neue Rheinische Zeitung</i> . <sup>939</sup>
Late November	<i>Solinger Städtischen Orchester</i> , dir. Hubert Günther, perform Georg Haren, <i>Macbeth</i> . <sup>940</sup>
December	British report proclaims ‘Music and theatre ahead of other zones’, though musical programmes ‘do not contain anything very sensational’. <sup>941</sup>
Early December	Städtisches Orchester, dir. Hollreiser, perform Debussy, <i>Prélude à l’après-midi d’un faune</i> (1894), and Mahler, <i>Drei Lieder</i> . <sup>942</sup>

<sup>934</sup> Ibid.

<sup>935</sup> ‘Wieder “Rheinische Sezession”’, *Neue Rheinische Zeitung*, 6 October 1945.

<sup>936</sup> Kösters, *Als Orpheus wieder sang...*, p. 355.

<sup>937</sup> ‘Veranstaltungen’, *Neue Rheinische Zeitung*, 17 October 1945.

<sup>938</sup> TNA/PRO/FO 1013/1895, Memo, Düsseldorf Opera House, 23 October 1945; Instruction on the Plan for the Partition of Theatre and Cinema in Germany between AWS and Information Services Control and Allocation of Technical Resources, October 1945; Entertainments Section No.1 Information Control Unit to MG, 12 December 1945; P.J. Schnabel to Ashley Dukes, 12 December 1945; Minutes of a Meeting of the Corps District Theatre and Cinema Allocation Committee held on Fri 14 December 1945; Hollreiser to Oberbürgermeister Kolb, 27 December 1945; Kolb to Entertainment Section, 27 December 1945; Notes on Meeting on 7 Jan between Comd 1 Corps Diet Comd 53 Div and Col Walker, in connection with the Opera House at Düsseldorf (undated, probably January 1946); Horn, *Kulturpolitik in Düsseldorf*, pp. 29-31.

<sup>939</sup> Dr. Paul Müller, ‘Paul Hindemith. Zum 50. Geburtstag des Komponisten’, *Neue Rheinische Zeitung*, 17 November 1945.

<sup>940</sup> Dr. P. M., ‘Uraufführung einer Sinfonischen Dichtung “Macbeth” von Georg Haren’, *Neue Rheinische Zeitung*, 1 December 1945.

<sup>941</sup> TNA/PRO/FO 371/47602, ‘Reorganisation of Publicity and Cultural Media in All Zones of Germany No. 2’, 19 December 1945, pp. 1, 21.

<sup>942</sup> ‘Städtisches Sinfoniekonzert’, *Neue Rheinische Zeitung*, 12 December 1945.

1946	Event
6 January	Städtisches Orchester, dir. Hollreiser, perform Hindemith, <i>Trauermusik</i> for viola and strings (1936). <sup>943</sup>
31 January	<i>Staatliche Kunstakademie Düsseldorf</i> re-opens, with a performance by the Orchester des Bachvereins, dir. Dr. Josef Neyse, including two pieces from Hindemith, <i>Schulwerk</i> , op. 44 (1927). <sup>944</sup>
1 February	Re-opening of <i>Robert-Schumann-Konservatorium</i> , directed by Joseph Neyses. <sup>945</sup>
Mid-February	Städtisches Orchester, dir. Hollreiser, perform Hindemith, <i>Symphony in E-flat</i> (1940). <sup>946</sup>
17 March	Städtische Bühnen present first of a range of performances of Stravinsky, <i>L'histoire du soldat</i> (1918). <sup>947</sup>
Mid-April	Eduard Erdmann, piano, plays his four-concert series of modern piano music (see Appendix 5f). <sup>948</sup>
25 April	Städtisches Orchester, dir. Hollreiser, perform Stravinsky, <i>Pulcinella Suite</i> (1919-22). <sup>949</sup>
2 May	Städtisches Orchester, dir. Hollreiser, perform Mahler, <i>Symphony No. 4</i> (1899-1900), Hindemith, <i>Mathis Symphony</i> (1934). <sup>950</sup>
3 May	British report concludes that 'The musical life of Germany may be said to be flourishing as usual', with a range of operas and concerts attended both by troops and German civilians. <sup>951</sup>
2 June	Freund Quartet play Fortner, <i>String Quartet No. 2</i> (1938). <sup>952</sup>
Early June	Founding of <i>Kulturbund</i> in city. <sup>953</sup>
8 – 11 June	<i>101. Niederrheinisches Musikfest in Aachen</i> (see Appendix 6a).
10 June	Städtisches Orchester, dir. Hollreiser, perform Walton, <i>Symphony No. 1</i> (1931-5). <sup>954</sup>
16 June	Lecture by Walter Braunfels on 'Die Musik im Wiederaufbau Deutschlands'. <sup>955</sup>

<sup>943</sup> Dr. Paul Müller, 'Kammerorchester unter Hollreiser', *Neue Rheinische Zeitung*, 9 January 1946.

<sup>944</sup> 'Wiedereröffnung der Staatlichen Kunstakademie Düsseldorf', *Neue Rheinische Zeitung*, 2 February 1946.

<sup>945</sup> Horn and Willhardt, *Rheinische Symphonie*, pp. 205-6.

<sup>946</sup> Dr. Paul Müller, 'Hindemiths Es-dur Sinfonie. Erstaufführung in Düsseldorf', *Neue Rheinische Zeitung*, 23 February 1946.

<sup>947</sup> 'Städtischen Bühnen'; Dr. P. M., 'Igor Stravinsky: "Die Geschichte vom Soldaten". Neuinszenierung im Düsseldorfer Opernhaus', *Rheinische Post*, 9 and 20 March 1946.

<sup>948</sup> Dr. Paul Müller, 'Neue Musik und Publikum. Zu Eduard Erdmanns Klavierzyklus in Düsseldorf und Wuppertal', *Rheinische Post*, 4 May 1946.

<sup>949</sup> 'Städtischen Bühnen'; Dr. P.M., 'Sinfoniekonzert in Düsseldorf', *Rheinische Post*, 20 and 27 April 1946.

<sup>950</sup> 'Städtischen Bühnen'; Dr. P.M., 'Kritische Umschau. Mahler und Hindemith', *Rheinische Post*, 1 and 8 May 1946.

<sup>951</sup> TNA/PRO/FO 946/57. 'German Theatres and Music', 3 May 1946.

<sup>952</sup> Dr. P. M., 'Das Freund-Quartett im Westen', *Rheinische Post*, 5 June 1946.

<sup>953</sup> 'Gründung des "Kulturbundes"', *Rheinische Post*, 5 June 1946.

<sup>954</sup> Dr. Paul Müller, 'Neue englische Musik. Deutsche Erstaufführung der Sinfonie von William Walton', *Rheinische Post*, 12 June 1946.

<sup>955</sup> 'Veranstaltungen', *Rheinische Post*, 12 June 1946.

1946	Event
July	UK Parliamentary Select Committee visit Germany and conclude that licensing is simply a job created to occupy British personnel. <sup>956</sup>
Early to mid-July	Concert of English chamber music, including Donald Francis Tovey, <i>Variations on a Theme of Gluck</i> for flute and string quartet, op. 28, George Stratton, Quintet for oboe and string quartet, York Bowen, <i>Phantasy-Quintet</i> for bass clarinet and string quartet (1932), and Arnold Bax, <i>String Quartet</i> . <sup>957</sup>
Mid-July	Winfried Zillig appointed first Opernkapellmeister for Düsseldorf. <sup>958</sup>
16 September	Städtisches Orchester, dir. Hollreiser, perform Stravinsky, <i>L'oiseau de feu</i> (1910). <sup>959</sup>
19 October	Prisca Quartet perform world premiere of Jürg Baur, <i>String Quartet in D</i> (1946). <sup>960</sup>
3 November	Production of play by James Bridle, <i>Tobias und der Engel</i> , with music by Winfried Zillig. <sup>961</sup>
Late Nov/early Dec	Städtisches Orchester, dir. Hollreiser, K.H. Pillney, piano, perform Ravel, <i>Piano Concerto in G</i> (1930), and Hindemith, <i>Amor und Psyche</i> (1943). <sup>962</sup>
Early December	Städtisches Orchester, dir. Hollreiser, perform Mahler, <i>Kindertotenlieder</i> (1904), and Rudi Stephan, <i>Music for seven strings</i> (1907-11). <sup>963</sup>
Late Dec – early Jan 1947	Städtisches Orchester, dir. Hollreiser, perform Britten, <i>Sinfonia da Requiem</i> (1940). <sup>964</sup>

<sup>956</sup> Patricia Meehan, *A Strange Enemy People: Germans under the British 1945-50* (London and Chester Springs: Peter Owen Publishers, 2001), p. 58.

<sup>957</sup> Dr. P.M., 'Neue Kammermusik in Düsseldorf', *Rheinische Post*, 17 July 1946.

<sup>958</sup> 'Der Düsseldorfer Spielplanentwurf', *Rheinische Post*, 20 July 1946.

<sup>959</sup> 'Sinfoniekonzert im Opernhaus', *Rheinische Post*, 18 September 1946.

<sup>960</sup> Dr. P.M., 'Kammermusik im Westen', *Rheinische Post*, 23 October 1946; Jutta Scholl (ed.), *Der Komponist Jürg Baur. Eine Dokumentation* (Düsseldorf: Musikbibliothek der Stadtbüchereien Düsseldorf, 1993), p. 58.

<sup>961</sup> Listing in *Rheinische Post*, 2 November 1946.

<sup>962</sup> 'Musik in Düsseldorf', *Rheinische Post*, 4 December 1946.

<sup>963</sup> Dr. P. M., 'Musik in Düsseldorf', *Rheinische Post*, 7 December 1946.

<sup>964</sup> Oy., '4. Sinfoniekonzert in Düsseldorf', *Rhein-Ruhr-Zeitung*, 3 January 1946.

## Appendix 4g

### British Zone – Lower Saxony

### Braunschweig

1945	Event
12 April	Braunschweig is occupied by US troops. The command of the city is taken by a Major Munro, and Erich Bockler is appointed mayor. <sup>965</sup>
Late April – early May	District Information Services Control Command (DISCC) 6871, controlled by Lt. Col. John Stanley, moves into Wiesbaden. <sup>966</sup>
5 May	British troops take over command of Braunschweig. <sup>967</sup>
5 May	British policy statement requires licenses for publications, broadcasting, mechanical reproductions, plays and musical performances in public places. <sup>968</sup>
8 May	Unconditional surrender of Germany.
9 May	Radio Hamburg begins broadcasting recorded classical music. <sup>969</sup>
12 May	<i>Manual for the Control of German Information Services</i> , included version of Law 191, and ‘Information Control Regulation No. 1’, dealing with licensing, issued. <sup>970</sup>

<sup>965</sup> ‘Stadtchronik Braunschweig. Einträge für das Jahr 1945’, Seite 2, at <http://www.braunschweig.de/leben/stadtportraet/geschichte/stadtchronik.html?id4=1945&seite=2> (accessed 27 January 2018); Karl-Joachim Krause, *Braunschweig zwischen Krieg und Frieden. Die Ereignisse vor und nach der Kapitulation der Stadt am 12. April 1945* (Braunschweig: Joh. Heinr. Meyer Verlag, 1994), p. 93.

<sup>966</sup> Earl Ziemke, *The U.S. Army in the Occupation of Germany 1944-1946* (Washington, DC: US Government Printing Office, 1975), p. 367; Wilfried Schöntag, ‘Office of Military Government for Wuerttemberg-Baden’, in Christoph Weisz (ed.), *OMGUS-Handbuch: Die amerikanische Militärregierung in Deutschland 1945-1949*, second edition (Munich: R. Oldenbourg Verlag, 1995), p. 533; *MG Weekly Information Bulletin* No. 2 (4 August 1945), p. 8.

<sup>967</sup> Krause, *Braunschweig zwischen Krieg und Frieden*, p. 93.

<sup>968</sup> TNA/PRO/FO 1056/25. ‘General Policy for the Control of German Information Services and Public Entertainment’, 5 May 1945.

<sup>969</sup> Florian Huber, ‘Re-education durch Rundfunk. Die Umerziehungspolitik der britischen Besatzungsmacht in Deutschland am Beispiel des NWDR 1945-1948’ (PhD thesis: University of Osnabrück, 2005), pp. 123-4.



1945	Event
Before 25 May	From PWD, British create Information Control Units Nos. 1 for North Rhine-Westphalia, 8 for Schleswig-Holstein, 30 for Hanover, Braunschweig and Oldenburg. A further unit is established a little later for Berlin. <sup>971</sup>
1 June	Former mayor of Braunschweig Ernst Böhme takes over the control of the city again. <sup>972</sup>
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>973</sup>
16 June	'Directive for Psychological Warfare and Control of German Information Services' issued. <sup>974</sup>
18 June	Paper on Information Control in the British Zone concludes that musical performances 'present the fewest problems of control and education.' <sup>975</sup>
July	Major-General Alec Bishop becomes head of Public Relations and Information Services Control (PR/ISC), which takes over from Information Control Units. Headquarters in Bünde, Advance Headquarters in Berlin. Other branches in Düsseldorf, Hanover, Hamburg and Kiel. Theatre director Ashley Dukes is 'Entertainments Advisor', then in charge of film, theatre and music for British Zone in general, and specifically for Berlin. <sup>976</sup>
2 July	Brigadier W.L. Gibson, Deputy Director of PR/ISC is pushed by Major-General Ray Barker of SHAEF to start licensing entertainments as soon as possible. <sup>977</sup>

<sup>970</sup> 'Law No. 191. Amended (1)' in U.S. Dept of State, *Germany 1947-1949: The Story in Documents* (Washington DC: US Government Print Office, 1950), pp. 594-5; and 'Information Control Regulation No. 1. Control of publications, radio, broadcasting, films, theatres and music', in *Manual for the Control of German Information Services* (hereafter simply *Manual*), reproduced in *The Psychological Warfare Division, Supreme Headquarters Allied Expeditionary Force: An Account of its Operations in the Western European Campaign 1944-1945* (originally published in Bad Homburg, October 1945), reprinted (Lee Richards: [www.psywar.org](http://www.psywar.org), 2007), pp. 188-9.

<sup>971</sup> TNA/PRO/FO 1056/23. 'Note on Information Control Units', 25 May 1946.

<sup>972</sup> 'Stadtchronik Braunschweig', Seite 2.

<sup>973</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>974</sup> *ICD History I*, pp. 5, 103.

<sup>975</sup> TNA/PRO/FO 898/401. Information Control in the British Occupied Zone of Germany, 18 June 1945. Appendix B, 'The Control of Music'.

<sup>976</sup> TNA/PRO/FO 1056/23. 'Note on Information Control Units', 25 May 1946; TNA/PRO/FO 1056/25, 'Notes on Visit of Major-General W.H.A. Bishop and Major O.C. Wortree to HQ 30 Corps and 8 Corps', 26/27 July 1945; Michael Balfour, 'In Retrospect: Britain's Policy of "Re-Education"', in Pronay and Wilson, *The Political Re-Education of Germany & Her Allies*, pp. 144-5; Christopher Knowles, *Winning the Peace: The British in Occupied Germany, 1945-1948* (London: Bloomsbury, 2017), p. 15.

<sup>977</sup> TNA/PRO/FO 1056/25 W.L. Gibson, 'B.G.S.', 2 July 1945.

1945	Event
5 July	Formal division of Germany into four zones comes into effect.
22 July	A chamber music series begins in the <i>Kanthochschule</i> . <sup>978</sup>
23 July	Staatstheater presents a programme of ‘Oper-Operette-Tanz’ at the Wolfenbütteler Lessing-Theater. <sup>979</sup>
26 July	Issue of interim directive on denazification, with category of ‘more than nominal participants’. <sup>980</sup>
August - September	British reports note that musical performances are being ‘greeted with great enthusiasm’ and playing to capacity houses. <sup>981</sup>
13 September	Bishop gives first speech to press, on broadcasting and entertainment, saying that the British authorities want to ‘introduce Germans again into the wider world and to cultural activities banned by the National Socialists’, as means of re-entry into civilisation. <sup>982</sup>
23 September	Re-opening of the Staatstheater in the Turnhalle at the Kanthochschule, with Intendant Jost Dahmen and GMD Albert Bittner. <sup>983</sup>
30 September	First productions of the Staatstheater: a Matinée of Rainer Maria Rilke, followed by Mozart, <i>Le nozze di Figaro</i> , Mascagni, <i>Cavalleria Rusticana</i> , and Offenbach, <i>Les contes de Hoffmann</i> . <sup>984</sup>
October	First US ICD White, Grey, Black List produced. <sup>985</sup>
1 October	First concert of Staatsorchester, dir. Bittner. Music of Handel, Beethoven and Brahms. Repeated on 8 October. <sup>986</sup>
12 October	Staatsoper present Ermanno Wolf-Ferrari, <i>Il segreto di Susanna</i> (1909). <sup>987</sup>
November	Werner Oehlmann takes over the direction of the Städtische Musikschule. <sup>988</sup>

<sup>978</sup> ‘Stadtchronik Braunschweig. Einträge für das Jahr 1945’, Seite 3, at

[http://www.braunschweig.de/kultur\\_tourismus/stadtportraet/geschichte/stadtchronik.html?id4=1945&seite=3](http://www.braunschweig.de/kultur_tourismus/stadtportraet/geschichte/stadtchronik.html?id4=1945&seite=3) (accessed 27 January 2018).

<sup>979</sup> ‘Theater nach 1945’, in Stadt Braunschweig (ed.), *300 Jahre Theater in Braunschweig 1690-1990* (Braunschweig: Joh. Heinr. Meyer Verlag, 1990), p. 422.

<sup>980</sup> Jill Jones, ‘Eradicating Nazism from the British Zone of Germany: Early Policy and Practice’, *German History* 8/2 (1990), pp. 158-9.

<sup>981</sup> TNA/PRO/FO 1056/518, Progress Report for August 1945; Progress Report for September 1945.

<sup>982</sup> General Bishop, “‘Wir wollen kein neues Propagandaministerium’”, in *Hamburger Nachrichten*, 14 August 1945, or *Neue Hamburger Presse*, 15 August 1945.

<sup>983</sup> ‘Stadtchronik Braunschweig’, Seite 3.

<sup>984</sup> Ilona Büttenbender, ‘Die Geschichte des Braunschweiger Theaters’, in *300 Jahre Theater in Braunschweig*, p. 138.

<sup>985</sup> Full details of this and subsequent lists at Erwin J. Warkentin, ‘The White, Grey, and Black List; American Media Control in Post-War Germany 1944-1947’, at <http://www.erwinslist.com/index-en.html#The Database> (accessed 23 January 2018).

<sup>986</sup> Büttenbender, ‘Die Geschichte des Braunschweiger Theaters’, p. 138.

<sup>987</sup> Ibid.

1945	Event
December	British report proclaims ‘Music and theatre ahead of other zones’, though musical programmes ‘do not contain anything very sensational’. <sup>989</sup>

1946	Event
23 February	Bittner conducts a staged performance of Vaughan Williams, <i>The Shepherds of the Delectable Mountains</i> (1921), alongside Stravinsky, <i>L'histoire du soldat</i> (1918). <sup>990</sup>
Early March	Dahmen is dismissed by the British authorities from the Staatstheater, and replaced by Heinrich Voigt. <sup>991</sup>
May	<i>Braunschweiger Kulturverein</i> is founded. <sup>992</sup>
3 May	British report concludes that ‘The musical life of Germany may be said to be flourishing as usual’, with a range of operas and concerts attended both by troops and German civilians. <sup>993</sup>
10-14 May	Eduard Erdmann, piano, plays his four-concert series of modern piano music (see Appendix 5f). <sup>994</sup>
25 May	Concert of music by Wolfgang Fortner, with Kurt Rauschenbach, flute, Willi Tschersig, oboe, Kurt Mederacke, bassoon, Fritz Hahn, violin, Heinz Zeebe, piano, Lisel Sturmfel, soprano. Programme: Serenade for flute, oboe and bassoon (1945), Violin Sonata (1945), <i>Fragment Maria</i> for soprano and eight instruments (1929), with a talk on ‘Junge Musik’ by the composer. <sup>995</sup>
26 May – 2 June	<i>Braunschweiger Kulturwoche</i> takes place, including performance by Staatsorchester, dir. Bittner, of Stravinsky, <i>Pulcinella</i> (1919-22), and world premiere of ballet <i>Abschied und Wiederkehr</i> with music by Arnold Kempkens, both on first night. Also

<sup>988</sup> ‘Stadtchronik Braunschweig. Einträge für das Jahr 1945’, Seite 4, at

[http://www.braunschweig.de/kultur\\_tourismus/stadtportraet/geschichte/stadtchronik.html?id4=1945&seite=4](http://www.braunschweig.de/kultur_tourismus/stadtportraet/geschichte/stadtchronik.html?id4=1945&seite=4) (accessed 27 January 2018).

<sup>989</sup> TNA/PRO/FO 371/47602, ‘Reorganisation of Publicity and Cultural Media in All Zones of Germany No. 2’, 19 December 1945, pp. 1, 21.

<sup>990</sup> ‘Notizen’; Werner Schumann, ‘Musik in Braunschweig. Williams und Strawinski’, *Neue Hannoversche Kurier*, 8 February, 15 March 1946; ‘Die Chronik’; Werner Oehlmann, ‘Modernes Musiktheater. Vaughan Williams und Igor Strawinski’, *Braunschweiger Zeitung*, 8 and 27 February 1946.

<sup>991</sup> ‘Staatstheater Braunschweig unter neuer Leitung’, *Neue Hannoversche Kurier*, 5 March 1946

<sup>992</sup> ‘Stadtchronik Braunschweig. Einträge für das Jahr 1946’, at <http://www.braunschweig.de/leben/stadtportraet/geschichte/stadtchronik.html?id4=1946&seite=2> (accessed 7 November 2017); ‘Die Chronik’, *Braunschweiger Zeitung*, 10 May 1946.

<sup>993</sup> TNA/PRO/FO 946/57. ‘German Theatres and Music’, 3 May 1946.

<sup>994</sup> ‘Die Chronik’; Werner Oehlmann, ‘Tage der neuen Musik. Vier Klavierabende von E. Erdmann’, *Braunschweiger Zeitung*, 10 and 17 May 1946.

<sup>995</sup> ‘Die Chronik’; Oe., ‘Wolfgang Fortner’, *Braunschweiger Zeitung*, 24 May and 1 June 1946.

1946	Event
	world premiere by Karl Lenzen, piano of Hans Friedrich Micheelsen, <i>Spielmusik Nr. 2</i> . The event also features the exhibition <i>Befreite Kunst</i> , which has previously been shown in Darmstadt and Celle. <sup>996</sup>
Mid-June	World premiere at Musikschule of Alexander Wagner, <i>Brüderchen und Schwestern</i> . <sup>997</sup>
July	UK Parliamentary Select Committee visit Germany and conclude that licensing is simply a job created to occupy British personnel. <sup>998</sup>
2 July	Announcement that while first orchestral season mostly consisted of classics, second will feature Mahler Symphony No. 9, and works of Prokofiev, Britten, Holst, Pepping and Hindemith. <sup>999</sup>
28 August	Musikschule presents evening with works of Werner Oehlmann and Alexander Wagner. <sup>1000</sup>
22/23/24 September	Staatsorchester performs German premiere of Britten, Serenade for tenor, horn and strings. <sup>1001</sup>
1 October	Re-opening of <i>Braunschweigische Staatsmusikschule</i> , under direction of Bittner. <sup>1002</sup>
20/21 October	Staatsorchester performs Hindemith, <i>Mathis</i> Symphony (1934). <sup>1003</sup>
27 October	Bittner gives talk with musical examples of Orff, <i>Orpheus</i> (1929, rev. 1938) and <i>Die Kluge</i> (1943). <sup>1004</sup>
1 November	Staatsoper present Orff, <i>Orpheus</i> and <i>Die Kluge</i> . <sup>1005</sup>
Early Dec	Staatsorchester perform Mahler, <i>Kindertotenlieder</i> (1904). <sup>1006</sup>

<sup>996</sup> ‘Kulturwoche der Stadt Braunschweig’, *Braunschweiger Zeitung*, 14 May 1946; ‘Kulturwoche in Braunschweig’, *Neue Hannoversche Kurier*, 21 May 1946; Werner Oehlmann, ‘Beginn der Braunschweiger Kulturwoche’, *Braunschweiger Zeitung*, 28 May 1946; ‘Kulturwoche in Braunschweig’, *Die Welt*, 4 June 1946; ‘Kunstwoche in Braunschweig’, *Die Zeit*, 6 June 1946; Oe., ‘Uraufführung am Klavier’, *Braunschweiger Zeitung*, 6 June 1946.

<sup>997</sup> Dr. E. D., ‘Uraufführung in der Musikschule’, *Braunschweiger Zeitung*, 25 June 1946.

<sup>998</sup> Patricia Meehan, *A Strange Enemy People: Germans under the British 1945-50* (London and Chester Springs: Peter Owen Publishers, 2001), p. 58.

<sup>999</sup> Werner Oehlmann, ‘Zum Ausklang’, *Braunschweiger Zeitung*, 2 July 1946.

<sup>1000</sup> ‘Die Chronik’, *Braunschweiger Zeitung*, 27 August 1946.

<sup>1001</sup> ‘Konzertpläne des Staatstheaters’; Werner Oehlmann, ‘Englische Musik im Staatstheater’, *Braunschweiger Zeitung*, 3 and 24 September 1946.

<sup>1002</sup> ‘Stadtchronik Braunschweig. Einträge für das Jahr 1946’, Seite 4, at <http://www.braunschweig.de/leben/stadtportraet/geschichte/stadtchronik.html?id4=1946&seite=4> (accessed 28 January 2018).

<sup>1003</sup> ‘Spielplan des Staatstheaters’; Werner Oehlmann, ‘Hindemiths Mathis Sinfonie’, *Braunschweiger Zeitung*, 18 and 22 October 1946.

<sup>1004</sup> ‘Spielplan des Staatstheaters’, *Braunschweiger Zeitung*, 25 October 1946.

<sup>1005</sup> Ibid.; Oe., ‘Ursprung und Gegenwart. "Orpheus" und "Die Kluge" im Staatstheater’, *Braunschweiger Zeitung*, 8 November 1946.

<sup>1006</sup> Oe., ‘Sinfonische Begegnungen’, *Braunschweiger Zeitung*, 13 December 1946.

## Appendix 4h

### French Zone

### Baden-Baden

1945	Event
1 April	Baden-Baden falls to French troops, relatively undestroyed. <sup>1007</sup>
12 April	Troops set up headquarters in Hotel <i>Terminus</i> , official starting date of the occupation. Lieutenant Colonel François Moutenet is appointed military governor two days later. Ludwig Schmitt is appointed mayor. <sup>1008</sup>
By 24 April	French propaganda section for Germany is confirmed. <sup>1009</sup>
8 May	Unconditional surrender of Germany.
14 May	Schmitt is dismissed and replaced by Walter Beck. <sup>1010</sup>
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>1011</sup>
16 June	De Gaulle issues a directive ordering a radio centre in the French Zone. <sup>1012</sup>
Summer	New <i>Kultur-Rat</i> founded by writer and musicologist Heinrich Berl and writer Otto Flake. Members include conductor Gotthold

<sup>1007</sup> Kurt Hochstuhl, 'Baden-Baden – französische Stadt an der Oos', in Karl Moersch and Reinhold Weber (eds.), *Die Zeit nach dem Krieg: Städte im Wiederaufbau* (Stuttgart: W. Kohlhammer, 2008), p. 37.

<sup>1008</sup> Ibid. pp. 37-8.

<sup>1009</sup> TNA/PRO/FO 1056/25 Capitaine Fayard to Jean Marie Carre, 24 April 1945.

<sup>1010</sup> Hochstuhl, 'Baden-Baden', pp. 42-3.

<sup>1011</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>1012</sup> Reproduced in Sabine Friedrich, *Rundfunk und Besatzungsmacht. Organisation, Programm und Hörer des Südwestfunks 1945 bis 1949* (Baden-Baden: Nomos Verlagsgesellschaft, 1991), p. 255.

1945	Event
	Ephraim Lessing. <sup>1013</sup>
5 July	Formal division of Germany into four zones comes into effect.
20 July	First French occupation directives issued, on re-establishment of press and broadcasting, and education. <sup>1014</sup>
22 July	<i>Bureau des Spectacles et de la Musique</i> (BSM) founded, under direction of René Thimmonier. <sup>1015</sup>
29 July	First concert by Kurorchester, but just for troops.
31 July	Marie-Pierre Koenig becomes <i>Commandement en chef française en Allemagne</i> , taking over from General Jean de Lattre de Tassigny. <sup>1016</sup>
August	First public concert of Sinfonie- und Kurorchester (SuKO), dir. Karl Assmus. Works of Gluck, Mozart, Haydn and Schubert. <sup>1017</sup> Concerts continue generally on a weekly basis from this point, conducted by Assmus or Gotthold Ephraim Lessing.
3 September	Chamber music series begins with Quartet Bauert and France Vernillat, harp. <sup>1018</sup>
19 September	Directive CAB/C 722 devolves some denazification responsibilities to Germans. <sup>1019</sup>
October	Alfred Döblin, who has taken a position in the city dealing with re-education, starts a new cultural journal, <i>Das goldene Tor</i> . <sup>1020</sup>
14 October	First broadcasts from transmitter in Koblenz. <sup>1021</sup>
28 October	SuKO, dir. Lessing, perform Prokofiev, <i>Classical Symphony</i> (1916-17). <sup>1022</sup>

<sup>1013</sup> *Dokumente Französischer Präsenz in Baden-Baden* (Baden-Baden: Stadtmuseum Baden-Baden, 1999) (hereafter *Dokumente Baden-Baden*), pp. 16-17; Achim Reimer, *Stadt zwischen zwei Demokratien. Baden-Baden von 1930 bis 1950* (Munich: Martin Meidenbauer, 2005), pp. 274-5

<sup>1014</sup> Rainer Hudemann, 'Kulturpolitik im Spannungsfeld der Deutschlandpolitik. Frühe Direktiven für die Französische Besatzung in Deutschland', in Franz Knipping and Jacques Le Rider (eds.), *Frankreichs Kulturpolitik in Deutschland, 1945-1950* (Tübingen: Attempto Verlag, 1987), pp. 19-20.

<sup>1015</sup> Toby Thacker, *Music after Hitler, 1945-1955* (Aldershot: Ashgate, 2007), p. 27; Andreas Linsenmann, *Musik als politischer Faktor. Konzepte, Intentionen und Praxis französischer Umerziehungs- und Kulturpolitik in Deutschland 1945-1949/50* (Tübingen: Narr Francke Attempto Verlag, 2010), pp. 58-78.

<sup>1016</sup> Marc Hillel, *L'Occupation Française en Allemagne 1945-1949* (Paris: Balland, 1983), pp. 162-5, 168.

<sup>1017</sup> Listing in *Badener Tagblatt*, 25 August 1945.

<sup>1018</sup> Listing in *Badener Tagblatt*, 1 September 1945.

<sup>1019</sup> Perry Biddiscombe, *The Denazification of Germany: A History 1945-1950* (Chalford: Tempus, 2007), pp. 166-7, 172-3.

<sup>1020</sup> Reimer, *Stadt zwischen zwei Demokratien*, pp. 274-5.

<sup>1021</sup> Alexander Badenoch, *Voices in Ruins: West German Radio Across the 1945 Divide* (Basingstoke: Palgrave Macmillan, 2008), p. 20; SWR, *Jahreschronik 1924-2010*, at [https://www.swr.de/-/id=9905108/property=download/nid=7687068/1vpz7ck/jahreschronik\\_1924-2010.pdf](https://www.swr.de/-/id=9905108/property=download/nid=7687068/1vpz7ck/jahreschronik_1924-2010.pdf) (accessed 19/6/17), pp. 12-13

<sup>1022</sup> Listing in *Badener Tagblatt*, 24 October 1945; F.B., 'Neuestes vom musikalischen Schaffen'; F.B., 'Aus Baden-Badens Kulturleben: Lessing – als Tschaikowsky Interpret', *Badener Tagblatt*, 27 and 31 October 1945.

1945	Event
November	Heinrich and Hilde Strobel return to Baden-Baden. <sup>1023</sup>
11 November	SuKO, dir. Lessing, perform Debussy, <i>Berceuse héroïque</i> (1914), and Four Songs for soprano and orchestra, also works of Fauré, Duparc, Jaubert. <sup>1024</sup>
15 November	Strobel takes up position as head of the music department of the radio station (from March, called <i>Südwestfunk</i> ). <sup>1025</sup>
21 November	Friedrich Baser publishes article in <i>Badener Tagblatt</i> on Hindemith. <sup>1026</sup>
25 November	SuKO, dir. Lessing, Maurios Maréchal, cello, Lessing, piano, concert including works of Ravel, <i>Pièce en form de Habanera</i> (1921), Fauré and de Falla. <sup>1027</sup>
30 November	Kammerorchester-Konzert, dir. Lessing, perform works of Roussel, Noël Gallon, Debussy, Henri Büsser, Ravel. <sup>1028</sup>
9 December	SuKO, dir. Lessing, perform Emil von Reznicek, Overture to <i>Donna Diana</i> (1894, rev. 1933). <sup>1029</sup>

1946	Event
3 January	Quartett des Sozialen Dienstes perform concert including work of Ibert. <sup>1030</sup>
5 January	Letter from Paul Peronnet, who will become a control officer for SWF, to Henri Jourdan, checking up on Strobel, having heard about his activity at the <i>Pariser Zeitung</i> . <sup>1031</sup>
13 January	Beck resigns as mayor, and is replaced by doctor Eddy Schacht. <sup>1032</sup>
17/18 January	Calvet quartet, concert including works of Debussy and Ravel. <sup>1033</sup>
19 January	Announcement that the SuKO will become the new <i>Rundfunkorchester des Sudwestdeutschen Rundfunks</i> (hereafter SWF-

<sup>1023</sup> AOFAA/AC 595-8 Strobel – Reservées. Untitled and undated biographical document by Strobel.

<sup>1024</sup> Listings in *Badener Tagblatt*, 3 and 7 November 1945.

<sup>1025</sup> Jürg Stenzl, *Orchester Kultur. Variationen über ein halbes Jahrhundert* (Stuttgart: Verlag J.B. Metzler, 1996), p. 107.

<sup>1026</sup> Friedrich Baser, 'Paul Hindemith 50 jährig', *Badener Tagblatt*, 21 November 1945.

<sup>1027</sup> Listing in *Badener Tagblatt*, 24 November 1945; Inge Karsten, 'Konzert von Maurice Maréchal', *Badener Tagblatt*, 28 November 1945.

<sup>1028</sup> Listing in *Badener Tagblatt*, 28 November 1945.

<sup>1029</sup> Listing in *Badener Tagblatt*, 8 December 1945.

<sup>1030</sup> Listing in *Badener Tagblatt*, 1 January 1946

<sup>1031</sup> AOFAA/AC 595-8 Strobel – Reservées. Peronnet to Jourdan, 5 January 1946.

<sup>1032</sup> Hochstuhl, 'Baden-Baden', p. 47.

<sup>1033</sup> Listing in *Badener Tagblatt*, 16 January 1946; Friedrich Baser, 'Klangwunder des Calvet Quartetts', *Badener Tagblatt*, 19 January 1946.

1946	Event
	Orch), with Lessing remaining as chief conductor, with Assmus. <sup>1034</sup>
20 January	SuKO, dir. Lessing, perform Hindemith, <i>Mathis Symphony</i> (1934). <sup>1035</sup>
24 January	Pierre Bernac, voice and Francis Poulenc, piano, recital including works of Duparc, Debussy, Poulenc and Ravel <i>Don Quichotte à Dulcinée</i> (1932-3). <sup>1036</sup>
27 January	Kammerorchester-Konzert, dir. Lessing, perform Ravel, <i>Ma mère l'oye</i> (1908-10). <sup>1037</sup>
February	A report in the official French journal notes the presence of chamber orchestras in Baden-Baden, Konstanz, Freiburg, Tübingen, Saarbrücken and Mainz, whilst also noting that a larger orchestra is being formed in Ludwigshafen. <sup>1038</sup>
3 February	SuKO, dir. Assmus, concert including works of Debussy and Percy Grainger. <sup>1039</sup>
10 February	SuKO, dir. Lessing, perform Mahler, <i>Symphony No. 4</i> (1899-1900). <sup>1040</sup>
17 February	SuKO, dir. Lessing, Lucien Lavaillote, flute, perform Roussel, <i>Symphony No. 3 in G minor, op. 42</i> (1929-30), Ibert, <i>Flute Concerto</i> (1932-3), and Richard Strauss, <i>Don Juan</i> (1888). <sup>1041</sup>
24 February	SuKO, dir. Lessing, perform work of Stravinsky. <sup>1042</sup>
March	New branches of radio station opened in Baden-Baden, Freiburg and Kaiserslautern. <sup>1043</sup>
2 March	Pierre Jamet, harp, Gason Grunelle, flute, René Bas, violin, Georges Blanpain, viola, Robert Krahansky, cello, concert including works of Honegger, Gabriel Pierné, Debussy, Joseph Jongen. <sup>1044</sup>
3 March	SuKO, dir. Gustav Görlich, Monique de la Brouchellerie, piano, concert including a work of Chabrier. <sup>1045</sup>

<sup>1034</sup> Friedrich Baser, 'Ein Rückblick auf eine reiche Vergangenheit. Vom Sinfonie- zum Rundfunkorchester. Das Städtische Sinfonie- u. Kurorchester wird umbenannt u. erweitert seine Aufgaben', *Badener Tagblatt*, 19 January 1946.

<sup>1035</sup> Listing in *Badener Tagblatt*, 16 January 1946; Friedrich Baser, 'Von Beethoven bis Hindemith', *Badener Tagblatt*, 23 January 1946.

<sup>1036</sup> Listing in *Badener Tagblatt*, 23 January 1946; Inge Karsten, 'Ein Liederabend. Pierre Bernac und Francis Poulenc', *Badener Tagblatt*, 2 February 1946.

<sup>1037</sup> Listing in *Badener Tagblatt*, 19 January 1946; Friedrich Baser, 'Klassische Sinfonik und Maurice Ravel', *Badener Tagblatt*, 2 February 1946.

<sup>1038</sup> 'Esquisse d'un bilan des spectacles en Allemagne', *La Revue de la Zone Française* No. 4 (10 February 1946), pp. 16-17.

<sup>1039</sup> Listing in *Badener Tagblatt*, 26 January 1946.

<sup>1040</sup> Listing in *Badener Tagblatt*, 2 February 1946.

<sup>1041</sup> 'Veranstaltungen in Baden-Baden', *Badener Tagblatt*, 13 February 1946.

<sup>1042</sup> Listing in *Badener Tagblatt*, 16 February 1946.

<sup>1043</sup> Christoph Kahlenberg, "'Stimme der Heimat". Hörfunk in Rheinland-Pfalz', in Franz-Josef Heyen and Anton M. Keim (eds.), *Auf der Suche nach neuer Identität. Kultur in Rheinland-Pfalz im Nachkriegsjahrzehnt* (Mainz: v. Hase & Koehler Verlag, 1996), pp. 587-608.

<sup>1044</sup> Listing in *Badener Tagblatt*, 23 February 1946.



1946	Event
12 March	Friedrich Bischoff, formally Intendant at <i>Schlesische Funkstunde</i> , appointed to the position of artistic director for the station. Paul Peronnet, formerly of <i>Radio France libre</i> in Algeria, Pierre Ponnele, private radio producer, and journalist Louis Hirn appointed control officers. <sup>1046</sup>
17 March	SuKO, dir. Lessing, perform Ravel, <i>Boléro</i> (1928). <sup>1047</sup>
20 March	Quartet Loweneguth play a work of Ibert. <sup>1048</sup>
21 March	Internal French report concludes that Strobel is ‘known for positive sentiments about France’ and that there are ‘no reason for objections on national or political grounds’. <sup>1049</sup>
24 March	SuKO, dir. Lessing, perform Honegger, <i>Pacific 231</i> (1923) and Hindemith, Violin Concerto (1939). <sup>1050</sup>
31 March	<i>Südwestfunk</i> formally established, centered in Baden-Baden. First concerto of SWF-Orch, dir. Gustav Görlich. Works of Weber, Gluck, Nicolai, Bizet, Mozart, Offenbach, Verdi. <sup>1051</sup>
7 April	SWF-Orch, dir. Lessing, perform Mahler, <i>Das Lied von der Erde</i> (1908-9). <sup>1052</sup>
21 April	SWF-Orch, dir. Lessing, perform Honegger, <i>Pacific 231</i> . <sup>1053</sup>
22 April	Concert of Orchestral Class from students at the Paris Conservatory, dir. Claude Delvincourt, including works of Fauré, Debussy, Ravel, Roussel, Stravinsky. <sup>1054</sup>
28 April	SWF-Orch, dir. Lessing, perform Ravel, Piano Concerto for the Left Hand (1929-30), Debussy, <i>La mer</i> (1903-5). <sup>1055</sup>
30 April	Ponnele queries more about Strobel, the <i>Pariser Zeitung</i> and conferences ‘Franco-Allemand’. <sup>1056</sup>

<sup>1045</sup> Listing in *Badener Tagblatt*, 23 February 1946. It is not entirely clear if this concert definitely went ahead.

<sup>1046</sup> Friedrich, *Rundfunk und Besatzungsmacht*, pp. 34-5; *Dokumente Baden-Baden*, pp. 14-15.

<sup>1047</sup> Listing in *Badener Tagblatt*, 16 March 1946.

<sup>1048</sup> Ibid.

<sup>1049</sup> AOFAA/AC 595-8 Strobel – Reservées. Rensiegnements. Sur les epoux Strobel, residant actuellement a Baden-Baden, 21 March 1946.

<sup>1050</sup> Listing in *Badener Tagblatt*, 16 March 1946.

<sup>1051</sup> Klaus Fischer, *Baden-Baden erzählt. Der Kurort im alten und neuen Glanz* (Bonn: Keil Verlag, 1985), pp. 218-9; Franz-Josef Heyen and Friedrich P. Kahlenberg, *Südwestfunk. Vier Jahrzehnte Rundfunk im Südwesten* (Düsseldorf, Droste Verlag, 1986), p. 63.

<sup>1052</sup> Listing in *Badener Tagblatt*, 6 April 1946.

<sup>1053</sup> Listing in *Badener Tagblatt*, 20 April 1946.

<sup>1054</sup> Ibid.

<sup>1055</sup> Ibid.

<sup>1056</sup> AOFAA/AC 595-8 Strobel – Reservées. Ponnelle, to Directeur de la sureté, 30 April 1946.

1946	Event
May - June	Exhibition <i>France – Pays de Bade / Frankreich – Baden: Deux siècles d’histoire 1668-1860/Im Spiegel der Geschichte 1668-1860</i> at Kurhaus. <sup>1057</sup>
1-14 June	<i>Konstanzer Kunstwochen</i> (see Appendix 5d).
22 July	Internal French document confirms knowledge of Strobel’s activity as a musicologist for German authorities and involvement with Franco-German institutions during occupation of France. <sup>1058</sup>
1946-47	Re-founding of the <i>Badische Secession</i> . <sup>1059</sup>
6 October	SWF-Orch, dir. Lessing, perform Stravinsky, <i>Symphony in C</i> . <sup>1060</sup>
20 October	SWF-Orch, dir. Lessing, Samson François, piano, perform Hindemith, <i>Nobilissima visione</i> (1938), and Prokofiev, Piano Concerto No. 3 (1913-21). <sup>1061</sup>
27 October	SWF-Orch, dir. Lessing, perform Ravel, <i>La valse</i> (1919-20).
3 November	SWF-Orch, dir. Béla de Csillery, perform Bartók, Divertimento for strings (1939).
9 November	Lecture by Heinrich Strobel, for <i>Internationale Gesellschaft für Erneuerung der Katholischen Kirchenmusik</i> , on ‘Debussys “Martyrium des hl. Sebastian” und der Einfluß des Katholizismus auf die französische Musik’. <sup>1062</sup>
10 November	SWF-Orch, dir. Henri Tomasi, perform Debussy, <i>Le martyre de Saint Sébastien</i> (1911), and Tomasi, Requiem (1945). <sup>1063</sup>
17 November	SWF-Orch, dir. Lessing; in same concert, Carl Seemann plays Debussy, <i>L’isle joyeuse</i> (1904).
24 November	SWF-Orch, dir. Lessing, perform Rudi Stephan, Music for orchestra, Heinrich Sutermeister, Piano Concerto No. 1 (1943).
1 December	SWF-Orch, dir. Lessing, Jean Doyen, piano, perform Roussel, Symphony No. 4 in A, op. 53 (1934), Ravel, Piano Concerto (1930), Strauss, <i>Burleske</i> (1885-6), Respighi, <i>Pini di Roma</i> (1924). <sup>1064</sup>
8 December	SWF-Orch, dir. Béla de Csillery, perform Kodály, Suite from <i>Háry János</i> (1926).
15 December	SWF-Orch, dir. Lessing, Paul Tortelier, cello, perform Hindemith, Cello Concerto (1940).

<sup>1057</sup> Direction de l’éducation publique beaux-arts (ed.), *Exposition France-Pays de Bade/Frankreich-Baden* (Baden-Baden: Woldemar Klein Verlag, 1946).

<sup>1058</sup> AOFAA/AC 595-8 Strobel – Reservées. Renseignements. ‘Sur le nommé STROBEL Heinrich, résidant actuellement à BADEN-BADEN’, 22 July 1946.

<sup>1059</sup> Joachim Fischer (ed.), *(Süd-)Baden nach 1945. Eine neue Kulturpolitik* (Stuttgart: W. Kohlhammer, 1999), pp. 108-9.

<sup>1060</sup> Advert in *Melos* 14/2 (Dec 1946), p. 58. All other SWF-Orchester concerts listed above are taken from this source.

<sup>1061</sup> F.B., ‘Zwei Gäste im Sinfoniekonzert’, *Badener Tagblatt*, 26 October 1946.

<sup>1062</sup> Inge Karsten, ‘Tagung der Internationalen Gesellschaft für Erneuerung der Kath. Kirchenmusik’, *Badener Tagblatt*, 13 November 1946.

<sup>1063</sup> Friedrich Baser, ‘Debussy- und Tomasi-Erstaufführungen’, *Badener Tagblatt*, 16 November 1946.

<sup>1064</sup> Dr. Gerth. Wolfgang Baruch, ‘Jean Doyen spielte Ravel und Strauß’, *Badener Tagblatt*, 7 December 1946.

1946	Event
29 December	SWF-Orch, dir. Gustav Görlich, Jean Hubeau, piano, perform Hubeau, <i>Concert héroïque</i> .

## Freiburg

1945	Event
21 April	French troops occupy Freiburg. One-third of homes are uninhabitable. The city is first run by Colonel Montel. <sup>1065</sup>
By 24 April	French propaganda section for Germany is confirmed. <sup>1066</sup>
Between April and July	Maurice Jardot takes control of the <i>Service des Beaux-Arts</i> for the city, to organize lectures, exhibitions, theatre and concerts. <sup>1067</sup>
8 May	Unconditional surrender of Germany.
8 May	Musicologist Wilibald Gurlitt, banned in 1937 by Nazis for ‘non-Aryan sympathies’ (as his wife was Jewish), reinstated at Freiburg University by French authorities. <sup>1068</sup> Gurlitt soon starts talking with flautist Gustav Scheck about the latter’s plans for a new <i>Hochschule für Musik</i> . <sup>1069</sup>
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>1070</sup>
5 July	Formal division of Germany into four zones comes into effect.

<sup>1065</sup> Walter Vetter, ‘Die Situation’, in Vetter (ed.), *Freiburg in Trümmern 1944-1952* (Freiburg: Verlag Rombach, 1982), pp. 9-17; Christof Strauß, ‘Freiburg im Briesgau als Hauptstadt des Landes Baden – der Not geschuldet, die Not verwaltend’, in Karl Moersch and Reinhold Weber (eds.), *Die Zeit nach dem Krieg: Städte im Wiederaufbau* (Stuttgart: W. Kohlhammer, 2008), p. 60.

<sup>1066</sup> TNA/PRO/FO 1056/25, Capitaine Fayard to Jean Marie Carre, 24 April 1945.

<sup>1067</sup> Bernd Boll, ‘Kontinuität und Neubeginn. Kultur in Freiburg 1945-1952’, in Ulrich P. Ecker, *Freiburg 1944-1994. Zerstörung und Wiederaufbau* (Freiburg im Breisgau: Stadt Freiburg i. Br., 1996), p. 181.

<sup>1068</sup> Ursula Huggle, ‘Die Freiburger Musikhochschule und ihre Vorläufer’, *Schau-ins-Land* 121 (2002), p. 230.

<sup>1069</sup> Boll, ‘Kontinuität und Neubeginn’, p. 189; Eckhard John, ‘Der Mythos vom Deutschen in der deutschen Musik: Musikwissenschaft und Nationalsozialismus’, in John, Bernd Martin, Marc Mück and Hugo Ott (eds.), *Die Freiburger Universität in der Zeit des Nationalsozialismus* (Freiburg and Würzburg: Verlag Ploetz, 1991), p. 178; Gustav Scheck, ‘Präludien’, in *Staatliche Musikhochschule Freiburg im Breisgau. Festschrift zur Einweihung des Neubaus 1984* (Freiburg: Promo Verlag, 1984), pp. 6-19.

<sup>1070</sup> ‘Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany’, 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; ‘Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany’, 5 June 1945, *ibid.* pp. 36-7.

1945	Event
20 July	First French occupation directives issued, on re-establishment of press and broadcasting, and education. <sup>1071</sup>
22 July	<i>Bureau des Spectacles et de la Musique</i> (BSM) founded, under direction of René Thimmonier. <sup>1072</sup>
Late July	First orchestral concert, dir. Bruno Vondenhoff, to around 500 people. <sup>1073</sup>
31 July	Marie-Pierre Koenig becomes <i>Commandement en chef française en Allemagne</i> , taking over from General Jean de Lattre de Tassigny. <sup>1074</sup>
Probably July-August	First concerts by Dius Quartet. <sup>1075</sup>
August	Colonel Marcellin takes over control of the city. <sup>1076</sup>
Late August – early Sept	Chamber orchestra concert, dir. Vondenhoff, with city premiere of Roussel, <i>Sinfonietta</i> , op. 52 (1934). <sup>1077</sup>
11 September	First concert of new <i>Städtisches Orchester</i> , dir. Theodor Engel, including a work of Saint-Saëns. <sup>1078</sup>
Mid-September	Various recitals and concerts from the <i>Domchor</i> in the city. <sup>1079</sup> Edith Picht-Axenfeld, piano, also plays a Beethoven cycle in the city at an early stage. <sup>1080</sup>
19 September	Directive CAB/C 722 devolves some denazification responsibilities to Germans. <sup>1081</sup>
Probably	Wilhelm Schleuning, who had replaced Vondenhoff as GMD for the city in 1944, and had his contract terminated by the

<sup>1071</sup> Rainer Hudemann, 'Kulturpolitik im Spannungsfeld der Deutschlandpolitik. Frühe Direktiven für die Französische Besatzung in Deutschland', in Franz Knipping and Jacques Le Rider (eds.), *Frankreichs Kulturpolitik in Deutschland, 1945-1950* (Tübingen: Attempto Verlag, 1987), pp. 19-20.

<sup>1072</sup> Toby Thacker, *Music after Hitler, 1945-1955* (Aldershot: Ashgate, 2007), p. 27; Andreas Linsenmann, *Musik als politischer Faktor. Konzepte, Intentionen und Praxis französischer Umerziehungs- und Kulturpolitik in Deutschland 1945-1949/50* (Tübingen: Narr Francke Attempto Verlag, 2010), pp. 58-78.

<sup>1073</sup> Eva Zander, *In Rhythmus der verwirrten Welt. Der Dirigent Bruno Vondenhoff* (Mainz: Are Musik Verlags, 2005), p. 163.

<sup>1074</sup> Marc Hillel, *L'Occupation Française en Allemagne 1945-1949* (Paris: Balland, 1983), pp. 162-5, 168.

<sup>1075</sup> C.H.H., 'Reges kulturelles Leben in Freiburg', *Südkurier*, 13 November 1945.

<sup>1076</sup> Strauß, 'Freiburg im Briesgau', p. 60.

<sup>1077</sup> Zander, *Vondenhoff*, p. 163.

<sup>1078</sup> Boll, 'Kontinuität und Neubeginn', p. 189; Franz Schneller, 'Kulturelles aus der französischen Zone', *Frankfurter Rundschau*, 12 September 1945. Schadek, 'Kulturelles Leben', pp. 667-8, mistakenly gives a date of 21 September for the first concert.

<sup>1079</sup> TNA/PRO/FO 371/47602, 'Reorganisation of Publicity and Cultural Media in All Zones of Germany No. 2', 19 December 1945, p. 22.

<sup>1080</sup> C.H.H., 'Reges kulturelles Leben in Freiburg'.

<sup>1081</sup> Perry Biddiscombe, *The Denazification of Germany: A History 1945-1950* (Chalford: Tempus, 2007), pp. 166-7, 172-3.

1945	Event
around October.	French authorities, is allowed to resume it after Vondenhoff's departure for Frankfurt. He remains in this position until 1951. <sup>1082</sup>
October	Freiburg university authorised to re-open. <sup>1083</sup>
November	Article in <i>Freiburger Nachrichten</i> proclaims Hindemith to be Germany's representative 'in the concert of nations'. <sup>1084</sup>

1946	Event
January	Fourth concert of Städtisches Orchester, dir. Schleuning, Gesine Blutmann, flute, Richard Plümer, violin, programme including Jean Rivier, Symphony No. 2 in C (1937), Ravel, <i>Pavane pour une enfante défunte</i> (1899), Jean Françaix, <i>Musique de cour</i> (1937). <sup>1085</sup>
February	A report in the official French journal notes the presence of chamber orchestras in Baden-Baden, Konstanz, Freiburg, Tübingen, Saarbrücken and Mainz, whilst also noting that a larger orchestra is being formed in Ludwigshafen. <sup>1086</sup>
Late January – early February	Bruckner Quartet perform concert, with French officers present, including Françaix, String Quartet (1938). <sup>1087</sup>
February	Jean-Charles Richard, piano, programme including Debussy, <i>Children's Corner</i> (1906-8), Fauré, Impromptu No. 2 (1883), Ravel, 'Toccata' from <i>Le tombeau de Couperin</i> (1914-17). <sup>1088</sup>
23/24 February	Gustav Scheck, flute, Carl Seemann, piano, recital including Hindemith, Flute Sonata (1936). <sup>1089</sup>
Late February – early March	Instrumental-Quartet Pierre Jamet, from Paris, play Debussy, Sonata for flute, viola and harp (1915), Honegger, Sonatina for violin and cello (1932), Gabriel Pierné, <i>Variations libres et final</i> , op. 51 for flute, violin, viola, cello and harp (1934). <sup>1090</sup>

<sup>1082</sup> Schadek, 'Kulturelles Leben', p. 662; Thomas Salb, *Trutzburg Deutschen Geistes. Der Stadttheater Freiburg in der Zeit des Nationalsozialismus* (Freiburg im Breisgau: Romanch Verlag, 1993), pp. 171-2.

<sup>1083</sup> F. Roy Willis, *The French in Germany, 1945-1949* (Stanford, CA: Stanford University Press, 1962), p. 173.

<sup>1084</sup> Cited in Boll, 'Kontinuität und Neubeginn', p. 190.

<sup>1085</sup> Hanns Reich, 'Viertes Sinfoniekonzert des Städt. Orchesters unter Generalmusikdirektor Wilhelm Schleuning', *Badische Zeitung*, 1 February 1946.

<sup>1086</sup> 'Esquisse d'un bilan des spectacles en Allemagne', *La Revue de la Zone Française* No. 4 (10 February 1946), pp. 16-17.

<sup>1087</sup> Hanns Reich, 'Deutsche und französische Kammermusik', *Badische Zeitung*, 8 February 1946

<sup>1088</sup> Hanns Reich, 'Klavierabend Jean-Charles Richard', *Badische Zeitung*, 19 February 1946.

<sup>1089</sup> 'Theater-Konzerte', *Badische Zeitung*, 15 February 1946.

1946	Event
2 May	<i>Hochschule für Musik</i> opens. Official authorisation is given by Lieutenant-Colonel Monteux on 3 May, and teaching begins on 6 May. <sup>1091</sup> Early faculty include Carl Seemann and Edith Picht Axenfeld for piano, Margarete von Winterfehdt for voice, and Ulrich Grehling and Georg Kulenkampff on violin, Harald Genzmer, for composition. <sup>1092</sup>
Mid-May	Wind Quintet of <i>Orchestre nationale de France</i> , with Monique Haas, piano, concert including Milhaud, <i>Cheminée du roi René</i> , op. 205 (1939), Debussy, 'Toccata' from <i>Pour le piano</i> (1894-1901), Ravel, 'Scarbo' from <i>Gaspard de la nuit</i> (1908). <sup>1093</sup>
1-14 June	<i>Konstanzer Kunstwochen</i> (see Appendix 5d).
Through 1946 – early 1947	Concerts by pianists Samson François and Monique de Brouchollerie, and cellist André Navarra. <sup>1094</sup>

<sup>1090</sup> Hanns Reich, 'Instrumental-Quartett Pierre Jamet', *Badische Zeitung*, 5 March 1946.

<sup>1091</sup> Schenk, 'Präludien', pp. 12, 15-16; Huggle, 'Die Freiburger Musikhochschule', p. 232, 234-6.

<sup>1092</sup> Hannsdieter Wohlfarth, 'Freiburgs Musikhochschule 1946-1984', in *Staatliche Musikhochschule Freiburg im Breisgau*, p. 22; Schenk, 'Präludien', p. 12; 'Kulturelles Leben: Hochschulnachrichten', *Tagesspiegel*, 11 May 1946; Stanisław Dybowski, 'Edith Picht-Axenfeld', at <http://en.chopin.nifc.pl/chopin/persons/detail/name/axenfeld/cat/3/id/2836> (accessed 28 January 2018); Jörg Riedlbauer, 'Genzmer, Harald', at *Grove Online*. Picht-Axenfeld joined the faculty in 1947.

<sup>1093</sup> Dr. Hammerstein, 'Mit Monique Haas. Das Bläserquintett der französ. Nationalorchesters', *Badische Zeitung*, 21 May 1946.

<sup>1094</sup> Hanns Reich, 'Frieburg i. Br. Meldet:', *Melos* 14/4 (February 1947), p. 122.

## Konstanz

This does not include details of the *Konstanzer Kunstwochen*, which are detailed in Appendix 5d.

1945	Event
26 April	French troops occupy Konstanz. First governor is called Jamet. <sup>1095</sup>
April - July	At some point, Jamet is replaced by Major Françoise d'Alauzier. <sup>1096</sup>
By 24 April	French propaganda section for Germany is confirmed. <sup>1097</sup>
Early in occupation	Composer Karl Leo Nägele organises song recital, featuring his own songs, with help from Robert Lehmann, music director of the neighbouring Swiss town of Kreuzlingen, who found singers and accompanied on the piano. <sup>1098</sup>
8 May	Unconditional surrender of Germany.
12 May	Josef Benz becomes mayor. <sup>1099</sup>
17 May	Vinzenz Kerle replaces Benz as mayor. <sup>1100</sup>
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>1101</sup>
5 July	Formal division of Germany into four zones comes into effect.
18 July	Hans Schneider replaces Kerle as mayor. <sup>1102</sup>

<sup>1095</sup> Georges Ferber, 'Ernstes und Heiteres aus ungemütlicher Zeit 1945 – Wie es von der anderen Seite aussa', in Helmut Maurer (ed.), *Die Grenzstadt Konstanz 1945* (Konstanz: Verlag des Südkurier, 1988), p. 23.

<sup>1096</sup> Ibid. p. 32.

<sup>1097</sup> TNA/PRO/FO 1056/25 Capitaine Fayard to Jean Marie Carre, 24 April 1945.

<sup>1098</sup> Karl Leo Nägele, 'Vor und nach der "Stunde Null". Eine Plauderei', in Maurer, *Konstanz*, p. 57.

<sup>1099</sup> 'Im Rathaus wechseln die Oberbürgermeister', in *Das Geschah in Konstanz 1945-1966. Zwei Jahrzehnte Zeitgeschehen* (Konstanz: Verlag Südkurier, [c. 1966]), p. 17.

<sup>1100</sup> Ibid.

<sup>1101</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.



1945	Event
19 July	First public concert, by <i>Konstanzer Streichquartett</i> , formed by violinist Otto Keller, in the town hall. <sup>1103</sup>
20 July	First French occupation directives issued, on re-establishment of press and broadcasting, and education. <sup>1104</sup>
22 July	<i>Bureau des Spectacles et de la Musique</i> (BSM) founded, under direction of René Thimmonier. <sup>1105</sup>
28 July	<i>Konstanzer Konzertorchester</i> , a group of players from the former <i>Städtisches Orchester</i> , dir. Willy Döhrmann, give a concert of popular and operatic numbers of Mozart, Auber, Beethoven, Verdi, Brahms, Johann Strauss and Hruby. <sup>1106</sup>
31 July	Marie-Pierre Koenig becomes <i>Commandement en chef française en Allemagne</i> , taking over from General Jean de Lattre de Tassigny. <sup>1107</sup>
By August	Bruno Leiner is in charge of cultural affairs for the city from the German side, and Georges Ferber from the French. <sup>1108</sup>
19 September	Directive CAB/C 722 devolves some denazification responsibilities to Germans. <sup>1109</sup>
30 September	<i>Bodensee-Collegium Musicum Konstanz</i> , dir. Hermann Matzke, give first concert, all of baroque music. <sup>1110</sup>
October	Regular concerts of various types are underway.
15 October	<i>Bodensee-Bühnen</i> , as the Stadttheater is now known, begins productions. <sup>1111</sup>
20 – 27	<i>Überlinger Kulturwoche</i> (see Appendix 5d).

<sup>1102</sup> ‘Im Rathaus wechseln die Oberbürgermeister’, p. 17.

<sup>1103</sup> Lothar Burchardt, *Konstanz zwischen Kriegsende und Universitätsgründung. Hungerjahre, “Wirtschaftswunder”, Strukturwandel* (Konstanz: Stadler Verlagsgesellschaft, 1996), p. 144; ‘Musikleben’, *Südkurier*, 8 September 1945.

<sup>1104</sup> Rainer Hudemann, ‘Kulturpolitik im Spannungsfeld der Deutschlandpolitik. Frühe Direktiven für die Französische Besatzung in Deutschland’, in Franz Knipping and Jacques Le Rider (eds.), *Frankreichs Kulturpolitik in Deutschland, 1945-1950* (Tübingen: Attempto Verlag, 1987), pp. 19-20.

<sup>1105</sup> Toby Thacker, *Music after Hitler, 1945-1955* (Aldershot: Ashgate, 2007), p. 27; Andreas Linsenmann, *Musik als politischer Faktor. Konzepte, Intentionen und Praxis französischer Umerziehungs- und Kulturpolitik in Deutschland 1945-1949/50* (Tübingen: Narr Francke Attempto Verlag, 2010), pp. 58-78.

<sup>1106</sup> Robert Heinze, *Vom Theaterorchester zum internationalen Klangkörper. Zum 75-jährigen Jubiläum der Südwestdeutschen Philharmonie* (Konstanz: UVK Verlagsgesellschaft GmbH, 2007), pp. 32-5.

<sup>1107</sup> Marc Hillel, *L’Occupation Française en Allemagne 1945-1949* (Paris: Balland, 1983), pp. 162-5, 168.

<sup>1108</sup> ‘Walter Kaesbach – Biografische Daten’, in Christopher Bauer and Barbara Stark (eds.), *Walter Kaesbach – Mentor der Moderne* (Lengwil: Libelle, 2008), p. 106; Barbara Stark, ‘Die Konstanzer Kunstwochen 1946 – eine Brücke zur Welt’, in *Konturen neuer Kunst. Konstanzer Kunstwochen 1946* (Konstanz: Buchhandlung Gess GmbH, 1996), p. 24.

<sup>1109</sup> Perry Biddiscombe, *The Denazification of Germany: A History 1945-1950* (Chalford: Tempus, 2007), pp. 166-7, 172-3.

<sup>1110</sup> ‘Musikleben’, *Südkurier*, 8 September 1945; listings in issue for 28 September 1945. See also Heinze, *Südwestdeutschen Philharmonie*, pp. 35-6.

<sup>1111</sup> Michael Koch, *Theater in Konstanz. 1000 Jahre Theaterspiel*. Mit Beiträgen von Hans J. Ammann, Helmut Maurer, Judig Ungvary, Nachwort Bürgermeister Dr. Wilhelm Matthias Hansen (Konstanz: Verlag Freidr. Stader, 1985), pp. 148-9.

1945	Event
October	
November	Marcel Degliame is sent from Paris to replace d'Alauzier. <sup>1112</sup>
December	Konstanzer Konzertorchester begin a series of concerts mostly made up of light classics. <sup>1113</sup>
22 December	Schneider relieved from position. <sup>1114</sup>

1946	Event
1 January	Fritz Arnold appointed new mayor. <sup>1115</sup>
February	A report in the official French journal notes the presence of chamber orchestras in Baden-Baden, Konstanz, Freiburg, Tübingen, Saarbrücken and Mainz, whilst also noting that a larger orchestra is being formed in Ludwigshafen. <sup>1116</sup>
Early February	Members of faculty of Trossingen Hochschulinstitut für Musikerziehung, dir. Ernst Lothar von Knorr, Dorothea Saal, voice, Hans Brehme, piano, Willy Müller Carilsheim, violin, Elfriede Graf, viola, Alfred Saal, cello, perform concert of Fauré, Piano Quartet No. 2 in G minor, op. 45 (1885-6), various songs, Nocturne No. 6 in D-flat (1894). <sup>1117</sup>
18 February	First concert given by new <i>Städtisches Orchester</i> , programme of Beethoven and Brahms.
20 February	Carl Seemann, piano, performs works of Pepping, Skryabin, Debussy. <sup>1118</sup>
Early March	Monique de la Bruchollerie, piano, recital including works of Debussy and Ravel. <sup>1119</sup>
22 March	First announcement of <i>Konstanzer Kulturwoche</i> . <sup>1120</sup>
1 April	Nauber Quartet play Hindemith, String Quartet op. 22 (1921), Debussy String Quartet in G minor (1893). <sup>1121</sup>

<sup>1112</sup> Ferber, 'Ernstes und Heiteres', p. 35.

<sup>1113</sup> Heinze, *Südwestdeutschen Philharmonie*, pp. 34-5; Burchardt, *Konstanz*, p. 145.

<sup>1114</sup> 'Im Rathaus wechseln die Oberbürgermeister', p. 17.

<sup>1115</sup> Ibid.

<sup>1116</sup> 'Esquisse d'un bilan des spectacles en Allemagne', *La Revue de la Zone Française* No. 4 (10 February 1946), pp. 16-17.

<sup>1117</sup> K.G. Buzengeiger, 'Erste Konstanzer Begegnung mit Gabriel Fauré. Französische Musik im Bürgersaal', *Südkurier*, 12 February 1946.

<sup>1118</sup> Listing in *Südkurier*, 12 February 1946.

<sup>1119</sup> K.G. Buzengeiger, 'Monique de la Bruchollerie', *Südkurier*, 15 March 1946.

<sup>1120</sup> 'Die Konstanzer Kulturwoche', *Südkurier*, 22 March 1946.

<sup>1121</sup> Dr. Gustav Lenzinger, 'Erster Konzertabend des Nauber-Quartetts', *Südkurier*, 5 April 1946.

1946	Event
April	Concert (details unknown) noted in official French journal as one of a series of five across the country featuring French music. <sup>1122</sup>
1 – 14 June	<i>Konstanzer Kunstwochen</i> (see Appendix 5d).

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<sup>1122</sup> ‘Concerts’, *La revue de la zone française* 6/7 (April-May 1946), pp. 47-8. This article lists concerts from Konstanz to Berlin in April-May 1946 with works including Fauré’s Ballade for piano and orchestra, Debussy’s *Prélude à l’après-midi d’un faune*, Ravel’s *Tombeau de Couperin*, Roussel’s Suite in F and Stravinsky’s *L’oiseau de feu*, but it is not clear which of these pieces were played in which concerts.

## Tübingen

1945	Event
19 April	Tübingen occupied by French troops, relatively undestroyed. <sup>1123</sup>
By 24 April	French propaganda section for Germany is confirmed. <sup>1124</sup>
8 May	Unconditional surrender of Germany.
5 June	Statement by the four occupying powers declares the division of Germany into four zones, and the formal constitution of the Allied Control Council. These will take effect a month later. <sup>1125</sup>
17 June	First concert, chamber music performed at the university by Harald Genzmer and some other local musicians, with music of Mozart, Brahms and Schumann. <sup>1126</sup>
18 June	Viktor Renner is appointed mayor of Tübingen by French authorities. <sup>1127</sup>
5 July	Formal division of Germany into four zones comes into effect.
20 July	First French occupation directives issued, on re-establishment of press and broadcasting, and education. <sup>1128</sup>
22 July	<i>Bureau des Spectacles et de la Musique</i> (BSM) founded, under direction of René Thimmonier. <sup>1129</sup>

<sup>1123</sup> Benigna Schönhagen, 'Tübingen als Landeshauptstadt 1945-1952 – So viel Anfang war nie', in Karl Moersch and Reinhold Weber (eds.), *Die Zeit nach dem Krieg: Städte im Wiederaufbau* (Stuttgart: W. Kohlhammer, 2008), pp. 369-71.

<sup>1124</sup> TNA/PRO/FO 1056/25 Capitaine Fayard to Jean Marie Carre, 24 April 1945.

<sup>1125</sup> 'Statement by the Governments of the United Kingdom, The United States, the USSR, and the Provisional Government of the French Republic on Zones of Occupation in Germany', 5 June 1945, in Beate Ruhm von Oppen, *Documents on Germany under Occupation 1945-1954* (London: Oxford University Press, 1995), p. 35; 'Statement by the Governments of the United Kingdom, the United States, the USSR and the Provisional Government of the French Republic on Control Machinery in Germany', 5 June 1945, *ibid.* pp. 36-7.

<sup>1126</sup> Manfred Schmid (ed.), *Tübingen 1945. Eine Chronik von Hermann Werner* (Stuttgart: Konrad Theiss Verlag GmbH, 1986), pp. 152-5.

<sup>1127</sup> Benigna Schönhagen, 'Tübingen als Landeshauptstadt 1945-1952 – So viel Anfang war nie', in Karl Moersch and Reinhold Weber (eds.), *Die Zeit nach dem Krieg: Städte im Wiederaufbau* (Stuttgart: Kohlhammer, 2008), pp. 372, 377; 'Oberbürgermeister seit 1805', at <http://www.tuebingen.de/11.html#/1337> (accessed 15 May 2018).

<sup>1128</sup> Rainer Hudemann, 'Kulturpolitik im Spannungsfeld der Deutschlandpolitik. Frühe Direktiven für die Französische Besatzung in Deutschland', in Franz Knipping and Jacques Le Rider (eds.), *Frankreichs Kulturpolitik in Deutschland, 1945-1950* (Tübingen: Attempto Verlag, 1987), pp. 19-20.

<sup>1129</sup> Toby Thacker, *Music after Hitler, 1945-1955* (Aldershot: Ashgate, 2007), p. 27; Andreas Linsenmann, *Musik als politischer Faktor. Konzepte, Intentionen und Praxis französischer Umerziehungs- und Kulturpolitik in Deutschland 1945-1949/50* (Tübingen: Narr Francke Attempto Verlag, 2010), pp. 58-78.

1945	Event
31 July	Marie-Pierre Koenig becomes <i>Commandement en chef française en Allemagne</i> , taking over from General Jean de Lattre de Tassigny. <sup>1130</sup>
September - December	Various university and church concerts, then some larger performances of choral/orchestral works of Mozart, Handel and Schubert in October and November. <sup>1131</sup>
1 September	Guillaume Widmer becomes military governor of Württemberg-Hohenzollern, based in Tübingen. <sup>1132</sup>
19 September	Directive CAB/C 722 devolves some denazification responsibilities to Germans. <sup>1133</sup>
15 October	Re-opening of Tübingen University. <sup>1134</sup>
1 November	First concert by <i>Städtisches Kammerorchester</i> , dir. Harmut Reichert, featuring music of Handel and Bach. <sup>1135</sup>
10 December	Kammerorchester, dir. Reichert, Albert Dietrich, viola, performs Ottmar Gerster, <i>Konzertino</i> for solo viola and chamber orchestra. <sup>1136</sup>
15 December	Student concert including Yriö Kilpinen, <i>Traureglocken</i> and <i>Das Moor</i> , and G. Gunnarson, <i>Am Grunde des Schneemeers</i> . <sup>1137</sup>

1946	Event
	A total of 143 concerts take place during 1946. <sup>1138</sup>

<sup>1130</sup> Marc Hillel, *L'Occupation Française en Allemagne 1945-1949* (Paris: Balland, 1983), pp. 162-5, 168.

<sup>1131</sup> Reviews and listings for various of these are listed in the *Schwäbisches Tageblatt*; various of the reviews included in Otto Weinreich, *Ausgewählte Schriften IV. Zur Musikwissenschaft 1909-1960. Konzertkritiken 1923-1933 und 1945-1952*, collected together with Ulrich Klein, edited Günther Wille (Amsterdam: Verlag B.R. Grüner, 1975), p. 414-32. See also Edgar Lersch, 'Das Kulturleben in der Stadt Tübingen vom Zusammenbruch bis zur Währungsreform (1945-1948)' (hereafter simply 'Das Kulturleben'), in *Zeitschrift für Württembergische Landesgeschichte* 43 (1984), p. 337.

<sup>1132</sup> Jürgen Klöckler, *Abendland – Alpenland – Alemannien. Frankreich und die Neugliederungsdiskussion in Südwestdeutschland 1945-1947* (Munich: R. Oldebourg Verlag, 1998), pp. 42-3.

<sup>1133</sup> Perry Biddiscombe, *The Denazification of Germany: A History 1945-1950* (Chalford: Tempus, 2007), pp. 166-7, 172-3.

<sup>1134</sup> Manfred Schmid and Volker Schäfer (eds.), *Wiedergeburt des Geistes. Die Universität Tübingen im Jahre 1945* (Tübingen: Universitätsarchiv Tübingen, 1985), pp. 99-146, and Sylvia Paletschek, 'Entnazifizierung und Universitätsentwicklung in der Nachkriegszeit am Beispiel der Universität Tübingen', in Rüdiger vom Bruch (ed.), *Wissenschaft und Wissenschaftspolitik: Bestandsaufnahmen zu Formation. Brüchen und Kontinuitäten im Deutschland des 20. Jahrhunderts* (Stuttgart: Steiner, 2002), pp. 393-408.

<sup>1135</sup> Otto Weinreich, 'Städtisches Kammerorchester Tübingen', *Schwäbisches Tageblatt*, 6 November 1945, in Weinreich, *Schriften IV*, pp. 422-4.

<sup>1136</sup> Otto Weinreich, 'Städtisches Kammerorchester Albert Dietrich', *Schwäbisches Tageblatt*, 10 December 1945, in Weinreich, *Schriften IV*, pp. 428-9.

<sup>1137</sup> Otto Weinreich, 'Weihnachtsfeier der Studentenschaft', *Schwäbisches Tageblatt*, 18 December 1945, in Weinreich, *Schriften IV*, pp. 429-30.

1946	Event
January	Adolf Hartmeyer succeeds Renner as mayor. <sup>1139</sup>
17 January	Kammerorchester, Fernando Zepparno, violin, play Genzmer, Music for string orchestra (1942). <sup>1140</sup>
23 January	Calvet Quartet play Debussy, String Quartet in G minor (1893), Ravel String Quartet in F (1902-3). <sup>1141</sup>
February	A report in the official French journal notes the presence of chamber orchestras in Baden-Baden, Konstanz, Freiburg, Tübingen, Saarbrücken and Mainz, whilst also noting that a larger orchestra is being formed in Ludwigshafen. <sup>1142</sup>
13 February	Orchestra of <i>Württembergisches Staatstheater</i> , play first large-scale symphony concert. <sup>1143</sup>
14 February	Fifth student concert, with Fernando Zepparoni, violin, Harald Genzmer, piano, features Hindemith, Violin Sonatas in E-flat, op. 11 no. 1 (1918) and in E (1936), and world premiere of Genzmer's Violin Sonata in A (1943). <sup>1144</sup>
7 March	Staatsorchester, dir. Winkler, perform Hindemith, <i>Mathis</i> Symphony (1934). <sup>1145</sup>
9 March	Monique de la Bruchollerie, piano, performs recital including, Debussy, selected <i>Préludes</i> , and Ravel, 'Ondine' from <i>Gaspard de la nuit</i> (1908). <sup>1146</sup>
21 March	Kammerorchester, dir. Reichert, Gustav Scheck, flute, perform Genzmer, Flute Concerto in B. <sup>1147</sup>
11 April	Kammerorchester, dir. Reichert, Anton Debuler, viola, perform Hindemith, <i>Trauermusik</i> for viola and string orchestra (1936). <sup>1148</sup>
15 April	Tübingen String Quartet, Suse Röhrich, soprano, perform Hermann Zilcher, <i>Marienlieder</i> , op. 52a. <sup>1149</sup>

<sup>1138</sup> Edgar Lersch, 'Rückbesinnung auf Bewährtes – Auseinandersetzung mit der Moderne. Das Kulturleben in Tübingen 1945-1948', in Knipping and Le Rider, *Frankreichs Kulturpolitik in Deutschland*, pp. 283-4.

<sup>1139</sup> Hudemann, 'Kulturpolitik im Spannungsfeld der Deutschlandpolitik', pp. 19-20.

<sup>1140</sup> Otto Weinreich, 'Städtisches Kammerorchester Zepparoni', *Schwäbisches Tageblatt*, 22 January 1946, in Weinreich, *Schriften IV*, pp. 432-3.

<sup>1141</sup> Otto Weinreich, 'Calvet-Quartett', *Schwäbisches Tageblatt*, 25 January 1946, in Weinreich, *Schriften IV*, pp. 433-5.

<sup>1142</sup> 'Esquisse d'un bilan des spectacles en Allemagne', *La Revue de la Zone Française* No. 4 (10 February 1946), pp. 16-17.

<sup>1143</sup> Lersch, 'Das Kulturleben', p. 338; Otto Weinreich, 'Symphoniekonzert Tschaikowskij-Dvořák', *Schwäbisches Tageblatt*, 22 February 1946, in Weinreich, *Schriften IV*, pp. 436-7.

<sup>1144</sup> Schmid, *Tübingen 1945*, p. 155; Otto Weinreich, 'Zeitgenössisches Musik', *Schwäbisches Tageblatt*, 22 February 1946, in Weinreich, *Schriften IV*, p. 437.

<sup>1145</sup> Otto Weinreich, 'Staatstheaterorchester Otto Winkler', *Schwäbisches Tageblatt*, 12 March 1946, in Weinreich, *Schriften IV*, pp. 440-41.

<sup>1146</sup> Otto Weinreich, 'Klavierabend Monique de la Bruchollerie', *Schwäbisches Tageblatt*, 12 March 1946, in Weinreich, *Schriften IV*, pp. 441-2.

<sup>1147</sup> Otto Weinreich, 'Städtisches Kammerorchester mit Bach, Genzmer, Dvořák', *Schwäbisches Tageblatt*, 26 March 1946, in Weinreich, *Schriften IV*, pp. 443-4.

<sup>1148</sup> Otto Weinreich, 'Städtisches Kammerorchester Anton Debuler (Bratsche)', *Schwäbisches Tageblatt*, 16 April 1946, in Weinreich, *Schriften IV*, p. 445.

<sup>1149</sup> Otto Weinreich, 'Tübinger Streichquartett Suse Röhrich', *Schwäbisches Tageblatt*, 24 April 1946, in Weinreich, *Schriften IV*, p. 446.

1946	Event
April	Gilles Guilbert, piano, plays Debussy, 'Reflets dans l'eau' from <i>Images</i> , Set 1 (1905), and 'La cathédrale engloutie', from <i>Préludes</i> , Book 1 (1909-10). <sup>1150</sup>
2 May	Kammerorchester, dir. Reichert, play Philipp Jarnach, <i>Concertino nach Giovanni Piatti</i> , op. 31 (1935). <sup>1151</sup>
3 May	Wind Quintet of <i>Orchestre nationale de France</i> , with Monique Haas, piano, concert including Milhaud, <i>Cheminée du roi René</i> , op. 205 (1939), Debussy, 'Toccata' from <i>Pour le piano</i> (1894-1901), Ravel, 'Scarbo' from <i>Gaspard de la nuit</i> (1908). <sup>1152</sup>
16 June	Gertrud Lang-Hahn, soprano, Alfred Eberwein, violin, Albrecht Weismann, Carl Leonhardt, piano, play whole concert of Reger. <sup>1153</sup>
6 July	Ensemble Vocal Marcel Courad, programme including Debussy, <i>Trois chansons de Charles d'Orléans</i> (1898-1908), Poulenc, 'Margoton va-t'a l'iau' from <i>Chansons françaises</i> (1945), Ravel, <i>Trois chansons</i> for a-cappella choir (1914-15). <sup>1154</sup>
4-7 August	<i>Tage moderner Musik</i> within the <i>Kunstwochen Tübingen-Reutlingen</i> (see Appendix 5d).
9 September	André Navarra, cello, and Jean Neveu, piano, concert including Debussy, Sonata for cello and piano (1915). <sup>1155</sup>
24 September	Geneviève Touraine, mezzo, France Vernillat, harp and Jean-Pierre Rampal, flute, perform works of Jean Cras, Debussy <i>Syrinx</i> (1913), Honegger, <i>Danse de la chèvre</i> (1921). <sup>1156</sup>
30 September	<i>Cadets du conservatoire de musique de Paris</i> , dir. Claude Delvincourt, perform Ravel, <i>Boléro</i> (1928), Debussy, <i>Prélude à l'après-midi d'un faune</i> (1894), Stravinsky, <i>L'oiseau de feu</i> (1910). <sup>1157</sup>
21 November	Gertrud Sefert, soprano, Kurt Intelmann, cello, Georg Krietsch, piano, perform a concert of works of Krietsch. <sup>1158</sup>
15 December	Kammerorchester, dir. Reichert, France Vernillat, harp, Jean-Pierre Rampal, flute, perform Marcel Samuel-Rousseau, <i>Variations pastorales sur un vieux Noël</i> for harp and string orchestra, Claude Arrieu, Flute Concerto, Françaix, Serenade for small orchestra (1934). <sup>1159</sup>

<sup>1150</sup> Otto Weinreich, 'Klavierabend Gilles Guilbert', *Schwäbisches Tageblatt*, 3 May 1946, in Weinreich, *Schriften IV*, pp. 447-8.

<sup>1151</sup> Otto Weinreich, 'Tübinger Kammerorchester', *Schwäbisches Tageblatt*, 7 May 1946, in Weinreich, *Schriften IV*, p. 449.

<sup>1152</sup> Otto Weinreich, 'Bläserquintett des Orchestre national Français', *Schwäbisches Tageblatt*, 7 May 1946, in Weinreich, *Schriften IV*, p. 448.

<sup>1153</sup> Otto Weinreich, 'Gedächtnisfeier für Max Reger', *Schwäbisches Tageblatt*, 18 June 1946, in Weinreich, *Schriften IV*, p. 456.

<sup>1154</sup> Otto Weinreich, 'Ensemble Vocal Marcel Couraud', *Schwäbisches Tageblatt*, 9 July 1946, in Weinreich, *Schriften IV*, pp. 461-3.

<sup>1155</sup> Otto Weinreich, 'Celloabend André Navarra', *Schwäbisches Tageblatt*, 13 September 1946, in Weinreich, *Schriften IV*, p. 467.

<sup>1156</sup> Otto Weinreich, 'Touraine-Vernillat-Rampal', *Schwäbisches Tageblatt*, 24 September 1946, in Weinreich, *Schriften IV*, pp. 470-71.

<sup>1157</sup> Otto Weinreich, 'Konzert der Cadets du Conservatoire', *Schwäbisches Tageblatt*, 2 October 1946, in Weinreich, *Schriften IV*, pp. 472-3.

<sup>1158</sup> Otto Weinreich, 'Kompositionsabend Georg Krietsch', *Schwäbisches Tageblatt*, 26 November 1946, in Weinreich, *Schriften IV*, pp. 481-2.

<sup>1159</sup> Otto Weinreich, 'Tübinger Kammerorchester. Vernillat und Rampal', *Schwäbisches Tageblatt*, 17 December 1946, in Weinreich, *Schriften IV*, pp. 485-6.





## Appendix 5a

### Chronology of Festivals featuring New Music, 1945-1951

#### Festivals

Those indicated with an asterisk (\*) took place within the Soviet Zone of Occupied Germany

#### 1945

22 - 24 September *Trossinger Musiktage.*  
 20 - 27 October *Überlinger Kulturwoche.*

#### 1946

1 - 14 June *Konstanzer Kunstwochen.*  
 8 - 11 June *101. Niederrheinisches Musikfest, Aachen.*  
 15 - 30 June *Festspiele im Schlosstheater Schwetzingen.*  
 7 - 14 July *Zeitgenössische Musikwoche, Bad Nauheim.*  
 12 - 14 July *Tage neuer Musik, Bremen.*  
 24 - 27 July *Trossinger Musiktage.*  
 \*25 - 28 July *Zeitgenössische Musikwoche, Sondershausen.*  
 27 - 28 July *Neue Musik Donaueschingen.*  
 4 - 7 August *Tage moderner Musik in Kunstwochen Tübingen-Reutlingen.*  
 5 - 11 August *Kulturwoche der Jugend, Heidelberg and Schwetzingen.*  
 25 August – 29 September *Ferienkurse für internationale neue Musik, Darmstadt.*

#### 1947

11 - 13 January *Wittener Tage für neue Kammermusik.*  
 8 March – 28 April *Bayreuther Wochen – Neue Musik.*  
 23 May – 8 June *Englische Musiktage Berlin.*  
 25 May – 1 June *102. Niederrheinisches Musikfest, Düsseldorf.*  
 28 May – 1 June *Berliner Musiktage.*  
 1 - 8 June *Woche für neue Musik, Frankfurt.*  
 10 - 19 June *Zeitgenössischer Stuttgarter Musiktage, Stuttgart.*  
 31 May - 8 June *Kulturwoche "Lebendige Kunst", Koblenz.*  
 12 - 27 July *Ferienkurse für internationale neue Musik, Darmstadt.*  
 23 - 26 July *Trossinger Musiktage.*  
 26 - 27 July *Neue Musik Donaueschingen.*  
 September *Godesberger Musiktage.*  
 21 - 29 September *Speyerer Kulturwoche.*  
 10 - 16 October *Woche moderner Kunst, Mönchen-Gladbach.<sup>1</sup>*  
 21 - 27 October *Nürnberger Woche neuer Musik.*  
 November *Tage der neue Musik, Mainz University.*  
 29 – 30 November *Homburger zeitgenössische Musiktage, Bad Homburg.*

<sup>1</sup> 'Notizen', *Melos* 14/13 (November 1947), p. 393.

\*Date unknown *Wochen zeitgenössischer Musik, Wittenberg.*<sup>2</sup>

## 1948

March *Zeitgenössische Musiktage, Bad Homburg.*  
March *Komponistentagung, Celle.*<sup>3</sup>  
2 - 9 May *Tage moderner Musik, Krefeld.*  
10 - 13 May *Berliner Musiktage.*  
22 - 25 May *103. Niederrheinisches Musikfest, Cologne.*  
23 - 30 May *Woche für neue Musik, Frankfurt.*  
26 - 31 May *Godesberger Musiktage zur Förderung zeitgenössischer Musik.*  
  
19 - 27 May *Die Neue Musik im Unterricht, Bayreuth.*  
17 May – 7 June *Heidelberger Musiktage.*  
June *Musikwoche Münster.*<sup>4</sup>  
13 - 17 June *Hindemith-Tage, Aachen.*<sup>5</sup>  
19 - 22 June *Wittener Tage für neue Kammermusik.*  
3 - 16 July *Wandlung der modernen Musik, Regensburg.*  
10 - 11 July *Zeitgenössische Hausmusiktage, Altenkirchen/Westerwald.*  
  
17 July – 1 August *Internationale Ferienkurse für neue Musik, Darmstadt.*  
3 - 29 August *Internationale Musikwochen, Bad Pyrmont.*  
2 - 4 October *Trossinger Musiktage.*  
\*November *Tage Neuer Musik, Leipzig.*  
\*November *Zeitgenössischer Musiktage, Sondershausen.*  
\*November *Wochen zeitgenössischer Musik, Wittenberg.*<sup>6</sup>

## 1949

(After the founding of the Bundesrepublik on 23 May 1949, only concerts there are mentioned)

6 - 10 May *Zeitgenössisches Musikfest, Coburg.*  
19 May – 13 June *Festtage zeitgenössischer Musik, Bochum.*  
4 - 7 June *104. Niederrheinisches Musikfest, Aachen.*  
7 - 14 June *Jugend und Neue Musik, Bayreuth.*  
16 - 19 July *Trossinger Musiktage.*  
19 - 26 June *Woche für Neue Musik, Frankfurt.*  
19 June – 10 July *Internationale Ferienkurse für neue Musik, Darmstadt.*  
3 - 11 September *Internationale Musiktage der Stadt Kenzingen.*<sup>7</sup>

<sup>2</sup> 'Notizen', *Melos* 15/5 (May 1948), p. 154.

<sup>3</sup> 'Notizen', *Melos* 15/2 (February 1948), p. 58. This event included an evening of Joseph Haas's music, and works of Hindemith, Distler, Jochum, Höffer, Pepping, Pfitzner, Rüdinger and Simon.

<sup>4</sup> Bernd Müllman, 'Musikwoche in Münster', *Melos* 15/6-7 (June-July 1948), pp. 188-9; 'Notizen', *Die Zeit*, 24 June 1948.

<sup>5</sup> 'Aachener Hindemith-Tage', *Melos* 15/6-7 (June-July 1948), p. 179; 'Notizen', *Die Zeit*, 24 June 1948.

<sup>6</sup> Ronny Kabus, *Staatliche Lutherhalle Wittenberg. 100 Jahre reformationsgeschichtliches Museum* (Wittenberg: Die Lutherhalle, 1984), p. 40.

<sup>7</sup> *700-Jahrfeier und Internationale Musiktage der Stadt Kenzingen. 3.-11. September 1949* (Freiburg: Hahn, 1949).

23 - 29 October *Werkwoche für Neue Musik*, Düsseldorf.  
9 - 12 November *Festliche Tage für Neue Kammermusik*, Braunschweig.

### 1950

22 - 27 May *Jugend und Neue Musik*, Bayreuth.  
2 - 6 June *105. Niederrheinisches Musikfest*, Wuppertal.  
11 - 17 June *Tage Zeitgenössischer Musik*, Stuttgart.  
19 - 21 July *Trossinger Musiktage*.  
12 - 27 August *Internationale Ferienkurse für neue Musik*, Darmstadt.  
9 - 10 October *Donaueschinger Musiktage für zeitgenössische  
Tonkunst*.  
27 - 29 October *Wittener Kammermusiktage*.  
13 - 17 November *Festliche Tage für Neue Kammermusik*, Braunschweig.  
3 - 9 December *Werkwoche für Neue Musik*, Düsseldorf.

### 1951

Before April *Woche für Neue Musik*, Staatlichen Hochschule für  
Musik, Stuttgart.<sup>8</sup>  
15 - 21 April *Musiktage Stuttgart*.  
29 April - 11 May *Woche Neuer Chormusik*, Munich.<sup>9</sup>  
14 - 20 May *Neue Musik und Musikerziehung*, Darmstadt.  
18 - 20 May *106. Niederrheinisches Musikfest*, Düsseldorf.  
29 May - 5 June *Arbeitswoche für neue Komposition*, Hamburg -  
*Festliche Musizierwoche für Neue Musik*.<sup>10</sup>  
3 - 10 June *Woche Neuer Kirchenmusik*, Bremen.<sup>11</sup>  
22 June - 1 July *Internationales Musikfest Frankfurt/Main*.  
22 June - 10 July *Internationale Ferienkurse für neue Musik*, Darmstadt.  
13 - 15 July *Trossinger Musiktage*.  
5 - 30 September *Berliner Festwochen*.  
September *Deutsches Kammermusikfest*, Munich.<sup>12</sup>  
6 - 7 October *Donaueschinger Musiktage für zeitgenössische  
Tonkunst*.  
4 - 10 November *Festliche Tage für Neue Kammermusik*, Braunschweig.

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<sup>8</sup> Erich Herrmann, 'Stuttgarter "Woche für Neue Musik"', *Melos* 18/4 (April 1951), p. 120; 'Von den Hochschulen', *Musica* 5/3 (March 1951), p. 122.

<sup>9</sup> 'Woche neuer Chormusik in München', *Musica* 5/4 (April 1951), p. 164.

<sup>10</sup> 'Musizierwoche für Neue Musik', *Musica* 5/4 (April 1951), pp. 161-2.

<sup>11</sup> 'Musica-Nachricht', *Musica* 5/7-8 (July-August 1951), p. 256.

<sup>12</sup> 'Deutsches Kammermusikfest', *Musica* 5/4 (April 1951), p. 165.

## Concert Series

This list only includes series devoted either exclusively or primarily to new music. Some of the series gained their regular title at some point after they had begun.

From October 1945	<i>Musica Viva</i> , Munich.
From January 1946	Concerts of new music at <i>Haus am Waldsee</i> , Zehlendorf, Berlin (later used for concerts by local branch of ISCM).
From January 1946	Concerts of new music and lectures at the <i>Stadt Musikbücherei</i> , Charlottenburg, Berlin.
April-June 1946	Eduard Erdmann recital series, Hamburg, Hanover, Wuppertal, Düsseldorf, Lübeck and associated concerts in Cologne, Essen, Kiel, Göttingen, and Braunschweig.
*From July 1946	<i>Musica Viva</i> , Weimar (Hochschule für Musik Franz Liszt).
*From October 1946	<i>Neue Musik</i> , Dresden.
*From November 1946	<i>Arbeitskreis für Neue Musik</i> , Berlin.
*December 1946-February 1949	<i>Abend zeitgenössischer Musik</i> , Berlin (Kulturbund).
*From 1947	<i>Zeitgenössische Musik</i> , Wittenberg.
From November 1947	<i>Musica Viva</i> , Essen.
From November 1947	<i>Musica nuova</i> , Münster.
*From c. May 1948	<i>Arbeitskreis für Neue Musik</i> , Greifswald (Kulturbund). <sup>13</sup>
From November 1948	<i>Musica Viva Heidelberg</i> .
From 1948-49 season	<i>Matineen mit moderner Musik</i> , Stuttgart.
1950-1955	<i>Musica Viva</i> , Oldenburg.
From January 1951	<i>das neue werk</i> , Hamburg.
From October 1951	<i>Konzerte Neuer Musik</i> , Cologne (later <i>Musik der Zeit</i> ).

There were further concert series organised by the Kulturbund in Dresden, Chemnitz and Rostock.

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<sup>13</sup> 'Notizen', *Melos* 15/5 (May 1948), p. 155.

## Appendix 5b

### The *Trossinger Musiktage*, 1945-51

#### *Trossinger Musiktage*, 22-24 September 1945.<sup>14</sup>

Saturday, 22 September 1945.

10:00 Opening Greetings from Hugo Herrmann

10:30 Erich Fischer, lecture on 'Probleme der internationalen Musikerziehung'.

15:00 'Kinder spielen Handharmonika'.

Erich Bechtel, musical director; Elisabeth von Albrecht, rehearsals and direction of the Märchenspiel.

Märchenspiel, *Die Heinzelmännchen von Köln*, with music by Hugo Herrmann.

And works of Alfons Holzschuh, Ernst Kohler, Hermann Schittenhelm/

19:30 'Neue Musik für Orchester mit Handharmonika'.

Orchestra of Hochschulinstitut für Musikerziehung, dir. Franz Krieg and Philipp Mohler; Rudolf Würthner, accordion; Willy Müller-Crailsheim, violin.

Hugo Herrmann, Accordion Concerto No. 1 (1940)

Hugo Herrmann, *Pastorale française* (1945) (WP)

Hermann Erpf, work unknown

Gerhard Frommel, *Konzertstück* for violin, accordion and orchestra, op. 27 (1945) (WP?)

Hermann Zilcher, Accordion Concerto

Sunday, 23 September 1945.

10:30 Julius Bahle, lecture on 'Entwicklungs- und Schaffensgesetze des schöpferischen Menschen'.

19:30 Rudolf Würthner, accordion.

Transcriptions from J.S. Bach, Buxtehude, Handel, Mozart.

Original works of Hugo Herrmann, Kaspar Roeseling and Hermann Zilcher.

Monday, 24 September 1945.

9:30 Lecture: Hugo Herrmann, 'Kulturelle Aufgaben der Trossinger Musiktage'.

11:00 'Trossinger Musik 1945'.

Ly Braun, accordion.

Ernst Lothar von Knorr, Suite (1945)

Hans Brehme, Suite, op. 40 (1945)

Philipp Mohler, *Zwei Humoresken*, op. 26

Gerhard Frommel, *Intermezzo*

Georg von Albrecht, *Abendklänge einer östlichen Stadt*, op. 54 (1945)

16:00 Lecture: Ernst Lothar von Knorr, 'Laienmusik im 20. Jahrhundert'.

19:30 Orchestra of Städtische Musikschule, dir. Rudolf Würthner; Hermann Schittenhelm, accordion and diatonic hand-harmonica.

Works of Friedrich Haag, Hugo Herrmann, Paul Höffer, Ernst Lothar von Knorr, Hans Lang, Hermann Schittenhelm and Rudolf Würthner.

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<sup>14</sup> Sources: Wolfgang Eschenbacher, *Musik und Musikerziehung mit Akkordeon. Die Entwicklung eines Instruments und seiner Musik in Deutschland seit 1930 und in der Bundesrepublik bis 1990. Band II: Die große Trossinger Zeit von 1945 bis gegen 1965* (Trossingen: Hohner Verlag, 1993), pp. 13-15; *Trossinger Musik 1945* (Mainz: Schott, 1946).

## ***Trossinger Musiktage, 24-27 July 1946.***<sup>15</sup>

Wednesday, 24 July 1946.

15:30 Greetings

16:00 Lecture: Hugo Herrmann: 'Die Stellung des Akkordeons zur neuen Musik'.

20:00 Chor-Konzert

Chor und Orchester des Staatlichen Hochschulinstitutes für Musik-Erziehung und der Städtischen Musikschule Trossingen, dir. Hugo Herrmann, Ernst Lothar von Knorr, Franz Krieg; Friedl Buck Mauch, soprano; Rodothea Saal, mezzo; Hanna Lenz, speaker; Hermann Schittenhelm, hand-harmonica; Rudolf Würthner, accordion; Walter Bilger, chromonica; Wilhelm Etter, mouth harmonica.

Hugo Herrmann, *Lob der Harmonika (Hanna Lenz)*, cantata for soloists, mixed choir, mouth harmonica, chromonica, hand harmonica, accordion, solo instruments, harmonica orchestra, timpani (1946)

Paul Hindemith, *Mahnung, an die Jugend, sich der Musik zu befehligen*, cantata after Agricola (1937)  
And other works of Paul Hindemith, Ernst Lothar von Knorr.

Thursday, 25 July 1946.

09:30 Hermann Zilcher, lecture on 'Vortrag über den musikalischen Vortrag'.

10:30 Fritz Schröder, lecture on 'Bernhard Molique und die Harmonika' (with examples of old music for piano and accordion, played by Lydia Krieg, piano; Rudolf Würthner, accordion).

16:00 'Hausmusik mit Harmonika'.

Friedl Buck-Mauch, soprano; Willy Müller Crailsheim, violin; Lydia Krieg, accordion; Margot Eisenmann, accordion; Ruth Bernau, accordion; Accordion Quintet Rudolf Würthner; dir. Rudolf Würthner.

Hans Lang, *Schneider-Variationen* (1943)

Hermann Zilcher, *Variationen über ein Thema von Franz Schubert*, for violin and accordion (1946) (WP)

Works of Wilhelm Bernau, Friedrich Haag, Hugo Herrmann, Hans Lang, Hermann Zilcher.

20:00 Orchester-Konzert, 'Neue Musik mit Akkordeon'.

Orchestras of Städtische Musikschule Trossingen and Staatliches Hochschulinstitut für Musik-Erziehung Trossingen, dir. Franz Krieg; Maria Kindler-Krämer, harp; Willy Müller-Crailsheim, violin; Friedl Graf, violin; Eleonore Schönfelder, cello; Rudolf Würthner, accordion.

Hans Brehme, *Ballet-Suite* for accordion orchestra with percussion and harp, op. 42 (1946)

Hermann Zilcher, *Quodlibet in vier Sätzen von französischen Volksliedern*, op. 107a, for string orchestra with solo violin and cello (1946)

And works of Gerhard Frommel, Hugo Herrmann, Franz König.

Friday, 26 July 1946.

09:30 Lecture: Armin Fett, 'Die Handharmonika in der Musik-Erziehung'.

10:30 Sonderkonzert auswärtiger Künstler mit Handharmonika.

15:00 *Die Wunderharfe* (WP), Märchenspiel with music by Armin Fett.

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<sup>15</sup> Sources: Eschenbacher, *Musik und Musikerziehung mit Akkordeon*, pp. 26-29, with extra information from Herbert Urban, 'Moderne Musik in Donaueschingen. Wieder internationales Musikfest – neue europäische Komponisten', *Die Welt*, 9 August 1946, which includes a section on the Trossinger Musiktage.

Students of the Städtische Musikschule; Trossinger Harmonikaner, dir. Walter Bilger. Lotte Käsmann, dancer; Armin Fett, director.

20:00 Kammermusik alter Meister.

Accordion Quintet Rudolf Würthner; small string orchestra from the Staatliches Musikinstitut, dir. Rudolf Würthner; Friedl Graf, violin; Marianne Weber, cello; Ruth Bernau, recorder; Irmgard Slottz, accordion; Rudolf Würthner, accordion.

Works of Bach, Mozart, Telemann, Witt.

Saturday, 27 July 1946.

Exhibition of original works for harmonica in manuscript and printed editions. Introduction by Armin Fett.

### **3. Trossinger Musiktage, 23-26 July 1947.<sup>16</sup>**

Wednesday, 23 July 1947.

15:00. Central-Filmtheater. Eröffnungsfeier.

Chor und Orchester der Städtischen Musikschule unter Mitwirkung des Orchesters des Staatlichen Hochschuleinstitutes für Musik-Erziehung Trossingen, dir. Ernst Lothar von Knorr, Hugo Herrmann; Hermann Schittenheim, hand harmonic; Ernst Kohler, accordeon; Wilhelm Etter, mouth harmonica; Walter Bilger, chromonika; Friedel Buck-Mauch, Dorothea Saal, voice.

Ernst Lothar von Knorr, Music for string orchestra and accordion  
Hugo Herrmann, Cantata, *Lob der Harmonika* (1946)

20:00. Lindensall.

Hohner-Kammer-Orchester, dir. Rudolf Würthner.

Works of Hugo Herrmann, Paul Hindemith, Igor Stravinsky, Modest Musorgsky.

Thursday, 24 July 1947.

Saal der Städtischen Musikschule.

10:00. Hugo Herrmann, lecture on '20 Jahre Originalmusik für Harmonika'.

11:00. Ernst Lothar von Knorr, lecture on 'Organisation der Musik-Erzieher'.

16:00. Concert of international participants.

20:00. Central-Filmtheater. Orchesterkonzert.

Seminar-Orchester der Städtischen Musikschule, Orchester des Staatlichen Hochschuleinstitutes für Musik-Erziehung, dir. Franz Krieg; Lydia Krieg, accordion; Willy Müller-Crailsheim, violin; Volkmar Längin, cello.

Works of E.L. Wittmer, Hugo Herrmann, Bruno Stürmer, Ernst Lothar von Knorr, Hermann Zilcher.

Friday, 25 July 1947.

10:30. Saal der Städtischen Musikschule. '20 Jahre Originalmusik für Akkordeon'.

Rudolf Würthner, accordion.

Works of Hugo Herrmann.

15:00. Fritz Schröder, lecture on 'Abbé Vogler und die Entwicklung des Instrumentenbaues im 19. Jahrhundert'.

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<sup>16</sup> Source: Eschenbacher, *Musik und Musikerziehung mit Akkordeon*, pp. 83-5.

16:00. Armin Fett, lecture on 'Das Klangideal der modernen Musik und das Akkordeon'.

20:00. Central-Filmtheater. Volkstümliche Akkordeonmusik für Handharmonika-Orchester. Hohner-Akkordeonorchester, dir. Hermann Schittenhelm; Fritz Dobler, accordion; Gerd Schefold, chromonika.

Works of Friedrich Haag, Hugo Herrmann, Hermann Schittenhelm, Hermann Zilcher.

Saturday, 26 July 1947.

Städtische Musikschule Trossingen.

10:00. Hausmusikstunde mit Werken von Wilhelm Bernau.

11:00. '20 Jahre Originalmusik'. Exhibition of music literature from publishers, with introduction by Armin Fett.

14:00. Travel to music festival at Donaueschingen.

#### **4. Trossinger Musiktage, 2-4 October 1948.<sup>17</sup>**

Saturday, 2 October 1948.

15:00. Lichtspielhaus. Eröffnungsfeier.

Chor und Orchester der Musiklehrerseminars der Städtischen Musikschule Trossingen; Orchester des Hauses Hohner; Streichorchester des Staatlichen Hochschulinstitutes für Musikerziehung Trossingen; various soloists.

20:00. Lindensall.

Orchester des Hauses Hohner, dir. Rudolf Wüthner; Rudolf Wüthner, accordion.

Armin Fett, *Hymnus und Dionysischer Tanz* (1948) (WP)

Hermann Zilcher, Concerto for accordion and orchestra (1947) (WP)

Gerhard Strecke, *Bolero* (WP)

Hans Brehme, *Pastorale e Fuga giocosa über ein Thema von G.F. Handel* (1948) (WP)

Ernst Lothar von Knorr, *Introduktion und Rondo*, for accordion and orchestra (1948) (WP)

Hugo Herrmann, *Russische Phantasie* (1947) (WP)

Sunday, 3 October 1948.

10:30. Lindensaal. Gedächtnisfeier for Prof. Dr. Friedrich Mahling, Prof. Joseph Edmund Müller, Prof/ Dr Hermann Zilcher, with teachers and students from Städtische Musikschule Trossingen. Chor und Orchester der Musiklehrerseminars der Städtischen Musikschule Trossingen; Orchester des Hauses Hohner; Streichorchester des Staatlichen Hochschulinstitutes für Musikerziehung Trossingen; various soloists.

15:00. Lichtspielhaus. Kinderkonzert, 'Ein froher Kindertag'.

Kinderorchester und Chor der Jugendmusikschule der Städtischen Musikschule Trossingen, dir. Ernst Kohler and Wilhelm Etter.

20:00. Lindensall. Orchester- und Chorkonzert.

Musiklehrerseminars der Städtischen Musikschule Trossingen; Kammerorchester des Staatlichen Hochschulinstitutes für Musikerziehung Trossingen; dir. Franz Krieg, Fritz Dobler; with various soloists.

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<sup>17</sup> Source: Eschenbacher, *Musik und Musikerziehung mit Akkordeon*, pp. 89-90.



Monday, 4 October 1948.

Vortragssaal der Schule.

9:00. Rudolf Sonner, lecture on 'Über die Geschichte der Zungeninstrumente'.

10:00. Armin Fett, lecture on 'Wesen und Geschichte neuer Musik für Akkordeon'.

11:00. Konzert der Solistenklaase Rudolf Würthner. 'Die neue Musik für Akkordeon'.

15:00. Literatur-Ausstellung. 'Die neue Musik für Akkordeon'. Followed by discussion about the whole event.

### **5. Trossinger Musiktage, 16-19 July 1949.<sup>18</sup>**

Saturday, 16 July 1949.

20:00. Löwensaal. Orchester- und Chor-Konzert (Eröffnung).

Chor und Orchester des Staatlichen Hochschul Institutes für Musikerziehung Trossingen; Orchester des Musiklehrerseminars der Städtischen Musikschule Trossingen; various soloists.

Hugo Herrmann, Concerto No. 1 for accordion and orchestra (1944)

Hans Brehme, Cantata, *Liebe kleine Stadt*

Sunday, 17 July 1949.

Lindensaal.

10:00. Rudolf Holle, lecture on 'Volksmusik und Instrument'.

11:00. Hugo Herrmann, lecture on 'Probleme der Komposition für Akkordeon'.

16:00.

Fritz Dobler, accordion.

Works of Paul Hindemith, Josef Schelb, Philipp Mohler, Ernst-Lothar von Knorr, Hugo Herrmann.

20:00. Löwensaal.

Orchester des Hauses Hohner, dir. Rudolf Würthner.

Works of Armin Fett, E.-L. Wittmer, Gerhard Strecke, Hans Brehme, Ernst-Lothar von Knorr, Hugo Herrmann.

Monday, 18 July 1949.

Lindensaal.

10:00. Armin Fett, lecture on 'Geschichte des Originalliteratur für Akkordeon'.

11:00. Rudolf Sonner, lecture on 'Abbé Vogler und das Klangideal seiner Zeit'.

15:00. Musterprogramm für Sing- und Spielgruppen.

Works of Hans Lang, Friedrich Haag, Eberhard-Ludwig Wittmer, Rudolf Würthner, Ernst Kohler.

20:00. Löwensaal. Orchesterkonzert. Musik über Volkslied und Volkstanz.

Seminar-Orchester, dir. Fritz Dobler; Hohner-Handharmonika-Orchesters Trossingen, dir. Hermann Schittenhelm.

Works of Johann Nepomuk David, Hermann Zilcher, Hugo Herrmann (Seminar-Orchester); Friedrich Haag, Herrmann, Schittenhelm (Handharmonika-Orchester).

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<sup>18</sup> Source: Eschenbacher, *Musik und Musikerziehung mit Akkordeon*, p. 98.

Tuesday, 19 July 1949.

Lindensaal.

10:00. Schlußdiskussion.

15:00. Abfahrt, ausflugsort wird noch bekanntgegeben.

19:00. Abendmusik.

Staatlich Hochschulinstitut für Musikerziehung Trossingen.

Works of Trossingen composers.

## **6. Trossinger Musiktage, 19-21 July 1950.<sup>19</sup>**

Wednesday, 19 July 1950.

16:00. Löwensaal. Orchester- und Chor-Konzert (Eröffnung).

Orchester des Hochschulinstitutes für Musikerziehung; Musiklehrerseminars der Städtischen Musikschule Trossingen, dir. Ernst-Lothar von Knorr and Hugo Herrmann.

20:00. Musterprogramm einer Musikschule.

Musiklehrerseminar der Städtischen Musikschule, dir. Fritz Dobler.

*Feierliche Musik.*

Hugo Herrmann, *Feierlicher Eingang* (1939)

Hugo Herrmann, *Von der edlen Musik* (1950)

Paul Hindemith, *Tafelmusik aus "Plöner Musiktag"* (1932)

*Beschwingte Musik*

Rudolf Würthner, *Overture in C*

Hermann Erdlen, *Volksliedvariationen nach "Dat du min Leevsten büst"*

E.-L. Wittmer, *Im Zirkus*, suite in 4 movements

Joseph Schelb, *Bauerntanz auf dem Balkan; Kleine Fantasie*

Hans Brehme, *Rondino alla burla*

Hugo Herrmann, *Pastorale française nach französischen Volksweisen* (1945)

Thursday, 20 July 1950.

Lindensaal.

09:00. Hugo Herrmann, lecture on 'Bildung und Stand der Musikerzieher für Harmonikainstrumente'.

11:00. Rudolf Sonner, lecture on 'Der Musikerzieher J.S. Bach'.

15:00. Löwensaal. Musterprogramm einer Jugendspielgruppe und Einzelspieler der Städtischen Musikschule, dir. Ernst Kohler.

16:00. Musterprogramm einer Handharmonika-Spielergruppe, dir. Hans Rauch.

20:00.

Orchester des Hauses Honer, various soloists. Programme including various works for the 200<sup>th</sup> anniversary of the death of Bach.

Hugo Herrmann, *Der tönende Spielzeugkasten* (1947)

Hugo Herrmann, *Zu zweien unterwegs, nach alten Volksliedern*

Ernst Kohler, *Reigenspiele*

Armin Fett, *Die Hochzeit im Walde* (1949)

E.-L. Wittmer, *Suite in sibene Bildern*

Hans Lang, *Bauernhochzeit in den Bergen*

Ernst Kohler, *Spiel mit*

Hermann Schittenhelm, *Komm Mädels tanz*

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<sup>19</sup> Source: Eschenbacher, *Musik und Musikerziehung mit Akkordeon*, pp. 107-8.

Maurice Thöni, *Parade der Karussellpferde*

Friday, 21 July 1950.

Lindensaal.

09:00. Fritz Schröder, lecture on 'Das europäische Volkslied', with practical demonstrations and accordion accompaniment.

11:00. Musterprogramm für Hausmusik mit Harmonikainstrumenten.

15:00. Armin Fett, lecture on 'Die Literatur für Harmonikainstrumente'.

16:00. Diskussion über Fragen des Musiklehrerstandes für Harmonikainstrumente.

20:00. Löwensaal.

Hohner-Orchester Trossigen, dir. Hermann Schittenhelm.

### **7. Trossinger Musiktage, 13-15 July 1951.<sup>20</sup>**

Friday, 13 July 1951.

16:00. Löwensaal. Eröffnungskonzert.

Orchester des Süddeutschen Rundfunks, Stuttgart, dir. Hugo Herrmann; Tommy Reilly; Emil Manz; Marianne Haag; Rudolf Würthner.

Darius Milhaud, Concert Suite for Chromonica and orchestra [1942?]

Alexander Glazunov, Saxophone Concerto

Hugo Herrmann, Concerto for harp and accordion with orchestra (1951)

20:00. Löwensaal. Neue Unterhaltungsmusik für Akkordeon und Orchester.

Orchester des Süddeutschen Rundfunks, Stuttgart, dir. Heinz Schröder.

Works of Franz Grothe, Ludwig Kletsch, Eugen Henkel, Georg Hoentzschel, Kurt Karrasch, Franz Hauck, Hugo Herrmann, Herbert Küster, Rudolf Kühn, Fred Raymond, Willi Astroth, Hugo Huske, Robert Stolz, Benny de Weille, Gorny Kramer, Hans Lüders, Josef Niessen, Hans Brändle, Gerhard Mohr.

Saturday, 14 July 1951.

Lindensaal.

09:30. Dr. Matzke, lecture on 'Musik im Blickfeld Europas'.

11:00. Hugo Herrmann, lecture on 'Durchbruch eines modernen Portativs, des Akkordeons, im Musikleben'.

15:00. Rudolf Sonner, lecture on 'Die musikgeschichtliche Entwicklung der Mundharmonika'.

16:00. Löwensaal. Konzert-Programm einer Musikschule mit Harmonika-Instrumenten.

Musiklehrerseminar des Städtischen Musikschule, dir. Fritz Dobler; various soloists.

Works of Paul Hindemith, Hermann Erdlen, Friedrich Haag, Hugo Herrmann, Matyas Seiber.

20:00. Löwensaal. Neue Musik für Akkordeon-Orchester.

Orchester des Hauses Hohner, dir. Rudolf Würthner; Marianne Weiss-Thunder, violin.

Works of Gerhard Frommel, Hugo Herrmann, Ernst-Lothar von Knorr, Rudolf Moser, Igor Stravinsky, and Rudolf Würthner.

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<sup>20</sup> Source: Eschenbacher, *Musik und Musikerziehung mit Akkordeon*, pp. 109-10, 114.

## Appendix 5c

### *Musica Viva, Munich, 1945-51*<sup>21</sup>

#### 1945-46.

Concert 1. Tuesday, 7 October 1945, 10.30.

Prinzregententheater.

Bayerisches Staatsorchester, dir. Bertil Wetzelsberger; Maud Cunita, soprano.

Ferruccio Busoni, *Lustspielouvertüre*, op. 38 (1897)

Gustav Mahler, Symphony No. 4 in G (1901)

Claude Debussy, 'Iberia' (1906-8) from *Images pour orchestra*

Concert 2. Tuesday, 21 October 1945, 10.30.

Prinzregententheater.

Bayerisches Staatsorchester, dir. Bertil Wetzelsberger; Hubert Aumere, violin; Emeran von Lerchenfeld, piano.

Gustav Mahler, Adagietto from Symphony No. 5 (1904)

Karl Amadeus Hartmann, *Musik der Trauer. Violinconcertino* (1939)

Igor Stravinsky, Sonata for piano (1924)

Léos Janáček, Suite for string orchestra (1877)

Concert 3. Sunday, 11 November 1945, 10.30.

Prinzregententheater.

Soloists from Bayerisches Staatsorchester.

Karl Rüsager, *Concertino* for five violins and piano (1923)

Arthur Honegger, *Rhapsodie* for two flutes, clarinet and piano (1917)

Serge Prokofiev, Sonata No. 1 for piano, op. 28 (1907, rev. 1909)

Bohuslav Martinů, Trio for violin, cello, and piano (1920)

Wolfgang Amadeus Mozart, Quintet for piano, oboe, clarinet, horn and bassoon in E-flat, KV 452

Concert 4. Sunday, 25 November 1945, 10.30.

Prinzregententheater.

Kammerorchester des Bayerischen Staatsorchesters, dir. Hans Rosbaud; Emeran von Lerchenfeld, piano; Hubert Aumere, violin; Walther Theurer, flute; Aumerke Quartet.

Claude Debussy, String Quartet in G minor, op. 10 (1893)

Karol Szymanowski, *Mythes*, op. 30 for violin and piano (1921)

Igor Stravinsky, *Dumbarton Oakes* (1937-8)

Nikolay Myaskovsky, Piano Sonata No. 4 in C minor, op. 27 (1924)

Alexander Cherepnin, *Concerto da Camera* for flute, violin and chamber orchestra (1924)

Concert 5. Sunday, 9 December 1945, 10.30.

Prinzregententheater.

Kammerorchester des Bayerischen Staatsorchesters, dir. Hans Rosbaud; Maud Cumitz, voice; Friedrich Wilhelm Schulz, piano; Bernhard Walter, violin; Walter Theurer, flute; Bernhard Walter Quartet; Münchner Bläser-Quintett.

Paul Hindemith, String Quartet No. 2, op. 16 (1920)

Ernst Krenek, *O Lacrimosa* for voice and piano (1926)

Igor Stravinsky, *Dumbarton Oakes* (1937-8)

Leo Justinus Kauffmann, Wind Quintet (1943)

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<sup>21</sup> All data here taken from Barbara Haas, *Karl Amadeus Hartmann 1905-1963. Zietzeugen und Dokumente zum 100. Geburtstag des Komponisten* (Wilhelmshaven: Florian Noetzel Verlag, 2004), pp. 282-95, with some modifications and corrections to the format of work titles and status of premieres, and extra information added from composer entries in *Grove*.

Alexander Cherepnin, *Concerto da Camera* for flute, violin and chamber orchestra (1924)

Concert 6. Friday, 18 January 1946, 18.00.

Prinzregententheater.

Bayerischen Staatsorchester, dir. Hans-Georg Ratjen; Lorenz Fehenberger, tenor; Hans-Georg Ratjen, piano; Richard Schönhofer, clarinet; Aumere Quartet.

Ernst Toch, Overture to *Der Fächer* (1930)

Gustav Mahler, *Drei Leider* for voice and piano (1883-85)

Karl Amadeus Hartmann, *Kammerkonzert* for clarinet, string quartet and string orchestra (1942)

Claude Debussy, String Quartet in G minor, op. 10 (1893)

Igor Stravinsky, Suites 1 and 2 for small orchestra (1917, 1921)

Concert 7. Tuesday, 12 March and Friday, 15 March 1946, 17.30.

Prinzregententheater.

Bayerischen Staatsorchester, dir. Hans-Georg Ratjen; Irmgard Barth, alto; Lorenz Fehenberger, tenor; B-Walter-Discles Quartet, with Adolf Sieferer, second viola; Oswald Uhl, second cello.

Arnold Schoenberg, *Verklärte Nacht* for string sextet (1899)

Gustav Mahler, *Das Lied von der Erde* (1908)

Concert 8. Saturday, 11 May 1946, 18.00.

Prinzregententheater.

Bayerischen Staatsorchester, dir. Hans-Georg Ratjen; Martin Piper, piano; Hubert Aumere, violin; Kurt Redel, flute; Oswald Uhl, cello; Max Büttner, harp.

Francis Poulenc, *Aubade (concerto choréographique)* for piano and 18 instruments (1929)

Darius Milhaud, *Saudades do Brazil*, op. 67, for piano (1920-21), selections

Vincent d'Indy, Concerto for piano, flute and cello with string orchestra (1927)

Jules Mouquet, *La flute de Pan*, op. 15, for flute and orchestra (1906)

Maurice Ravel, *Tzigane*, rhapsody for violin and orchestra (1924)

Claude Debussy, *Prélude à l'après-midi d'un faune* (1894)

Concert 8. Saturday, 11 May 1946, 18.00.

Prinzregententheater.

Bayerischen Staatsorchester, dir. Hans-Georg Ratjen; Martin Piper, piano; Hubert Aumere, violin; Kurt Redel, flute; Oswald Uhl, cello; Max Büttner, harp.

Francis Poulenc, *Aubade (concerto choréographique)* for piano and 18 instruments (1929)

Darius Milhaud, *Saudades do Brazil*, op. 67, for piano (1920-21), selections

Vincent d'Indy, Concerto for piano, flute and cello with string orchestra (1927)

Jules Mouquet, *La flute de Pan*, op. 15, for flute and orchestra (1906)

Maurice Ravel, *Tzigane*, rhapsody for violin and orchestra (1924)

Claude Debussy, *Prélude à l'après-midi d'un faune* (1894)

Concert 9. Sunday, 19 and 26 May, 2 June 1946, 10.30.

Theater am Brunnenhof.

1. Münchener Bläservereinigung; dir. Walther Theurer.

Ludwig van Beethoven, Octet in E-flat, op. 103

Ludwig van Beethoven, *Rondino* in E-flat

Concert 10. Wednesday, 29 May 1946, 18.00.

Theater am Brunnenhof.

Kammerorchester des Bayerischen Staatsorchesters, dir. Hans-Georg Ratjen; Aumere Quartet;

Hermann Bichler, harpsichord.

Dimitri Shostakovich, String Quartet No. 1 in C, op. 49 (1938) (GP)

Manuel de Falla, Concerto for harpsichord and chamber orchestra (1927)

William Schuman, String Quartet No. 2 (1937) (GP)

Concert 11. Sunday, 16 June 1946, 18.00.

Theater am Brunnenhof.

Hubert Heimbach, Eduard Drolz, violins; Karl Zimmerer, cello, Horst Schneider, piano; Ernst Pepzold, narrator.

Henry Purcell, *Golden Sonata* for two violins, cello and piano

Georg Friedrich Handel, Trio Sonata in B-flat for two violins, cello and piano

With a recitation from Shakespeare's *Hamlet*.

Concert 12. Sunday, 7 and 14 July 1946, 18.00.

Theater am Brunnenhof.

Dir. Hans Rosbaud; Adolf Hartmann, stage design; Walter Jockisch, stage direction; Marcle Luipart, choreography; Rudolf Bach, reciter; Benno Sterzenbach, soldier; Otto Wernicke, devil (spoken); Marcel Luipart, devil (danced); Franziska Tona, princess; Hubert Aumere, violin; Leonhard Karmann, double-bass; Hans Obermüller, clarinet; Fritz Whilhemi, bassoon; Karl Benzinger, cornet; Friedrich Sertl, trombone; Ludwig Porth, percussion.

Igor Stravinsky, *L'histoire du soldat* (1918)

**1946-47.**

Concert 1. Sunday, 20 October 1946, 10.15.

Theater am Brunnenhof.

Dir. Ferdinand Leitner. Willi Beck, horn; Georg Donderer, trumpet; Franz Eder, trombone; Hubert Aumere, violin; Oswald Uhl, cello; Ferdinand Leitner, piano; Lorenz Fehenberger, Bauernsohn; Irmgard Barth, Zigeunerin; Katja Fischer-Dobbelstein, Johann Scheiker, Ina Gerheime, three invisible women's voices.

Francis Poulenc, Sonata for horn, trumpet and trombone (1922)

Maurice Ravel, Trio for violin, cello and piano (1914)

Léos Janáček, *The Diary of one who disappeared*, for alto, tenor, three women's voices and piano (1917-20)

Léos Janáček, Suite for string orchestra (1877)

Concert 2. Sunday, 1 December, Thursday 12 December, Sunday, 22 and 29  
December 1946, and Sunday, 19 January 1947.

Theater am Brunnenhof. Performers as for 7 July 1946.

Igor Stravinsky, *L'histoire du soldat* (1918)

Concert 3. Sunday, 13 April 1947, 10.30.

Theater am Brunnenhof.

Kammerorchester des Bayerischen Staatsorchesters, dir. Hans-Georg Ratjen; Oswald Uhl, cello; Josef Disclesz, Werner Gellermann, Heinrich Stahl, cello; Siegfried Hopf, oboe; Hans Obermüller, clarinet; Fritz Wilhelmi, bassoon.

Pierre Petit, Suite for four cellos

Pierre Barbaud, *Concertino da camera*, op. 26 (1943-44)

R. Ablin, Trio for oboe, clarinet and bassoon

M. Ciry, Symphony No. 1 for strings (1943-44)

Concert 4. Sunday, 4 May 1947, 10.45.

Theater am Brunnenhof.

Walter Theurer, flute; Siegfried Hopf, oboe; Hans Obermüller, clarinet; Fritz Wilhelmi, bassoon; Karl Peinkofer, tambourine; Ferdinand Leitner, piano; Aumere Quartet.

Sergei Vasilenko, *Quartet on Turkmenian Themes*, for flute, oboe, clarinet, bassoon and Tambourine, op. 85 (1930)

Dimitri Shostakovich, Piano Quintet, op. 57 (1939)  
Sergei Prokofiev, String Quartet No. 1 in B minor, op. 50 (1930)

**Concert 5. Sunday, 1 June 1947, 10.45.**

Theater am Brunnenhof.

Kammerorchester des Bayerischen Staatsorchesters, dir. Hans-Georg Ratjen; Aumere Quartet;  
Ferdinand Leitner, piano; Walter Theurer, flute; Hubert Aumere, violin; Heinz Jopen, viola; Oswald  
Uhl, cello.

Frederick Jacobi, String Quartet No. 2 (1934)

David Diamond, Quintet for flute, string trio and piano (1938)

William Schuman, Symphony No. 5 for string orchestra (1943)

**Concert 6. Sunday, 15 June 1947, 10.45.**

Theater am Brunnenhof.

Freund Quartet; Georg Solti and Ferdinand Leitner, piano.

Gian Francesco Malipiero, *Cantàri alla Madrigalesca* for string quartet (1931)

Igor Stravinsky, Sonata for two pianos (1943-44)

Karl Amadeus Hartmann, String Quartet No. 1, *Carillon* (1934-35)

**Concert 7. Tuesday, 17 June 1947, 18.00.**

Theater am Brunnenhof.

Performers as for 7 July 1946; and Günter Kehr, violin; Heinz Schröter, piano.

Igor Stravinsky, *Duo concertant* for violin and piano (1932)

Igor Stravinsky, *L'histoire du soldat* (1918)

**Concert 8. Sunday, 13 July 1947, 10.45.**

Theater am Brunnenhof.

Dir. Ferdinand Leitner. Aumere Quartet; Ferdinand Leitner, piano; Hubert Aumere, violin; Richard  
Schönhofer, clarinet; Walter Theurer, flute; Siegfried Hopf, oboe; Fritz Wilhelmi, bassoon, Leonhard  
Karmann.

Benjamin Britten, String Quartet op. 36 no. 2 (1945) (CP)

Béla Bartók, *Contrasts* for violin, clarinet and piano (1938)

Walter Piston, *Divertimento* for nine instruments (1946)

**1947-48.**

**Concert 1. Tuesday, 10 September 1947.**

Saal an der Sophienstrasse.

Annalies Kupper, voice; Martin Piper, piano; Stefan Erdély, violin; Walter Theurer, flute; Siegfried  
Hopf, oboe; Fritz Wilhelmi, bassoon; Hans W. Kampfel, piano.

Sergei Prokofiev, Violin Sonata No. 1 (1938-46)

Manuel de Falla, Spanish folksongs (1914)

Paul Hindemith, Flute Sonata (1936)

Francis Poulenc, Trio for oboe, bassoon and piano (1925)

**Concert 2. Monday, 13 October, and Tuesday, 21 October 1947, 17.30.**

Saal an der Sophienstrasse. Russische und Französische Musik.

Kraus Quartet; Emma Rolz, harp; Walter Theurer, flute; Hans Obermüller, clarinet; Hans Walter  
Kampfel, piano.

Sergei Prokofiev, String Quartet, op. 92 (1941)

Dimitri Shostakovich, Piano Trio (unclear if No. 1 or 2)

Amédée Borsari, String Quartet (1942)

Maurice Ravel, *Introduction and Allegro*, for harp, flute, clarinet and string quartet (1906)

Concert 3. Monday, 10 November 1947, 18.00.

Saal an der Sophienstrasse.

Aumere Quartet; Annelies Kupper, soprano; Walter Theurer, flute; Siegfried Hopf, oboe; Fritz Wilhelmi, bassoon; Hans W. Kampfel, piano.

Michael Tippett, String Quartet No. 2 in F# (1941-2)

Manuel de Falla, Spanish Folksongs (1914)

Paul Hindemith, Flute Sonata (1936)

Francis Poulenc, Trio for oboe, bassoon and piano (1925)

Concert 4. Friday, 21 November and Saturday, 22 November 1947, 17.30.

Prinzregenttheater. 3. Konzert der Musikalischen Akademie.

Bayerische Staatsorchester, dir. Hermann Scherchen; Hubert Aumere, violin.

Karl Amadeus Hartmann, *Symphonische Ouvertüre* (1942)

Aram Khatchaturian, Violin Concerto (1940)

Max Reger, Serenade in G, op. 95 (1905-6)

Concert 5. Tuesday, 16 December 1947, 17.30.

Saal an der Sophienstrasse. Französische Klaviermusik.

Jean Vigué, piano.

Paul Dukas, *Variations, interlude et finale sur un Thème de Rameau* (1903)

Maurice Ravel, Sonatina (1905)

Albert Roussel, *Trois pièces* for solo piano, op. 49 (1933)

Claude Debussy, *Estampes* (1903)

Georges Auric, *Petite Suite* for solo piano (1928)

Elsa Barraine, *Marche du printemps sans amours* (1946)

André Jolivet, *Mana ...cette force qui nous prolonge dans nos fétiches familiers* (1935)

Francis Poulenc, *Pastourelle; Toccata* (1918)

Concert 6. Tuesday, 24 February 1948, 18.00.

Saal an der Sophienstrasse. Meisterwerke für Kammerorchester.

Münchener Rundfunkorchester, dir. Hans Altmann.

Béla Bartók, Divertimento for strings (1939)

Frank Martin, *Petite Symphonie concertante* (1944-45)

Arthur Honegger, Symphony for string orchestra with solo trumpet ad libitum (1940)

Concert 7. Monday, 15 March 1948, 18.00.

Saal an der Sophienstrasse. Musica von heute.

Kammerorchester des Bayerischen Staatsorchesters, dir. Hans-Georg Ratjen; König Quartet; Hans Walter Kampfel, piano; Hermann von Beckerath, cello.

Willy Burkhard, Serenade, op. 77 (1940)

Frederick Jacobi, *Hagiographa: Three Biblical Narratives* for string quartet and piano (1938)

Paul Hindemith, *Kammermusik Nr. 3* for cello and ten instruments (1925)

Concert 8. Monday, 12 April 1948, 18.00.

Saal an der Sophienstrasse. Neue Kammermusik.

Aumere Quartet; Friedrich Dalberg, bass; Wolfgang Fortner, piano.

Priault Rainer, String Quartet (1939)

Wolfgang Fortner, *Shakespeare-Songs* (1947)

Michael Tippett, String Quartet No. 2 in F# minor (1941-2)



Concert 9. Monday, 7 June 1948, 18.00.

Saal an der Sophienstrasse. Französische Musik.

Soloists of the Münchener Philharmoniker: Ludwig Baier, violin; Franz Fischer, viola; Franz Kiskalt, cello, Rudolf Gall, clarinet; Hans Rosbaud.

Introductory talk by Heinz Pringsheim.

Albert Roussel, Trio for violin, viola and cello, op. 58 (1937)

Olivier Messiaen, *Quatuor pour la fin du temps* (1940-41)

Concert 10. Monday, 14 June 1948.

Saal an der Sophienstrasse. Neue Musik.

Münchener Philharmoniker, dir. Hans Rosbaud; Annelies Kupper, soprano.

Luigi Dallapiccola, *Tre Laudi* for soprano and chamber orchestra (1936-37)

Arnold Schoenberg, Chamber Symphony No. 2, op. 38 (1939)

Concert 11. Monday, 5 July 1948.

Saal an der Sophienstrasse. Musik von heute.

Kammerorchester des Bayerischen Staatsorchesters, dir. Hans-Georg Ratjen; König Quartet; Hans Walter Kampfel, piano; Hermann von Beckerath, cello.

Willy Burkhard, Serenade, op. 77 (1940)

Frederick Jacobi, *Hagiographa: Three Biblical Narratives* for string quartet and piano (1938)

Paul Hindemith, *Kammermusik Nr. 3* for cello and ten instruments (1925)

**1948-49.**

Concert 1. Thursday, 21 October 1948.

Saal an der Sophienstrasse (Sphiensaal).

Münchner Rundfunkorchester, dir. Hans Rosbaud; Rolf Langnese, piano.

Aaron Copland, *Music for the Theatre*, for chamber orchestra (1925)

Adolf Brunner, Partita for piano and orchestra (1939)

Igor Stravinsky, Suite from *Pulcinella* (1920)

Concert 2. Wednesday, 27 October 1948, 18.30.

Sphiensaal.

Amsterdam String Quartet.

Sergei Prokofiev, String Quartet in F, op. 92 (1941)

Willem Pijper, String Quartet No. 5 (uncomplete) (1946)

Bohuslav Martinů, String Quartet No. 3 (1929)

Artur Malawski, String Quartet No. 2 (1943)

Concert 3. Tuesday, 16 November 1948, 18.30.

Sphiensaal.

Münchner Rundfunkorchester, dir. Rudolf Albert; Jean Vigué, piano (Lesur); Monique Haas, piano (Ravel).<sup>22</sup>

Jean Rivier, Symphony No. 4 for string orchestra (1947) (CP)

Daniel-Lesur, Variations for piano and string orchestra (1943)

Maurice Ravel, Piano Concerto in G (1929-31)

Igor Stravinsky, Concerto in D for string orchestra (1946)

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<sup>22</sup> The original plan for this concert was to feature a Concerto for piano and string orchestra (1942) by a J. Rollin, instead of the Ravel.

Concert 4. Tuesday, 7 December 1948, 17.00.

Sophiensaal.

Gerhard Seitz, violin; Heinrich Hof, clarinet; Hans Altmann and Martin Piper, pianos; Ludwig Porth and Karl Penkofer, percussion.

Ernst Krenek, Trio for violin, clarinet and piano (1946)

Igor Stravinsky, Concerto for two pianos (1935)

Béla Bartók, Sonata for two pianos and percussion (1937)

Concert 5. Tuesday, 18 January 1949, 19.00.

Sophiensaal.

Münchener Rundfunkorchester, dir. Rudolf Albert.

Sergei Prokofiev, Russian Overture, op. 72 (1936-7)

Paul Hindemith, *Sinfonia Serena* (1946)

Werner Egk, *Orchestersonate No. 1* (1948)

Concert 6. Friday, 11 February 1949.

Sophiensaal.

Freund Quartet; Hans Altmann and Hermann Bischler, piano.

Paul Hindemith, String Quartet No. 6 (1945)

Karl Amadeus Hartmann, String Quartet No. 2 (1948)

Igor Stravinsky, Sonata for two pianos (1943-44)

Wolfgang Fortner, String Quartet No. 3 (1948)

Concert 7. Tuesday, 29 March 1949, 19.00.

Sophiensaal.

Orchester des Bayerischen Rundfunks, dir. Hans Altmann; Udo Dammert, piano.

Gian Francesco Malipiero, Symphony No. 6 for string orchestra (1947)

Igor Stravinsky, Concerto for piano and winds (1923-4)

Paul Hindemith, *Konzertmusik* for strings and brass, op. 50 (1930)

Concert 8. Monday, 11 April 1949, 19.00.

Sophiensaal.

Vegh Quartet.

Arthur Honegger, String Quartet No. 2 (1936)

Alban Berg, *Lyrische Suite*, version for string quartet (1925-6)

Béla Bartók, String Quartet No. 5 (1934)

Concert 9. Monday, 11 April 1949, 19.00.

Sophiensaal.

Orchester des Bayerischen Rundfunks, dir. Rudolf Albert; Agnes Fink, speaker.

Arthur Honegger, *Symphonie liturgique* (1945-6) (CP)

Rolf Liebermann, *Drei Gedichte von Charles Baudelaire*, for speaker and orchestra (1949) (CP)

Béla Bartók, Concerto for orchestra (1943) (CP)

## 1949-50.

Concert 1. Wednesday, 21 September 1949, 19.30.

Sophiensaal.

Orchester des Bayerischen Rundfunks, dir. Rudolf Albert; Helmut Roloff, piano.

Aaron Copland, *An Outdoor Overture* (1938)

Igor Stravinsky, *Ode* (1943) (CP)

Béla Bartók, Piano Concerto No. 3 (1945)

Igor Stravinsky, *Symphony of Psalms* (1930) (CP)

Concert 2. Tuesday, 11 October 1949, 19.30.

Sophiensaal.

Chor und Orchester des Bayerischen Rundfunks, dir. Rudolf Albert; Singgemeinschaft Rudolf Lamy, dir. Rudolf Lamy; Käthe Nentwig, soprano; Lorenz Fehenberger, tenor.

Igor Stravinsky, *Mass* (1944-8)

Igor Stravinsky, *Octet* (1922-3)

Carl Orff, *Catulli Carmina* for solo voices and a-cappella choir (1940-43)

Concert 3. Friday, 18 November 1949, 19.30.

Sophiensaal.

Orchester des Bayerischen Rundfunks, dir. Eugen Jochum; Hans Altmann, Carl Seemann, Udo Dammert, piano.

Bohuslav Martinů, *Concerto grosso* for chamber orchestra (1948)

Paul Hindemith, *Piano Concerto* (1945)

Albert Roussel, *Symphony No. 4, op. 53* (1934)

Concert 4. Saturday, 28 January 1950, 19.30.

Aula der Universität.

Orchester des Bayerischen Rundfunks, dir. Eugen Jochum; Tibor Varga, violin.

Arthur Honegger, *Symphony No. 4, Deliciae Basiliensis* (1946)

Béla Bartók, *Violin Concerto No. 2* (1937-8)

Werner Egk, *Französische Suite nach Rameau* (1949) (WP)

Concert 5. Tuesday, 28 February 1950, 19.30.

Sophiensaal.

Bayerisches Staatsorchester, dir. Bruno Maderna; Luigi Dallapiccola, piano.

Bohuslav Martinů, *Sinfonia* for orchestra (1949)

Luigi Dallapiccola, *Piccolo concerto per Muriel Couvreur* for piano and chamber orchestra (1939)

Guido Turchi, *Concerto* for orchestra (1948)

Concert 6. Tuesday, 14 March 1950, 19.30.

Sophiensaal.

Orchester des Bayerischen Rundfunks, dir. Rudolf Albert; Peter Stadlen, piano; Irmgard Barth, alto.

Igor Stravinsky, *Apollon musagète*, new version (1947) (CP)

Arnold Schoenberg, *Piano Concerto*, op. 42 (1942)

Wolfgang Fortner, *Der weiße Rose*, ballet in two sections (1949)

Concert 7. Wednesday, 12 April 1950, 19.30.

Sophiensaal.

Vegh Quartet.

Béla Bartók, *String Quartet No. 1* (1908)

Béla Bartók, *String Quartet No. 3* (1927)

Béla Bartók, *String Quartet No. 5* (1934)

Concert 8. Friday, 14 April 1950, 19.30.

Sophiensaal.

Vegh Quartet.

Béla Bartók, *String Quartet No. 2* (1917)

Béla Bartók, *String Quartet No. 4* (1928)

Béla Bartók, *String Quartet No. 6* (1939)

Concert 9. Friday, 19 May 1950, 19.30.

Aula der Universität.

Orchester des Bayerischen Rundfunks, dir. Rudolf Albert; Gerty Herzog, piano.

Oliver Messiaen, *L'ascension, quatre meditations symphoniques* for orchestra (1935)

Paul Hindemith, *Konzertmusik* for piano, brass and two harps (1931)

Igor Stravinsky, *Symphony in Three Movements* (1945)

Concert 10. Friday, 2 June 1950, 19.30.

Sophiensaal.

Orchester des Bayerischen Rundfunks, dir. Eugen Jochum; Kurt Redel, flute; Helmut Winschermann, cor anglais; Li Stadelmann, harpsichord; Udo Dammert, piano; Else Günther, harp.

Arthur Honegger, *Concerto da camera* for flute, cor anglais and string orchestra (1948)

Frank Martin, *Petite symphonie concertante* (1944-5)

Karl Amadeus Hartmann, *Symphony No. 4* for string orchestra (1946)

## 1950-51

Concert 1. Friday, 20 October 1950, 19.30.

Aula der Universität.

Orchester des Bayerischen Rundfunks, dir. Eugen Jochum; Annelies Kupper, soprano; Karl Schmitt-Walter, baritone; Paul Kuen, tenor.

Carl Orff, *Carmina Burana* (1935-6)

Concert 2. Friday, 17 November 1950, 19.30.

Sophiensaal.

Orchester des Bayerischen Rundfunks, dir. Erich Schmid; Annelies Kupper, soprano; Tibor Varga, violin.

Alban Berg, *Three Pieces for voice and orchestra from Wozzeck* (1924)

Boris Blacher, *Violin Concerto*, op. 29 (1948) (WP)

Karl Amadeus Hartmann, *Symphony No. 3* (1948-9) (WP)

Concert 3. Friday, 8 December 1950, 19.30.

Sophiensaal.

Members of Rundfunk-Orchester, dir. Jan Koetsier; Tibor Varga, violin; Carl Seemann, piano.

Arnold Schoenberg, *Fantasy for violin and piano*, op. 49 (1949)

Béla Bartók, *Sonata for solo violin* (1944)

Alban Berg, *Kammerkonzert* for piano, violin and 13 wind (1925)

Concert 4. Tuesday, 26 January 1951, 19.30.

Aula der Universität.

Orchester des Bayerischen Rundfunks, dir. Eugen Jochum; Monique Haas, piano.

Gottfried von Einem, *Orchestral suite, Dantons Tod* (1947)

Béla Bartók, *Piano Concerto No. 3* (1945)

Paul Hindemith, *Symphonische Tänze* (1937)

Concert 5. Wednesday, 16 February 1951, 19.30.

Aula der Universität.

Orchester des Bayerischen Rundfunks, dir. Rudolf Albert; Edith Picht-Axenfeld, piano.

Conrad Beck, *Innominata* for orchestra (1931)

Igor Stravinsky, *Scènes de ballet* for orchestra (1944)

Béla Bartók, *Piano Concerto No. 2* (1931)

Darius Milhaud, *Symphonie No. 2* for orchestra and piano (1941)

Concert 6. Tuesday, 6 March, Monday, 12 March, Thursday, 22 March, Wednesday, 28 March 1951, 20.00.

Theater am Brunnenhof.

Orchester des Bayerischen Rundfunks, dir. Robert Heger; Helmut Jürgens, stage design; Victor Gsovsky, choreography; Elisabeth Lindermeier, *Simplicius*; Franz Klarwein, *Einsiedler*; Paul Kuen, *Gouverneur*; Albercht Peter, *Landsknecht*; Max Proebst, *Bauer*; Karl Hoppe, *Feldweber*; Rudolf Wünzer, *Hauptmann*; Helen Kraus-Natschewa, *Dame*; Hans Cossy, speaker.

Karl Amadeus Hartmann, *Des Simplicius Simplicissimus*, Jugend-Kammeroper (CP)

Concert 7. Friday, 30 March 1951, 19.30.

Aula der Universität.

Orchester des Bayerischen Rundfunks, dir. Jan Koetsier; Edith Picht-Axenfeld, Carl Seemann, piano; Ludwig Porth, Karl Peinkofer, percussion.

Béla Bartók, Sonata for two pianos and percussion (1937)

Béla Bartók, Concerto for two pianos, percussion and orchestra (1938)

Paul Hindemith, Concerto for string orchestra and brass (1930)

Concert 8. Tuesday, 17 April 1951, 19.30.

Aula der Universität.

Orchester des Bayerischen Rundfunks, dir. Franz André; Arthur Grumiaux, violin.

Raymond Chevreuille, Symphony No. 1 (1939)

Alban Berg, Violin Concerto (1935)

Maurice Ravel, *Tzigane*, concert rhapsody (1924)

Igor Stravinsky, *L'oiseau de feu*, symphonic suite (new version, 1945)

Concert 9. Tuesday, 22 May 1951, 19.30.

Aula der Universität.

Orchester des Bayerischen Rundfunks, dir. Igor Markevitch; Nikita Magaloff, piano.

Albert Roussel, *Bacchus et Ariane*, second orchestra suite, op. 43 (1930)

Serge Prokofiev, Piano Concerto No. 5 in G, op. 55 (1932)

Igor Stravinsky, *Le sacre du printemps* (1911-13)

Concert 10. Friday, 15 June 1951, 19.30.

Aula der Universität.

Orchester des Bayerischen Rundfunks, dir. Jan Koetsier; Pietro Scarpini, piano.

Paul Hindemith, *Philharmonisches Konzert (Variationen für Orchester)* (1932)

Igor Stravinsky, Concerto for piano and winds (1923-4)

Serge Prokofiev, Symphony No. 5, op. 100 (1945)

## Appendix 5d

### **The Überlinger Kulturwoche 1945, Konstanzer Kunstwochen 1946, Tage moderner Musik within the Kunstwochen Tübingen-Reutlingen 1946, and Konstanzer Musiktage, 1947, 1951**

#### **The Überlinger Kulturwoche, 20-27 October 1945.<sup>23</sup>**

Saturday, 20 October 1945.

Concert 1. 11:00.

Gustav Scheck, flute; Hilde Findesien, piano (Hindemith); Carl Seemann, piano (Ravel, Stravinsky)

Paul Hindemith, Sonata for Flute and Piano (1936) (CP)

Maurice Ravel, *La vallée des cloches*, from *Miroirs* (1904-1905)

Igor Stravinsky, Sonata for Piano (1924)<sup>24</sup>

Concert 2. 16:30.

Gustav Koslowski, [voice?]; Uta Graf, soprano; Heinrich Schmidt-Seeger, voice. Gustav Scheck, flute. Carl Seemann, Hilde Findeisen or Gustav Koslik, piano.

Paul Hindemith; Piano Sonata [it is not clear which]

Philipp Jarnach, Sonata for flute and piano op. 12 (1919).

Maurice Ravel, Sonatine for piano (1903-5)

Claude Debussy, Syrinx for solo flute (1913)

Albert Roussel, Songs (probably *Deux Poèmes de Ronsard*, op. 26 (1924)) for voice and flute

Carl Friedrich Noetel, Sonata [possibly for piano (1942) or flute and piano (1942)]

Harald Genzmer, Sonata [for piano (1938)?]

Ernst Pepping, Sonatine for piano (1931)

Othmar Schoeck, *Vier Lieder* for bass and piano

Julius Wiesmann, Lieder

This concert was repeated on Sunday 21 October and Monday 22 October.

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<sup>23</sup> Part of the programme booklet is reproduced in Eva Moser, 'Überlingen 1945 – Deutsche Kunst unserer Zeit', in Landesstelle für Museumsbetreuung Baden-Württemberg (ed.), *Neuordnungen. Südwestdeutsche Museen in der Nachkriegszeit* (Tübingen: Silberburg-Verlag, 2002), p. 71. I have otherwise attempted to reconstruct it based upon the poster produced in Barbara Stark, 'Gartenbau und Kunstpflege. Walter Kaesbachs Jahre 1945 bis 1961', in Christopher Bauer and Barbara Stark (eds.), *Walter Kaesbach – Mentor der Moderne* (Lengwil: Libelle, 2008), p. 49, some programming details in Stadtarchiv Überlingen D3/129, and Michael Braunfels, 'Neue Musik in Überlingen. Konzerte im Rahmen der Kulturwoche', *Südkurier*, 6 November 1945.

<sup>24</sup> It is not entirely clear if this Stravinsky performance took place; it is mentioned in a preliminary programme in Stadtarchiv Überlingen D3/1029, 'Erste moderne deutsche Kunstausstellung. Überlingen 1945', whilst Stravinsky is listed as to be played in 'Moderne deutsche Kunst. Eine Ausstellung und Kulturwoche in Ueberlingen', *Südkurier*, 4 October 1945. Walter Braunfels' *Lieder* for bass and piano were originally scheduled, to be performed by Schmidt-Seeger and Rosbaud, but as they are not mentioned in the review by Braunfels' brother Michael, they probably were not performed. Also, a new work of Fortner entitled *Musik für Flöte allein* was scheduled for a world premiere, but this appears never to have been completed.

Wednesday, 24 October 1945. 18:00.<sup>25</sup>

Gustav Scheck, lecture on 'Zeitgenössische Musik'.

Saturday, 27 October 1945. 18:00.

Concert 3.

Gustav Koslik, piano (Berg, Busoni, Fortner, Hindemith); Aadrian de Clercq, piano (Mahler); Ludwig Fassbaender, viola da gamba; Reinhold Rohlf-Zoll, violin; Margarethe von Winterfeld, soprano.

Alban Berg, Piano Sonata, op. 1 (1908)

Ludwig Fassbaender, Suite in D major for Viola da Gamba.

Ferruccio Busoni, Sonatina for piano, *In diem nativitatis Christi 1917*, in one movement (1917).

Wolfgang Fortner, Sonata for Violin and Piano (1945) (WP).<sup>26</sup>

Gustav Mahler, *Drei Lieder nach Des Knaben Wunderhorn*: a) Wo die schönen Trompeten blasen; b) Rheinlegendchen; c) Wer hat das Liedlein erdacht (1892-8).

Paul Hindemith, Sonata in D for violin and piano, op. 11 (1920).

### **The Konstanzer Kunstwochen, 1-14 June 1946.**<sup>27</sup>

Saturday 1 June 1946.

Opening Celebration: SWF-Orchester, dir. Gottfried Ephraim Lessing.

Johann Sebastian Bach, Brandenburg Concerto No. 3

Ludwig van Beethoven, *Leonore* Overture No. 3

*Festliches Konzert*. SWF-Orchester, dir. Lessing.

Robert Schumann, Symphony No. 4

Paul Hindemith, Symphony from *Mathis der Maler* (1934)

Igor Stravinsky, Suite from *L'Oiseau de Feu* (1910)

Sunday 2 June 1946. Insel-Hotel.

*Neue Deutsche Kammermusik*.

Bruno Masurat, violin; Edith Picht-Axenfeld, piano; Gustav Scheck, flute; Karl Schmitt, viola; Carl Seemann, piano.

Konrad Friedrich Noetel, Sonata for Violin and Piano (1942)

Hans Humpert, *Pfingstmusik* for flute, violin, viola and piano

Philipp Jarnach, Sonatina for flute and piano (1919)

Paul Hindemith, Sonata for piano four hands (1938)

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<sup>25</sup> This lecture was originally to have been given by Hans Rosbaud. See listing in *Südkurier*, 23 October 1945; Eva Moser, 'Rückkehr der Moderne. Die Überlinger Ausstellung "Deutsche Kunst unserer Zeit" 1945', in Hans-Dieter Mück, Jürgen Klöckler and Eva Moser, *Rückkehr der Moderne. 1945 Überlingen 1995. Die erste Nachkriegs-Ausstellung verfemter deutscher Kunst* (Überlingen et al: Stadt Überlingen am Bodensee, 1995), p. 44; Michael Braunfels, 'Neue Musik in Überlingen. Konzerte im Rahmen der Kulturwoche', *Südkurier*, 6 November 1945, and Heinz Tretzger, 'Überlinger Kulturwoche', *Stuttgarter Zeitung*, 31 October 1945.

<sup>26</sup> The catalogue of Schott lists the world premiere of this work as having taken place on 23 February 1946 in Rüdseheim, but this was an earlier performance. See <http://www.schott-music.com/shop/1/show,32695.html> (accessed 10 January 2018).

<sup>27</sup> A flier for the whole programme (though not always with full details of works) is printed in *Konturen neuer Kunst*, pp. 20-21. Further details (and modifications which occurred between the printing of the programme and the actual concerts) have been established from various reviews and listings in of the event from *Südkurier*, *Neue Zeitung*, *Melos*, as well as some other programme materials in Stadtarchiv Konstanz AZ N-629. I am most grateful to Michael Kuthe and Mareike Heering at the Stadtarchiv for locating these for me.

Monday 3 June 1946.

Lecture: Gustav Scheck, 'Formprobleme und Stilwandel zeitgenössischer Musik' (with instrumental examples).<sup>28</sup>

Tuesday 4 June 1946.

*Neue geistliche Musik in der St. Gebhardskirche.*

Walter Kraft, organ; Margarete von Winterfeld, soprano.

Works of Distler, Hindemith, Kraft and Pepping.

Wednesday 5 June 1946.

*Osteuropäische Musik.*

Bruno Masurat, violin; Edith Picht-Axenfeld, piano; Carl Seemann, piano.

Igor Stravinsky, Serenade in A (1925)

Sergei Prokofiev, Piano Sonata No. 2 in D minor, op. 14 (1912)

Alexander Cherepnin, 10 Bagatelles for piano (1912-18)

Béla Bartók, Second Rhapsody for violin and piano (1928)

Igor Stravinsky, *Duo Concertant* (1932)

(this concert repeated on Thursday 6 June)

*Moderne französische Musik.*<sup>29</sup>

SWF-Orchester, dir. Lessing.

Claude Debussy, *La Mer* (1903-5)

Paul Dukas, *L'Apprenti Sorcier* (1897)

Maurice Ravel, *Bolero* (1928)

Albert Roussel, Symphony No. 3 in G minor, op. 42 (1929-30)

Thursday 6 June 1946.

Repeat of *Osteuropäische Musik*, and: *Amerikanische Musik*.

Mendler-Quartett.

Walter Piston, String Quartet No. 1 (1933)

Paul Hindemith, String Quartet op. 22 (1921)

Quincy Porter, String Quartet No. 3 (1930)

Friday 7 June 1946. Insel-Hotel.

*Französische Kammermusik.*

Edith Picht-Axenfeld, piano; Carl Seemann, piano; Bruno Masurat, violin; Gustav Scheck, flute.

Claude Debussy, *En blanc et noir* (1915)

Jean Françaix, Sonatine for violin and piano (1934)

Darius Milhaud, Sonatine for flute and piano (1922)

Albert Roussel, Sonatine op. 16 for piano (1912)

Maurice Ravel, Sonata for Violin and Piano in G (1923-7)

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<sup>28</sup> According to one source, this lecture was given by Wolfgang Fortner. See Bareis, 'Die internationalen Kulturwoche in Konstanz'.

<sup>29</sup> According to one source, there was also a performance of Ravel's *Tzigane* in the Kulturwoche, probably within this concert, but the violinist is not stated. See Bareis, 'Die internationalen Kulturwochen in Konstanz'.



Saturday 8 June 1946.

Lecture, Bernard Gavoty: 'Der Weg der modernen französischen Musik von Debussy bis O. Messiaen'.

Repeat of concert of *Neue deutsche Kammermusik*.

Sunday 9 June 1946.

Organ Concert, St. Gebhardskirche. Bernard Gavoty.

César Franck, Chorale No. 3 in A; Prelude, Fugue and Variation op. 18

Charles-Marie Widor, *Allegro* from Organ Symphony No. 6

Louis Vierne, *Cathédrales; Impromptu; Clair de lune; Toccata* from *24 Pièces de fantaisie*, op. 51, 53-55 (1926-27)

Marcel Dupré, Prelude and Fugue in G minor, op. 7 (1912)

Olivier Messiaen, *Le banquet celeste* (1928)

Jehan Alain, *Litanies* (1937)

Choral and Orchestral Concert: Lycée de Nancy.

Monday 10 June 1946.

Hannelore Grether-Engels, soprano; Hans Henger, organ. Choir and wind sextet unknown.

Joseph Meßner, *Missa* in B for soprano solo, mixed choir and wind sextet, op. 29.

Tuesday 11 June 1946.

Miguel Candela, violin; Jeanne-Marie Darré, piano.

Programme unknown.

*Das französische Lied in Gesang und Tanz*. Spielgruppe Maud Laury.

Songs from the 13<sup>th</sup> century to the present.

Wednesday 12 June 1946.

Winterthurer Streichquartett.

Arthur Honegger, String Quartet No. 3 (1937)

Armin Schibler, String Quartet No. 1 (1945)

Othmar Schoeck, String Quartet op. 23 (1913)

Thursday 13 June 1946.

*Russische Chöre und Tänze*. Madame Grjebina, Union der sowjetischen Patrioten.

Friday 14 June 1946.

Winterthurer Streichquartett. Stadttheater choir.

Béla Bartók, String Quartet No. 5 (1934)

Claude Debussy, String Quartet in G minor, op. 10 (1893)

Igor Stravinsky, *L'Histoire du Soldaten* (1918)

**The Tage moderner Musik within the Kunstwochen Tübingen-Reutlingen, 4-7 August 1946.**<sup>30</sup>

Sunday, 4 August 1946.

16:30

Hermann Achenbach, bass-baritone; Herbert Liedecke, organ.

Paul Hindemith, Sonata in Two Movements for organ (1937)

Hugo Herrmann, *Schicksalslied von Friedrich Hölderlin* for low voice and organ (1943)

Lecture by Professor Dr. Willibald Gurlitt, Freiburg, 'Von Wesen der Musik des Abendlandes'.

Harald Genzmer, *Präludium, Intermezzo und Fuge in F*

20.00

Kammerorchester Tübingen, dir. Gerhard Frommel, Wolfgang Fortner (each for their own works), Hubert Reichert.

Paul Hindemith, *Fünf Stücke für Streichorchester*

Gerhard Frommel, *Ballade, Symphonische Musik* for string orchestra (WP)

Wolfgang Fortner, Concerto for string orchestra (1933)

Harald Genzmer, Music for string orchestra

[The original programme for this concert included Heinrich Sutermeister *Divertimento für Streichorchester*, and Igor Stravinsky, *Dumbarton Oaks*, without the works of Fortner and Genzmer]

Monday, 5 August 1946, 20.00. Pflegehofsaal.

'Sonataabend: Komponisten spielen ihre eigenen Werke'.

Margarete Ade, flute; Ursula Stürmer-Scherbenig, violin; Erich Ade, piano; Philipp Dreisbach, clarinet; Willi Müller-Crailsheim, violin; Bruno Stürmer, piano; Hans Brehme, piano; Else Herold, piano; Professor Walter Rehberg, piano.

Erich Ade, Sonata for Flute and Piano

Bruno Stürmer, Sonata for Violin and Piano

Walter Rehberg, Sonata for Clarinet and Piano, op. 14

Hans Brehme, Sonata for Violin and Piano, op. 41 (1945)

Wednesday, 7 August 1946.

Kammerorchester Tübingen, dir. Hermann Scherchen.

Francis Poulenc, *Deux marches et un intermède* (1937)

Hugo Herrmann, Sinfonietta, *Die maschinen* (1929)

Hsiao Shusien, Four movements from the suite *Chinesische Traumbilder*

Sergei Prokofiev, *Peter and the Wolf*, op. 67 (1936)

[The original programme for this concert was of works of Hermann, Schoenberg, Genzmer and Hindemith]

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<sup>30</sup> The programme for the complete Kunstwochen is in Stadtarchiv Tübingen M706/1 (Kunstwochen Tübingen-Reutlingen); a copy of the individual programmes for the first two days of the Tage moderner Musik is in the Archiv des Landestheaters Tübingen, E399/01. My thanks to Antje Zacharias at the Stadtarchiv Tübingen for locating these documents for me. A full review of the modern music event is Otto Weinreich, 'Tage Moderner Musik', *Schwäbisches Tagblatt*, 9 August 1946, reproduced in full, together with the programme for the four days, in Weinreich, *Ausgewählte Schriften: Zur Musikwissenschaft, 1909-1960 – Konzertkritiken 1923-1933 und 1945-1952* (Amsterdam: John Benjamins Publishing Company, 1975), pp. 463-7.

***Konstanzer Internationalen Musiktage, 8 – 24 July 1951.***<sup>31</sup>

Performers from Germany, Austria, France and Switzerland, including Wiener Symphoniker; Stuttgarter Kammerorchester; Städtisches Orchester Konstanz; Pasquier Trio; Winterthur String Quartet; Züricher Kammerchor; Chor des “Burgerverein Bodon”, Konstanz. Soloists Clara Ebers, Hilde Schoeck, soprano; Gertrude Pitzinger, alto; Heinz Marten, tenor; Rudolf Watske, bass; Reine Gianoli, Othmar Shoeck, piano, Erich Keller, violin; piano. Conductors Johannes Fuchs, Robert Heger, Karl Münchinger, Richard Treiber.

Modern/contemporary works of Richard Strauss, Max Reger, Paul Hindemith, Othmar Schoeck.

World Premieres of:

Hans Vogt, Concertino for four solo viols

Paul Huber, Motet for mixed choir

City Premieres of works of André Lavagne, Albert Roussel, Darius Milhaud, Jean Françaix.

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<sup>31</sup> ‘Die internationalen Musiktage in Konstanz’, *Badische Zeitung*, 7/8 July 1951; Robert Heinze, Robert Heinze, *Vom Theaterorchester zum internationalen Klangkörper. Zum 75-jährigen Jubiläum der Südwestdeutschen Philharmonie* (Konstanz: UVK Verlagsgesellschaft GmbH, 2007), pp. 44-5.

## Appendix 5e

### New music at the *Haus am Waldsee*, Berlin-Zehlendorf, and *Städtische Musikbücherei*, Berlin-Charlottenburg, January- June 1946

#### Concerts featuring new music at *Haus am Waldsee*, Berlin-Zehlendorf, January- June 1946.<sup>32</sup>

Sunday 13 January 1946.<sup>33</sup>

Eva Koch, soprano; Gustav Beck, piano; Die Kammermusikvereinigung des Deutschen Staatsoper (Richard Laur, Fritz Scholz, violins; Erwin Bartels-Troje, viola; Richard Klemm, cello; Hans Bode, trumpet).

Paul Hindemith, *Drei Stücke* for cello and piano, op. 8 (1917)  
Paul Hindemith, *Das Marienleben*, op. 27 (1922-23), selections  
Paul Hindemith, String Trio (1933) (CP)  
Paul Hindemith, Sonata for Trumpet and Piano (1939) (CP)

Sunday 27 January.<sup>34</sup>

Hans-Peter Schmitz, flute; Gustav Beck, piano; members of the String Quartet of Berlin Philharmonic Orchestra (Hans Bastian, violin; Walter Müller, viola; Hans Bottermund, cello).

Igor Stravinsky, Serenade in A for piano (1925)  
Ernst Toch, Divertimento for violin and viola, op. 37, no. 2 (1925)  
Claude Debussy, Sonata for Flute, Viola and Harp (1916)  
Albert Roussel, Trio for flute, viola and cello (1930)

Sunday 10 February.<sup>35</sup>

Gerty Herzog, piano; Erwin Bartels-Troje, viola; Richard Klemm, cello; Kolo, voice.

Boris Blacher, Two Sonatinas for piano (1940)  
Béla Bartók, Rhapsody for Cello and Piano (1928-29)  
Béla Bartók, songs  
Dmitri Shostakovich, piano works  
Darius Milhaud, piano work

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<sup>32</sup> My first point of reference when compiling this and subsequent lists of concerts in the Haus am Waldsee is the list of concerts from 1945 to 1954 to be found in HaW KL Skutschdiv. 'Musik, Lichtbildervorträge, Veranstaltungen ab 1946'. However, for the most part this only lists the composers performed without the names of the works, and sometimes the programmes are incomplete, so I have modified these according to various reviews or listings in Berlin newspapers, as indicated for each concert. At this stage, the *Führer durch die Konzertsäle Berlins* was not yet active again (this would begin in October 1946). In general, I have tried to supply as complete information as possible for each concert from all sources consulted – newspapers, journals and archives.

<sup>33</sup> Erwin Kroll, 'Hindemith und Wagner', *Tagesspiegel*, 16 January 1946; Fritz Brust, 'Hindemiths Entwicklung', *Der Berliner*, 17 January 1946; 'Berliner Konzerte – kurz besprochen', *Der Morgen*, 3 February 1946. The former review says that a String Quartet from 1933 by Hindemith was played, but as there is no such work from this year, and the String Trio is listed in HaW, then Kroll was probably mistaken.

<sup>34</sup> Erwin Kroll, 'Kleine Ewigkeit in der Musikgeschichte. Konzerte mit neuer Musik', *Tagesspiegel*, 9 February 1946; Fritz Brust, 'Neue Kammermusik', *Der Berliner*, 2 February 1946.

<sup>35</sup> Fritz Brust, 'Tönendes Kaleidoskop', *Der Berliner*, 16 February 1946.

### Saturday 12 February.<sup>36</sup>

Prof. Dr. van der Wall, Lecture: 'Einfluß der Musik auf das Leben in Amerika'.

### Sunday 24 February.<sup>37</sup>

Margot Hinnenberg-Lefèbre, soprano; Helmuth Roloff, piano.

Sergey Prokofiev, Piano Sonata No. 7, op. 83 (1942) (CP)

Arnold Schoenberg, Suite for piano, op. 25 (1921-23)

Arnold Schoenberg, *Das Buch der hängenden Garten*, op. 15 (1908-1909)

### Sunday 10 March.<sup>38</sup>

Ulrich Grehling, violin; Gerhard Puchelt, piano; Eva Koch, soprano.

Paul Hindemith, *Ludus tonalis* (1942)

Hans Tiessen, Duo-Sonata, op. 35 (1923-4)

Ernst Krenek, *Gesänge des späten Jahres* (1931)

### Sunday 24 March.<sup>39</sup>

Hans-Peter Schmitz, flute; Gerhard Puchelt, piano; Berlin Quartett (Siegfried Borries, Karl Höfer, violins; Hermann Hirschfelder, viola; Rohde, cello).

Henk Badings, work unknown (CP)

Paul Höffer, *Toccata* for piano (1945) (WP)

Paul Höffer, *Musik in drei Sätzen* for flute and piano, op. 42 (1934)

Claude Debussy, String Quartet in G minor, op. 10 (1893)

Ludwig van Beethoven, String Quartet in F minor, op. 95

### Sunday 28 April.<sup>40</sup>

Berlin Quartett.

Ludwig van Beethoven, String Quartet in G, op. 18 no. 2

John Bitter, *String Quartet in Three-Quarter Time*

Antonin Dvořák, String Quartet in F, op. 96

### Sunday 5 May.<sup>41</sup>

Prof. Dr. van der Wall, lecture: 'Die Rolle der Musik in der amerikanischen Volksbildung'.

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<sup>36</sup> 'Berlin muss wissen', *Tagesspiegel*, 21 February 1946.

<sup>37</sup> Fritz Brust, 'Bach und neue Musik', *Der Berliner*, 28 February 1946.

<sup>38</sup> This concert is not listed in the document from the HaW archive, but was reviewed in Fritz Brust, 'Reiche Flute neuer Musik', *Der Berliner*, 12 March 1946; 'Musik in Stichworten', *Der Kurier*, 25 March 1946; Lina Jung, 'Musik in der Stille. Chronik der Kammerkonzerte', *Tagesspiegel*, 29 March 1946; and listed in *Der Morgen*, 8 March 1946.

<sup>39</sup> H.R.H., 'Hohe Kunst der Kammermusik', *Tägliche Rundschau*, 28 March 1946; -ff., 'Zeiterlebnis im Klang', *Der Morgen*, 27 March 1946. The work of Badings is mentioned in some listings for this concert, but not in either of these reviews, so may not have taken place.

<sup>40</sup> Fritz Brust, 'In Florida komponiert', *Der Berliner*, 30 April 1946.

<sup>41</sup> 'Berlin muss wissen', *Tagesspiegel*, 3 May 1946.

Wednesday 8 May.<sup>42</sup>

Nicolas Nabokov, lecture: on unknown works of Stravinsky, and his earliest development.

Sunday 12 May.<sup>43</sup>

Ulrich Grehling, violin; Gerhard Puchelt, piano.

Beethoven, Sonata for violin and piano (exact sonata unknown)

Paul Hindemith, Sonata in C for violin and piano (1939)

Ottorino Respighi, Sonata in B minor for violin and piano (1917)

Wednesday 15 May.<sup>44</sup>

Nicolas Nabokov, lecture: 'Die Linien der Entwicklung neuer Musik in Amerika, Rußland und Frankreich'.

Ulrich Grehling, violin; Gerty Herzog, piano; Gerhard Puchelt, piano; Erna Berger, instrument/voice unknown.

Works of Sergei Prokofiev, Dimitri Shostakovich, Benjamin Britten and Aaron Copland.

Saturday 25 May.<sup>45</sup>

Heinz Tiessen, lecture: 'Musik in der Natur'.

Sunday 2 June (postponed from 19 May).<sup>46</sup>

Gertrude Hepp, voice; Hans-Peter Schmitz, flute; Helmut Schloevogt, oboe; Gerhard Puchelt, piano; Hans Dünschede, violin; H. Herbert Scholz, viola; Tibor de Machula, cello.

Arthur Honegger, *Trois contrepunts*, for flute/piccolo, oboe/cor anglais, violin and cello (1922) (CP)

Maurice Ravel, Sonata for Violin and Cello (1920-22)

Jean Françaix, String Trio (1935)

Claude Debussy, *Douze Chants*

Sunday 16 June.

Margot Hinnenberg-Lefèbre, soprano; Rudolf-Schulz-Quartett (Rudolf Schulz, Willi Kirch, violins; Hans Mahlke, viola; Richard Klemm, cello).

Ludwig van Beethoven, String Quartet in A, op. 18, no. 5

Béla Bartók, Duos for two violins (1931) (CP)

Arnold Schoenberg, String Quartet No. 2 in F# minor, op. 10 (1907-8)

Sunday 23 June.

Tibor de Machula, cello; Martin Krause, piano.

Works of Frank Bridge, Shostakovich, Fauré, Ravel, David Popper

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<sup>42</sup> 'Berlin muss wissen', *Tagesspiegel*, 7 May 1946.

<sup>43</sup> 'Berlin muss wissen', *Tagesspiegel*, 12 May 1946; H.R.H., 'Respighi – Hindemith – Beethoven. Sonatenabend in Zehlendorf', *Tägliche Rundschau*, 15 May 1946.

<sup>44</sup> 'Berlin muss wissen', *Tagesspiegel*, 14 May 1946; Lina Jung, 'Politische und musikalische Themen Europas', *Tagesspiegel*, 20 May 1946. The performers here were Erna Berger, Gerty Herzog, Gerhard Puchelt and Ulrich Grehling. Nabokov also spoke about the music of Messiaen at this event.

<sup>45</sup> 'Berlin muss wissen', *Tagesspiegel*, 20 May 1946; see also Heinz Tiessen, 'Musik der Natur', *Tagesspiegel*, 16 May 1946.

<sup>46</sup> Lina Jung, 'Hindemith, Honegger [sic] und Ravel', *Tagesspiegel*, 4 June 1946; H.R.H., 'Moderne französische Musik', *Tägliche Rundschau*, 7 June 1946.

## New Music and Lectures at the *Stadt Musikbücherei*, Charlottenburg, 1946

Thursday, 24 January 1946.<sup>47</sup>

Siegfried Borris, Lecture: 'Einführung in der neuerer Musik'.

Mid-January 1946.<sup>48</sup>

Performers unknown.

Konrad Friedrich Noetel, Sonata for cello and piano (1941)

Paul Hindemith, Sonata for viola and piano (unclear whether op. 11, no. 4, op. 25, no. 4, or 1939 sonata)

And works of Hans Pfitzner, Philipp Freihofner, Philipp Jarnach, Vissarino Shebalin.

Late January/early February 1946.

Berliner Kammertrio; Carola Behr, contralto; Hilde Sander and Margot Altmann, piano; Helga Schon, violin.

Eugene Goossens, *Five Impressions of a Holiday* (1914)

Claude Debussy, Songs

Jean Françaix, Sonatina for violin and piano (1934)

Arthur Honegger, Sonata for viola and piano (1920)

Sunday, 10 February 1946.<sup>49</sup>

'Musik des Auslandes'. Performers unknown.

Works of Sergei Prokofiev, Sergei Rachmaninoff, York Bowen, Claude Debussy.

Saturday, 16 February 1946 and Sunday, 17 February 1946.<sup>50</sup>

Siegfried Borris, Lecture: 'Einführung in die Klangwelt Hindemiths'.

Sunday, 3 March 1946.<sup>51</sup>

Siegfried Borris, Lecture: 'Die Klaviermusik nach Hindemith'.

Saturday, 9 March 1946.<sup>52</sup>

'Internationale zeitgenössische Kammermusik'.

Helga Schon, violin; Erwin Milzkott, flute; Hardy Pape, piano; Carola Behr, contralto.

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<sup>47</sup> 'Berlin muss wissen', *Tagesspiegel*, 24 January 1946; 'Veranstaltungs-Vorschau', *Der Morgen*, 26 January 1946.

<sup>48</sup> Erwin Kroll, 'Musik in München und Berlin', *Neue Zeitung*, 25 January 1946; 'Notizen', *Melos* 14/2 (December 1946), p. 57.

<sup>49</sup> 'Berliner Konzerte- kurz besprochen', *Der Morgen*, 2 February 1946; 'Berlin muss wissen', *Tagesspiegel*, 9 February 1946.

<sup>50</sup> 'Veranstaltungs-Vorschau', *Der Morgen*, 10 February 1946; 'Einführung in die Klangwelt Hindemiths', *Der Morgen*, 10 February 1946.

<sup>51</sup> 'Veranstaltungs-Vorschau', *Der Morgen*, 28 February 1946; listing in *Tägliche Rundschau*, 2 March 1946.

<sup>52</sup> 'Berlin muss wissen', *Tagesspiegel*, 6 March 1946; 'Kulturnachrichten', *Der Berliner*, 5 March 1946; Erwin Kroll, 'Berlin hört seine Komponisten. Symphonien, Kammermusik und Chöre', *Tagesspiegel*, 12 March 1946; Fritz Brust, 'Musik', *Der Berliner*, 16 March 1946; -ff., 'Zeitgenössische Tonsprache', *Der Morgen*, 16 March 1946.

Sergey Prokofiev, *Cinque melodies* for violin and piano (1925)  
Albert Roussel, Trio for flute, viola and cello, op. 40 (1929)  
Konrad Friedrich Noetel, Piano Trio (n.d.)  
Zoltán Kodály, Songs

Saturday, 23 March 1946.<sup>53</sup>

‘Internationale zeitgenössische Kammermusik’.  
Performers unknown.

Music of Paul Hindemith, Igor Stravinsky, Kurt Hessenberg, Willy Burkhard.

Saturday, 6 April 1946.<sup>54</sup>

‘Internationale zeitgenössische Kammermusik’.  
Horst Herguth, trombone; Richard Klemm, piano (Hindemith); Charlotte Bartsch, piano (Höller).

Jean Françaix, String Quartet (1934)  
Karl Höller, Sonatina for piano, op. 29 (1942)  
Paul Hindemith, Sonata for trombone and piano (1941)  
Harald Genzmer, Piano Trio in F (1944)

Friday, 28 June 1946. Rathhaussaal, Charlottenburg.<sup>55</sup>

Erwin Milzkoff, flute and piano; Charlotte Bartsch, piano; Condo Kerdyk, voice, Hendriks Metzler, violin; Hans Metzler, cello.

Paul Hindemith, Sonata for flute and piano (1936)  
Walter Hirschberg, *Sechs Lieder*  
Siegfried Borris, Sonata No. 2 for violin and piano  
Dimitry Shostakovich, Piano Trio (unclear if No. 1 or No. 2)  
With an introduction by Siegfried Borris.

Tuesday, 23 July 1946 (Musikbücherei).<sup>56</sup>

Reinhold Krug, flute; Sonja Knight and Alexander Marr, violin; Ilse Augustin, soprano; Max Baumann, piano.

Reinhold Krug (b. 1926), *Sechs schlichten Gesängen*  
Wolfgang Johann Hohensee (b. 1927), Sonata for flute and piano  
Max Baumann (b. 1917), Trio  
Matthias Cl. Link (b. 1927), piece unknown.

Early October 1946.<sup>57</sup>

Charlotte Bartsch, piano; Annelies Schmidt, cello; Helga Schon, Lothar Gebhart, Reinhard Koeppel, violin.

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<sup>53</sup> ‘Berlin muss wissen’, *Tagesspiegel*, 21 March 1946.

<sup>54</sup> Listing in *Tagesspiegel*, 4 April 1946; ‘II, ‘Im Zeichen Hindemiths’, *Tagesspiegel*, 10 April 1946; Fritz Steffin, ‘Rückkehr zum Klanglichen?’, *Tägliche Rundschau*, 13 April 1946.

<sup>55</sup> Listing in *Tägliche Rundschau*, 27 June 1946; Johannes Heinicke, ‘Musik-Rundschau’, *Tägliche Rundschau*, 7 July 1946.

<sup>56</sup> Listing in *Tägliche Rundschau*, 23 July 1946; ‘Wirklich junge Komponisten. Begabter Nachwuchs konzertierte’, *Der Morgen*, 25 July 1946.

<sup>57</sup> Rudolf Bauer, ‘Neue Musik’, *Tagesspiegel*, 15 October 1946.



Igor Stravinsky, Sonata for piano (1924)  
Zoltán Kodály, Duo for violin and cello (1914)  
Kurt Hessenberg, Trio for two violins and piano (CP)

### Concerts featuring new music at *Haus am Waldsee*, 1946-51.<sup>58</sup>

Sunday, 20 October 1946.<sup>59</sup>

Dünschede Quartet (Hans Wolfgang Dünschede, Friedrich Wehmeyer, violin; Pöche, viola; P.H. Lehmann, cello).

Paul Höffer, String Quartet, op. 46 (1934)  
Works of Wolfgang Amadeus Mozart, Antonin Dvořák.

Sunday, 27 October 1946.

Alte und Neue Cembalo-Musik.  
Schle Michalke, harpsichord.

Works of Vivaldi-Bach, Georg Friedrich Handel, Joseph Haydn, Joachim Kötschau, Rudolf Wagner-Régeny, Ernest Pepping.

Sunday, 3 November 1946.<sup>60</sup>

Rudolf Schulz, violin; Gerty Herzog, piano.

Igor Stravinsky, *Duo concertante* (1932)  
Arthur Honegger, Violin Sonata No. 1 (1918)  
Works of Wolfgang Amadeus Mozart, Johannes Brahms.

Sunday, 17 November 1946.

Berlin String Quartet (Siegfried Borries, Karl Höfer, violin; Hermann Hirschfelder, viola; Helmut Kötscher, cello).

Sergei Prokofiev, String Quartet No. 2, op. 92 (1941) (CP)  
Works of Ludwig van Beethoven, Robert Schumann.

Sunday, 24 November 1946.<sup>61</sup>

Liederabend.  
Margot Hinnenberg-Lefèbre, soprano; Leo Spies, piano.

Nicolas Nabokov, *L'aubepin* (1937) (CP)  
Works of Franz Schubert.

Sunday, 1 December 1946.

Gerty Herzog, piano.  
Benjamin Britten, *Holiday Diary*, op. 5 (1934) (CP)  
Olivier Messiaen, From *Préludes* (1928-9) (CP)  
Gottfried von Einem, *Vier Klavierstücke*, op. 3 (1943) (WP)  
Works of Johann Sebastian Bach, Ludwig van Beethoven.

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<sup>58</sup> Again, my major source is HaW KL Skutschdiv. 'Musik, Lichtbildervorträge, Veranstaltungen ab 1946', but I have filled in information about composers' and performers' full names, instruments, and other details of works.

<sup>59</sup> Rudolf Bauer, 'Fesselnde Moderne. Solistenkonzerte, Kammermusik', *Tagesspiegel*, 19 November 1946.

<sup>60</sup> Ibid.

<sup>61</sup> 'Zeitgenössische Musik', *Tagesspiegel*, 7 January 1947.

Sunday, 8 December 1946.

Zernick Quartet (Helmut Zernick, Gerhard Pohl, violin; Hans Herbert Scholz, viola; Henk Welling, cello); Gerhard Puchelt, piano.

Roy Harris, Piano Quintet (1936) (CP)

Robert Schumann, Piano Quartet, op. 47

Antonin Dvořák, Piano Quintet in A, op. 81

Sunday, 12 January 1947.

Meister der Kammermusik.

Dora Wagner, harp; Helmut Höwing, flute; Wilhelm Meyer, oboe; Friedrich Wehmeyer, violin; Walter Brose, viola; Carl Dechert, cello.

Works of Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Arnold Bax, Albert Roussel, Nino Rota.

Sunday, 26 January 1947.

Meister der Kammermusik.

Gerhard Puchelt, piano.

Nicolas Nabokov, Piano Sonata No. 2 (1940) (CP)

Sergei Prokofiev, Piano Sonata No. 8, op. 84 (1939-44)

With works of Muzio Clementi, Frédéric Chopin.

Sunday, 9 February 1947.

Meister der Kammermusik.

Berlin String Quartet (Siegfried Borries, Karl Höfer, violin; Paul Schroer, viola; Helmut Kötscher, cello).

Maurice Ravel, String Quartet (1902-3)

Works of Franz Schubert, Bohuslav Martinů.

Sunday, 2 March 1947.

Meister der Kammermusik.

Helmut Zernick, violin; Gerhard Puchelt, piano

Works of Max Reger, Claude Debussy, Johannes Brahms.

Sunday, 9 March 1947.

Meister der Kammermusik.

Rudolf Schulz Quartet (Rudolf Schulz, Willi Kirsch, violin; Heinz Wigand, viola; Richard Klemm, cello).

Works of Michael Tippett, Igor Stravinsky, Franz Schubert.

Sunday, 23 March 1947.

Meister der Kammermusik.

Tibor de Machula, cello; Martin Krause, piano.

Works of Archangelo Corelli, Johann Sebastian Bach, Alfredo Casella, Leon Boëllmann.

Sunday, 13 April 1947.

Meister der Kammermusik.

Performers unknown.

Works of Johannes Brahms, Paul Höffer, Robert Schumann, Francis Poulenc, Paul Hindemith (CP).

Sunday, 27 April 1947.

Meister der Kammermusik. Liederabend

Erika Legart, soprano; Leo Spies, piano.

Works of Franz Schubert, Johannes Brahms, Gottfried von Einem (CP), Anton von Webern, Benjamin Britten (CP).

Sunday, 11 May 1947.<sup>62</sup>

Meister der Kammermusik.

Ensemble der Staatskapelle (Wilhelm Martens, Friedrich Wehmeyer, violin; Walter Brose, viola; Carl Dechert, cello; Dora Wagner, harp; Helmut Höwing, flute; Paul Blöcher, clarinet; Johannes Zuther, bassoon).

Maurice Ravel, *Introduction et Allegro* for harp, flute, clarinet and string quartet (1905)

Gian Francesco Malipiero, *Sonata à cinque* (1934)

Works of Wolfgang Amadeus Mozart, Paul Juon.

Sunday, 8 June 1947.<sup>63</sup>

Helmut Roloff, piano.

Paul Hindemith, Piano Sonata No. 2 (1936)

Serge Prokofiev, Piano Sonata No. 7 (1939-42)

Alfredo Casella, *Pezzi infantile*, op. 35 (1920)

Boris Blacher, *Klavierstücke* (WP)

Manuel de Falla, *Fantasia baetica* (1919) (CP)

Bohuslav Martinů, *Esquisses* (1927) (CP)

Zoltán Kodály, Three Piano Pieces

Sunday, 22 June 1947.

Meister der Kammermusik.

Rudolf Schulz Quartet (Rudolf Schulz, Willi Kirsch, violin; Heinz Wigand, viola; Richard Klemm, cello).

Béla Bartók, String Quartet No. 4, op. 95 (1928) (CP)

Works of Wolfgang Amadeus Mozart, Ludwig von Beethoven.

Thursday, 26 June 1947.<sup>64</sup>

Zernick Quartet.

Boris Blacher, String Quartet No. 3 (1944) (WP)

Works of Joseph Haydn, Ludwig van Beethoven.

Monday, 4 August 1947.<sup>65</sup>

Musik im Park des Hauses am Waldsee.

Reichling-Chor, dir. Walter Reichling.

Wolfgang Amadeus Mozart, Canons

Ludwig van Beethoven, Canons

Paul Hindemith, From *Sechs Chansons*, after Rainer Maria Rilke (1939)

Tuesday, 12 August 1947.

Musik im Park des Hauses am Waldsee.

RIAS-Kammerorchester und Chor, dir. Karl Ristenpart; Roggenkamp, Breyne, Clam, instrument/voice unknown.

Works of Wolfgang Amadeus Mozart, Paul Höffer, Franz Schubert.

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<sup>62</sup> -olf, 'Neue Kammermusik', *Tagesspiegel*, 13 May 1947.

<sup>63</sup> Rudolf Bauer, 'Moderne von zwei Seiten', *Tagesspiegel*, 10 June 1947.

<sup>64</sup> 'Berliner Kulturleben', *Tagesspiegel*, 26 June 1947.

<sup>65</sup> r.b., 'Reichling-Chor', *Tagesspiegel*, 7 August 1947.

Sunday, 11 January 1948.

Meister der Kammermusik.

Berliner Bläser-Quintett (Helmut Höwing, flute; Wilhelm Meyer, oboe; Paul Blöcher, clarinet; Johannes Zuther, bassoon; Gerhard Burdack, horn).

Works of Wolfgang Amadeus Mozart, Franz Schubert, Albert Roussel, Darius Milhaud.

Sunday, 25 January 1948.

Meister der Kammermusik.

String Quartet of Berlin Philharmonic Orchestra (Hans Bastiaan, Hermann Bethmann, violin; Walter Müller, viola; Werner Haupt, cello); Karola Goerlich, voice.

Works of Werner Egk (CP), Dimitri Shostakovich (CP), Franz Schubert.

Monday, 2 February 1948.

Amsterdam String Quartet (Nap de Klijn, Dick Vos, violin; Herman Salomon, viola; Maurits Frank, cello).

Works of Ludwig van Beethoven, Béla Bartók, Johannes Brahms.

Sunday, 8 February 1948.

Meister der Kammermusik.

Elisabeth Grummer, soprano; Hugo Diez, piano.

Works of Winfried Zillig (CP), Franz Schubert, Johannes Brahms.

Sunday, 22 February 1948.

Gerty Herzog, piano.

Werner Egk, Sonata (1947) (WP).

Works of Georg Friedrich Handel, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Rudolf Wagner-Régeny (CP),

Sunday, 4 April 1948.

Rudolf Schulz Quartet (Rudolf Schulz, Willi Kirsch, violin; Heinz Wigand, viola; Richard Klemm, cello).

Works of Ludwig van Beethoven, Max Reger.

Sunday, 25 April 1948.

Alte und Neue Kammermusik.

Rolf Ermeler, flute; Paul Klimke, violin; Maria Ermeler-Lortzing, piano.

Works of Giuseppe Tartini, C.P.E. Bach, Igor Stravinsky (CP), Conrad Beck, Walter Piston (CP), Frank Martin (CP), Paul Hindemith.

Tuesday, 8 June 1948.

Arno Erfurth, piano.

Works of Johann Sebastian Bach, Ernst Pepping (WP), Ludwig van Beethoven.

Monday, 21 June 1948.<sup>66</sup>

Zernick Quartet (Helmut Zernick, Gerhard Pohl, violin; Hans Herbert Scholz, viola; Henk Welling, cello).

Jean Françaix, String Quartet in G (1934)

Max Reger, String Quartet in F minor, op. 121

Work of Wolfgang Amadeus Mozart.

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<sup>66</sup> -ard, 'Zernick-Quartett', *Tagesspiegel*, 25 June 1948.

Thursday, 16 December 1948.<sup>67</sup>

I. Konzert der IGNM.

Gerty Herzog, piano; Margot Hinnenberg-Lefèvre, soprano; Paul Richartz, violin; Rudolf Schulz Quartet.

Arnold Schoenberg, String Quartet No. 2 in F# minor, op. 10 (1907-8)

Igor Stravinsky, Three Pieces for String Quartet (1914, rev. 1918)

Ernst Krenek, Violin Sonata (1945) (CP)

Boris Blacher, Violin Sonata, op. 18 (1941) (CP)

Saturday, 22 January 1949.<sup>68</sup>

II. Konzert der IGNM.

Dora Wagner, harp; Klaus Billing, piano; Rudolf Schulz, violin; Richard Klemm, cello.

Paul Hindemith, Cello Sonata op. 25 no. 3 (1922)

Francis Poulenc, Impromptus for piano (1922)

Jacques Ibert, Trio for violin, cello and harp (1944)

Works of György Ránki, Ferenc Szabó, Ferenc Farkas.

Saturday, 5 March 1949.<sup>69</sup>

III. Konzert der IGNM.

Dir. Josef Rufer; Klaus Billing, piano; Hans-Peter Schmitz, flute; Alfred Bürkner, clarinet; Hans Bastiaan, violin; Walter Müller, viola; Werner Haupt, cello; Irmen Burmester, voice.

Arnold Schoenberg, *Pierrot lunaire*, op. 21 (1912)

Sunday, 20 March 1949.<sup>70</sup>

IV. Konzert der IGNM.

Amsterdam String Quartet (Nap de Klijn, Gijs de Beths, violin; Gerard Ruymen, viola; Maurits Frank, cello).

Paul Hindemith, String Quartet No. 5 (1923) (CP)

Work of Béla Bartók, Alfred Pfortner (CP).

Thursday, 28 April 1949.

String Trio (Paul Richartz, violin; Fritz Steiner, viola; Walter Lutz, cello).

Works of Franz Schubert, Ludwig van Beethoven, Max Reger, Jean Françaix.

Tuesday, 10 May 1949.

Blech Quartet (Harry Blech, Lionel Bentley, violin; Keith Cummings, viola; Douglas Cameron, cello).

Works of Wolfgang Amadeus Mozart, Benjamin Britten, William Walton.

Friday, 10 June 1949.

Walden Quartet.

Works of Wallingford Riegger, William Bergsma, Zoltán Kodály.

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<sup>67</sup> Werner Bollert, 'Berliner Musikum die Jahreswende', *Musica*, 3/3 (March 1949), pp. 102-3.

<sup>68</sup> Ibid.

<sup>69</sup> Rudolf Bauer, 'Schönbergs "Pierrot Lunaire". Ein Aufführung im Berliner Haus am Waldsee', *Tagesspiegel*, 10 March 1949; Werner Bollert, "'Pierrot lunaire'", *Musica* 3/4 (April 1949), pp. 141-2. According to the list of performances at [http://www.schoenberg.at/scans/JabrefData/clippings\\_AS.html](http://www.schoenberg.at/scans/JabrefData/clippings_AS.html) (accessed 31 December 2017), the work was played on 6 and 7 March.

<sup>70</sup> H.H.S., 'Berlin', *Stimmen* 1/4 (February 1948), p. 123. This was one of three concerts the quartet gave in Berlin at this time, the others being for Berliner Rundfunk and the Kulturbund.

Saturday, 29 October 1949.<sup>71</sup>

Sonaten-Abend.

Ludwig Hoelscher, cello; Carl Seemann, piano.

Paul Hindemith, Cello Sonata, op. 11, no. 3 (1919, rev. 1921)

Wolfgang Fortner, Cello Sonata (1948)

Paul Hindemith, Cello Sonata (1948)

Saturday, 19 November 1949.<sup>72</sup>

Neue Musik.

Klaus Billing, piano; Rudolf Schulz, violin; Walter Lutz, cello.

Works of George Antheil (CP), Roger Sessions, Arthur Schnabel (CP).

Saturday, 10 December 1949.

Peter Quartet.

Works of Arnold Schoenberg and Ludwig van Beethoven.

Thursday, 5 January 1950.

Meisterkonzert.

Nap de Klijn, violin; Alice Reksch, piano.

Works of Igor Stravinsky, Willem Pijper, Wolfgang Amadeus Mozart, Ludwig van Beethoven.

Tuesday, 17 January 1950.

Amsterdam String Quartet (Nap de Klijn, Gijs de Beths, violin; Gerard Ruymen, viola; Maurits Frank, cello).

Works of Wolfgang Amadeus Mozart, Béla Bartók, Bedřich Smetana.

Wednesday, 1 February 1950.

Gerhard Puchelt, piano.

Works of Johann Sebastian Bach, Ludwig van Beethoven, Wolfgang Amadeus Mozart, Henk Badings, Hanns Jelinek (CP).

Wednesday, 15 March 1950.

Trio-Abend.

Klaus Billing, piano; Rudolf Schulz, violin; Walter Lutz, cello.

Works of Ludwig van Beethoven, Maurice Ravel, Johannes Brahms.

Friday, 24 March 1950.

6. Abend die Kunst des Liedes.

Frederic Fuller, baritone; Thea King, piano.

Works of Hector Villa-Lobos, Luigi Dallapiccola, Darius Milhaud, Benjamin Britten, and others.

Thursday, 11 May 1950.

Konzert auf zwei Klaviere.

Hildegard Weiss, Paul Rammermeister, piano.

Works of Wolfgang Amadeus Mozart, Ferruccio Busoni, Johannes Brahms, Pál Járdányi, Anton Heiller, Darius Milhaud.

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<sup>71</sup> Werner Bollert, 'Berliner Miszellen', *Musica* 4/1 (January 1950), pp. 21-4.

<sup>72</sup> In Bollert, 'Berliner Miszellen', there is a mention of an ISCM concert with sonatas of Copland and Antheil, but it is not clear if this was the same concert (nor whether it necessarily took place at Haus am Waldsee).

Thursday, 25 May 1950.

7. Abend die Kunst des Liedes.

Rita Meinel-Weise, soprano; J.D. Link, piano.

Contemporary Lieder.

Monday, 5 June 1950.

Koeckert Quartet.

Works of Wolfgang Amadeus Mozart, Karl Höller, Franz Schubert.

Tuesday, 28 November 1950.

Bastiaan Quartet (Hans Bastiaan, Peter Steiner, violin; Johannes Blau, viola; Werner Haupt, cello).

Works of Joseph Haydn, Arthur Honegger, Johannes Brahms.

Tuesday, 12 December 1950.

Alte und Neue Kammermusik.

Sylvia Kind, harpsichord; Helga Schon, violin; Richard Klemm cello, Hans-Peter Schmitz, flute.

Works of Antonio Vivaldi, Bernardo Pasquini, Johann Adolph Hasse, Georg Philipp Telemann, Johann Friedrich Kaufmann, Willy Burkhard, Johann Nepomuk David, Louis-Gabriel Guillemain.

Thursday, 11 January 1951.

Blasermusik aus drei Jahrhunderten.

RIAS-Bläser-Quintett (Erwin Milzkott, flute; Hermann Töttcher, oboe; Heinrich Geuser, clarinet; Johannes Zuther, bassoon; Kurt Blank, horn; Klaus Billing, piano).

Works unknown.

Tuesday, 23 January 1951.

AKOS-Trio (Francis Akos, violin; Walter Brose, viola; Hans Schrader, cello).

Works of Ludwig van Beethoven, Darius Milhaud (CP), Max Reger.

Tuesday, 13 February 1951.

8. Abend die Kunst des Liedes.

Diana Eustrati, mezzo-soprano; Gerhard Kastner, piano.

Works of Georg Friedrich Handel, Franz Schubert, Johannes Brahms, Ottorino Respighi, Winfried Zillig (CP).

*[Planned but cancelled. Thursday, 7 June 1951.*

Gerty Herzog, piano; Francis Akos, piano.

Works of Arnold Schoenberg (CP), Boris Blacher (WP), Béla Bartók (CP), Rudolf Wagner-Régeny (WP), Igor Stravinsky.

With introductory talk by Josef Rufer.]

Tuesday, 19 June 1951.

9. Abend die Kunst des Liedes.

Margot Hinnenberg-Lefèvre, soprano; Klaus Billing, piano.

Works of Franz Schubert, Johannes Brahms, Alban Berg, Claude Debussy.

Saturday, 14 July 1951.

Gerda Lammers, soprano; Walter Hauck, baritone; Wolfgang Meyer, piano.

Ernst Pepping, *Liederbuch nach Gedichten von Paul Gerhard (1945-6)*.

Tuesday, 13 November 1951.

Ernst Krenek-Abend, in collaboration with the composer.

Ernst Krenek, piano; Werner Berndsen, flute; Heinrich Geuser, clarinet; Francis Akos, violin; Walter Brose, viola; Hans Schrader, cello.

All works CPs.

Tuesday, 27 November 1951.

Arno Erfurth, piano.

Works of Ernst Krenek (CP), Ludwig van Beethoven.



## Appendix 5f

### Eduard Erdmann's recital series, 1946

Erdmann's programmes were publicised as containing sub-groups of pieces, which I have retained here. On the flier was made clear that 'The collected works of these four piano evenings have not been allowed to be played since 1933'.<sup>73</sup>

#### Concert 1.

1. a) Felix Mendelssohn-Bartholdy, Sonata in B-flat, op. 106 (1827)  
b) Alban Berg, Piano Sonata, op. 1 (1908)  
c) Arnold Schoenberg, Suite, op. 25 (1925)
2. Ernst Krenek, *Toccata und Chaconne*, op. 13, with appendix from op. 13a (1922)
3. a) Erwin Schulhoff, *Neun kleine Riegen*, op. 13 (1913)  
b) Ernst Toch, *Drei Burlesken*, op. 31 (1924)

#### Concert 2.

1. Charles-Valentin Alkan, *Symphony from Douze études dans les tons mineurs*, op. 39 (1857)
2. a) Ernst Krenek, *Zwei Suiten*, op. 26 (1924)  
b) Artur Schnabel, Sonata (1923)
3. Paul Dukas, *Variations, Interlude et Finale sur un theme de J. Ph. Rameau* (1903)

#### Concert 3.

1. a) Igor Stravinsky, *Serenade in A* (1925)  
b) Charles-Valentin Alkan, *Les mois*, op. 74 (1925)
2. Paul Hindemith, Sonata No. 1, inspired by the poem 'Der Main' by Hölderlin (1936)
3. a) Paul Hindemith, Sonata No. 2 (1936)  
b) Paul Hindemith, Sonata No. 3 (1936)

#### Concert 4.

1. Felix Mendelssohn-Bartholdy, Sonata in E, op. 6 (1826)
2. Arthur Willner, *12 Tanzweisen*, op. 25, second volume (1924)
3. a) Darius Milhaud, Sonata (1916)  
b) Marius Castelnuovo-Tedesco, "*Vitalba e biancospino*" (*Fiaba silvana*)  
c) Marius Castelnuovo-Tedesco, *Cantico (per una statuette di S. Bernardino di Niccolò dell' Arca)* (1920)  
d) Charles-Valentin Alkan, *La festin d'Esope* from *Douze études dans les ton mineurs*, op. 39 (1857)

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<sup>73</sup> Details taken from the flier for the Hannover series (8, 10, 11, 12 April 1946), AdK Nachlass Eduard Erdmann, File 465, also reproduced in Heinrich Sievers, *Kammermusik in Hannover. Historiches, Gegenwärtiges – Kritiken, Meinungen*. Unter besonderer Berücksichtigung des Wirkens der Hannoverschen Kammermusik-Gemeinde 1929-1979 (Tutzing: Hans Schneider, 1980), p. 101. A flier with the same programmes, as given on 6, 7, 8, 11 June 1946 in Lübeck, are in AdK Nachlass Eduard Erdmann, File 463.

## Appendix 5g

### **The *Zeitgenössische Musikwoche*, Bad Nauheim, 1946, and the *Wochen für neue Musik*, 1947-49 and 1951.**

#### ***Zeitgenössische Musikwoche*, Bad Nauheim, 7 – 14 July 1946.<sup>74</sup>**

Sunday, 7 July 1946.

11:00. Großer Saal des Kurhauses.

Hans Blum, Heinz Schröter, piano, Lenzewski Quartet.

Greeting speech by Kurdirektor Dr. Otto Meller.

Paul Hindemith, Sonata for piano four hands (1938)

Introduction by Eberhard Beckmann, Director, Radio Frankfurt.

Béla Bartók, String Quartet No. 2 (1915-17)

19:00. Großer Saal des Kurhauses.

1. Symphoniekonzert.

Radio Symphony Orchestra Frankfurt, dir. Hans Blümer; Dénes Zsigmondy, violin.

William Schuman, *American Festival Overture* (1939)

Igor Stravinsky, Violin Concerto in D (1931)

Ernst Pepping, Symphony No. 2 (1942)

3. Monday, 8 July 1946.

Kerckhoff-Institut, 18:00.

‘Die Neue Musik und wir’.

Lenzewski Quartet (Gustav Lenzewski, Heinrich Gaubatz, violins; Elisabeth Kramer-Büche, viola; Alexander Molzahn, cello); Sibylle Ursula Fuchs, soprano; Emma Lübbecke-Job, piano.

Dr. Karl H. Wörner, ‘Die Neue Musik und wir’ [after cancellation of lecture by Karl Höll].

Arnold Schoenberg, String Quartet No. 2 in F# minor, op. 10 (1907-8)

Arnold Schoenberg, *Drei Klavierstücke* op. 11 (1909)

Arnold Schoenberg, *Sechs kleine Klavierstücke* op. 19 (1911)

Paul Hindemith, Piano Sonata No. 1 (1936)

4. Tuesday, 9 July 1946.

Kammermusiksaal des Kurhauses. 18:00.

Klaus ABmann, violin (Hagen); Erich Flinsch, piano (Hage and Darnton); Luise Richartz, alto;

Lenzewski Quartet (Hoff); Willy Schmidt, flute; Helmut Winschermann, oboe; Gustav Jung, bassoon (Fortner); Dénes Zsigmondy, violin; Anneliese Nissen, piano (Roussel).

Oskar Hagen, Violin Sonata (1945) (WP)

Johann Friedrich Hoff, *Vier Gesänge für Alt und Streichquartett* op. 12 (1920) (WP)

P. Christian Darnton, Piano Sonata (1925 if No. 1, 1944 if No. 2)

Wolfgang Fortner, Serenade for flute, oboe and bassoon (1945)

Albert Roussel, Violin Sonata No. 2, op. 28 (1932)

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<sup>74</sup> Hessisches Hauptstaatsarchiv Darmstadt O21 (Bergsträsser) No. 26/6, full programme for *Zeitgenössische Musikwoche* Bad Nauheim, 7. bis 14. Juli 1946; M., ‘Musikwoche in Bad-Nauheim’; b-r., ‘Die zeitgenössische Musikwoche in Bad-Nauheim’; ‘Zeitgenössische Musikwoche in Bad-Nauheim’; ‘Ausklang der Nauheimer Musikwoche’, *Frankfurter Rundschau*, 5, 9, 12 and 19 July 1946.

### 5. Wednesday, 10 July 1946.

Kammermusiksaal des Kurhauses. 18:00.

Josef Peischer, violin; Wolfgang Rudolf, piano (Bartók); Willy Schmidt, flute (Schulhoff, Malipiero); Richard Budi, oboe; Jakob Zunker, bass (Schulhoff); Gustav Scheck, flute; Hermann Heiß, piano (Heiß); Gustav Lenzewski, violin (Porter, Malipiero); Georg Kuhlmann, piano (Porter); Rose Stein, harp; Elisabeth Kramer-Büche, viola; Alexander Molzahn, cello.

Béla Bartók, Second Rhapsody for violin and piano (1928, rev. 1935, 1944)

Hermann Heiß, Sonata for flute and piano (1945) (WP)

Erwin Schulhoff, Concertino for flute, viola and double bass (1925)

Quincy Porter, Violin Sonata No. 2 (1933)

G. Francesco Malipiero, *Sonata a cinque* for harp, flute and string trio (1934)

### 6. Thursday, 11 July 1946.

Kammermusiksaal des Kurhauses. 18:00.

Sybille Ursula Fuchs, soprano; Günter Kehr, violin; Heinz Schröter, piano (Hindemith Violin Sonata, Stravinsky Duo); Helmut Winschermann, oboe; Emma Lübbecke-Job, piano (Hindemith Oboe Sonata, Stravinsky Sonata).

Introductory lecture: Dr. Heinrich Strobel, 'Moderne Musik sei eine Musik, die jede anschauliche Deutung ausschlieÙe'.

Paul Hindemith, Oboe Sonata (1938)

Paul Hindemith, Five Lieder from op. 18 (1920)

Paul Hindemith, Violin Sonata (1939)

Igor Stravinsky, Sonata for piano (1924)

Igor Stravinsky, *Duo concertant* for violin and piano (1932)

### 7. Friday, 12 July 1946.

Kammermusiksaal des Kurhauses. 18:00.

Bruno Masurat, violin; Martin Steinkrüger, piano (Noetel, Petersen); Maria Bergmann, piano (Puetter); Coba Wackers, voice; Wolfgang Rudolf, piano (Krenek); Rose Stein, harp.

Konrad Friedrich Noetel, Violin Sonata (1943)

Hugo Puetter, Piano Sonata No. 2 (1940)

Ernst Krenek, Fünf Lieder as dem *Reisebuch aus den österreichischen Alpen*, op. 62 (1929)

Virgilio Martari, Sonatina for harp

Wilhelm Petersen, Violin Sonata No. 3 in D minor (1943-5) (WP)

### 8. Saturday, 13 July 1946.

Kammermusiksaal des Kurhauses. 18:00.

Lenzewski Quartet; Schröter Trio (Günter Kehr, violin, Kurt Herzbruch, cello, Heinz Schröter, piano); Franz Fehringer, tenor.

Bohuslav Martinů, Piano Trio No. 1 in C minor (1930)

Serge Prokofiev, Piano Sonata No. 3 in A minor, op. 28 (1917)

Nikolai Roslavets, String Quartet No. 3 (1920)

Alexander Jemnitz, Vier Lieder from op. 2

Maurice Ravel, Piano Trio (1914)

9. Sunday, 14 July 1946.

Großer Saal des Kurhauses, 17:00.

Radio Symphony Orchestra Frankfurt, dir. Hans Blümer; Günter Kehr, violin; Martin Piper, piano.

Maurice Ravel, *Tzigane* (1924)

Heinrich Sutermeister, Piano Concerto (1943)

Paul Hindemith, Symphony *Mathis der Maler* (1934)

### ***Woche für Neue Musik, Frankfurt, 1-8 June 1947.*<sup>75</sup>**

All concerts took place in the Sendesaal of the Funkhaus of Radio Frankfurt, unless otherwise indicated.

1. Sunday, 1 June 1947.

10:00.

Helmut Walcha, organ; Sibylle Ursula Fuchs, soprano; Rose Stein, harp; Willi Schmidt, flute; Gustav Lenzewski violin; Elisabeth Kramer-Büche, viola; Alexander Molzahn, cello; Lenzewski Quartet.

Heinrich Kaminski, *Choralsonate für Orgel* (1926)

Introduction by Eberhard Beckmann, Director, Radio Frankfurt.

Manuel de Falla, *Psyche* (1924) (after poems of Jean Abury)

Greeting speech by Walter Kolb, Mayor of Frankfurt.

Béla Bartók, String Quartet No. 6 (1939) (GP)

Lecture by Karl Holl (director of the Hessian culture ministry, Wiesbaden), 'Warum neue Musik?'

17:00.

Radio Frankfurt Symphony Orchestra and Choir, together with members of the Cäcilienvereins, dir. Winfried Zillig; Walter Giesecking, piano; Erika Schmidt, soprano; Luise Richartz, alto; Günther Ambrosius, baritone; Just Scheu, speaker.

Harrison Kerr, Symphony No. 1, in one movement (1927-29)

Paul Hindemith, *The Four Temperaments* for piano and string orchestra (1940)

Arthur Honegger, *La danse des morts* for solo voices, speaker, choir and orchestra, after poems of Paul Claudel (1938)

2. Monday, 2 June 1947, 17:00, Börsensaal.

Dir. Bruno Vondenhoff; Hans Strohbach, stage direction and design; C. Dominik Hartmann; stage design; Helmut Melchert, Albrecht von Brandenburg; Rudorlf Gonszar, Mathis; Xaver Aibel, Lorenz von Pommersfelden; Oskar Wittazscheck, Wolfgang Capito; and others.

Paul Hindemith, *Mathis der Maler* (1932-35), opera in seven scenes

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<sup>75</sup> Sources: Programme Booklet from HR-Archiv; StaFaM S3/T 12641, 'Woche für neue Musik 1./8.6.1947'; *Frankfurter Neue Presse*, 12 May 1947; 'Man hätte die Pferde ausgespannt', *Der Spiegel*, 7 June 1947; Hugo Puetter, 'Das Fazit der Woche für "Neue Musik" in Frankfurt', *Melos*, July 1947, pp. 259-62.

### 3. Tuesday, 3 June 1947, 19:00.

Helmut Schuhmacher, violin; Erich Flinsch, piano (Peeters); Herman Godess, piano (Zimmermann); Lenzewski Quartet; Erna Stoll, alto; wind players from Radio Frankfurt Symphony Orchestra.

Introductory lecture: Dr. Edmund Ringling (director of the Musik section of Radio Köln), 'Gedanken zur zeitgenössischen deutschen Kammermusik'.

Emil Peeters, Sonatine for violin and piano (1946) (WP)  
Bernd Aloys Zimmermann, *Extemporale* for piano (1946) (WP)  
Kurt Hessenberg, String Quartet No. 3 in A, op. 33 (1944) (WP)  
Rudolf Petzold, *Drei Gesänge* op. 23 for voice and string quartet (WP)  
Günter Raphael, Quartet op. 61 for four woodwind (1945) (WP)

### 4. Wednesday, 4 June 1947, 19:00.

Radio Frankfurt Chamber Orchestra, dir. Kurt Schröder; Felicie Hüni-Mihacsek, soprano; Walter Giesecking, piano.

Igor Stravinsky, Concerto in E-flat, *Dumbarton Oaks* (1937-38)  
Paul Hindemith, *Das Marienleben*, four songs for soprano and orchestra after poems of Rainer Maria Rilke (1923)  
Arnold Schoenberg, *Kammersymphonie Nr. 1* (1906)  
Walter Piston, Concertino for piano and chamber orchestra (1937)  
Alfredo Casella, *Pupazzetti*, five pieces for marionette theatre (1915)

### 5. Thursday, 5 June 1947, 19:00.

Lenzewski Quartet; Albert Hennige, piano (Jacobi); Sibylle Ursula Fuchs, soprano; Wolfgang Rudolf, piano (Britten); Amsterdam String Quartet (Britten, Shostakovich); Gustav Lenzewski, violin; Hermann Godess, piano (Prokofiev).

Introductory lecture: Dr. Karl Wörner (director of Heidelberger Arbeitskreises für neue Musik), 'Neue Musik in Amerika, England und Rußland'.

Frederick Jacobi, *Hagiographa. Three Biblical Narratives* for string quartet and piano (1938)  
Benjamin Britten, *Seven Sonnets of Michelangelo* op. 22 for voice and piano (1940) (GP)  
Benjamin Britten, String Quartet No. 1, op. 25 (1941) (GP)  
Serge Prokofiev, Sonata No. 2 for violin and piano (1942-43)  
Dmitri Shostakovich, String Quartet No. 1, op. 49 (1938)

### 6. Friday, 6 June 1947, 19:00.

Madrigalvereinigung von Radio Frankfurt, dir. Ludwig Rauch; Carl Seemann, piano; Freund Quartet, Gustav Scheck, flute.

Introductory lecture: Dr. Ernst Laaff, 'Vom Expressionismus zur Neoklassik'.

Ernst Pepping, *Chorlieder aus dem Zyklus "Das Jahr"* (1940)  
Harald Genzmer, Selected pieces from *Klavierbuch* (1945)  
Karl Amadeus Hartmann, String Quartet No. 1 (1933)  
Hugo Distler, "*Minnelieder*" nach altdeutschen Gedichten (1936-38)  
Adolf Brunner, Sonatine for flute and piano (1935-36)  
G. Francesco Malipiero, String Quartet "Cantari alla Madrigalesca" (1931)

7. Saturday, 7 June 1947, 19:00.

Kurt Redel, flute (Ibert, Milhaud); Wolfgang Rudolf, piano (Ibert); Maria Bergmann, piano (Satie, Messiaen, Poulenc, Honegger); Ludwig Bus, violin (Messiaen); Ludwig Hoelscher, cello (Honegger).

Introductory lecture: Dr. Heinrich Strobel, 'Von Debussy bis Messiaen – ein Blick auf die französische Musik der Gegenwart'.

Jacques Ibert, *Jeux*, Sonatina for flute and piano (1923)

Erik Satie, *Trois morceaux en forme de poire* for four hands (1903)

Oliver Messiaen, *Thème et variations* for violin and piano (1932)

Francis Poulenc, *Nocturnes* for piano (1929)

Darius Milhaud, Sonatine for flute and piano, op. 76 (1922)

Arthur Honegger, Sonata for cello and piano (1922)

8. Sunday, 8 June 1947.

10:30.

Rose Stein, harp; Helli Plümacher-Lipp, alto; Winfried Zillig, piano (Zillig); Carl Seemann, piano (Puetter, Fortner, Stravinsky); Gustav Scheck, flute; Heinz Schröter, piano (Stravinsky).

Paul Hindemith, Sonata for harp (1939)

Winfried Zillig, *Lieder des Herbstes* for voice and piano (1940), after poems of Rilke

Hugo Puetter, Sonata No. 3 for piano (1946) (WP)

Wolfgang Fortner, Sonata for flute and piano (1944) (WP)

Igor Stravinsky, Sonata for two pianos (1943)

17:00.

Frankfurter Opernhaus- und Museumsorchester, dir. Bruno Vondenhoff; Ludwig Hoelscher, cello.

Igor Stravinsky, Symphony in C (1940)

Paul Hindemith, Cello Concerto (1940)

Dmitri Shostakovich, Symphony No. 5, op. 47 (1937)

**Woche für Neue Musik, Frankfurt, 23 – 30 May 1948.<sup>76</sup>**

1. Sunday, 23 May 1948.

10:30.

Introductory talks: Erwin Stein, Culture Minister for Hesse; Eberhard Beckmann, Director, Radio Frankfurt; Walter Kolb, Mayor of Frankfurt; Heinz Schröter, Director of Music Section, Radio Frankfurt, speaking about 'Rundfunk und Neue Musik'.

Hans Herbert Fiedler, baritone; Hans Reutter, piano; Michael Schneider, organ; Koeckert-Quartett.

Hermann Reutter, *Gesicht und Antlitz. Sieben Sonette von Hans Heinrich Erhler* (WP)

Johann Nepomuk David, Chaconne in A minor for organ (1927)

Karl Höller, String Quartet No. 5 in D minor, op. 48 (1948) (WP)

16:00.

Dr. Ernst Laff, (Lecturer in Musicology at the University of Mainz), 'Das symphonische Schaffen der Gegenwart', introduction to the orchestral works presented in the *WfNM*.

17:00.

Radio Frankfurt Symphony Orchestra and expanded Chorus, dir. Kurt Schröder; Margot Pinter, Heinz Schröter, piano; Otto von Rohr, bass.

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<sup>76</sup> Advert in *Stimmen* 6 (April 1948), p. 191; Josef Rufer, 'Frankfurt', *Stimmen* 8 (June 1948), pp. 247-8; *Frankfurter Neue Presse*, 10 May 1948; *Frankfurter Rundschau*, 20 and 27 May, 3 June 1948; *Die Zeit*, 10 June 1948.

Alfredo Casella, Concerto for Strings, Piano and Percussion, op. 69 (1943) [replaced planned GP of Hindemith, *Sinfonia Serena*]  
Francis Poulenc, Concerto in D minor for two pianos and orchestra (1932) (GP)  
Aaron Copland, *El Salon Mexico* (1936) (GP)  
William Walton, *Belshazzar's Feast* (1931) (GP)

2. Monday, 24 May 1948. 19:00.

Conference: Dr. Heinrich Strobel, 'Weltmusik 1948. Tönender Querschnitt durch das internationale Musikschaffen der Gegenwart (mit Schallaufnahmen)'.

3. Tuesday, 25 May 1948, 19:00.

Gerda Bialas-Specht, alto; Maria Bergman, Erika Frieser & Wolfgang Rudolf, piano; Kurt Redel, Willi Schmidt, flute; Heinz Korte, clarinet; Helmut Winschermann, oboe; Gustav Jung, bassoon; Günter Ambrosius, baritone; Münchener Streichtrio.

Hans Zehden, *Musik für Streichtrio* (WP)  
Anton Biersack, Divertimento for three woodwinds (WP)  
Gerhard Frommel, *Baudelairegesänge*, op. 16 (1944) (WP)  
Bruno Stürmer, Sonata for Oboe and Piano (WP)  
Helmut Degen, Piano Sonata No. 4 (WP)  
Günther Bialas, *Drei Gesängen nach Li-tai-pe* for alto voice and flute (1946) (WP)

4. Wednesday, 26 May 1948, 19:00.

Kammerorchester von Radio Frankfurt, dir. Kurt Schröde; Jacques Février, piano [second pianist unknown]; Hanna Clauss, soprano; Willi Hofmann, tenor; Otto von Rohr, bass.

Arnold Schoenberg, Chamber Symphony No. 2, op. 38 (1906-39)  
Igor Stravinsky, Concerto for two solo pianos (1935)  
Manuel de Falla, *El retablo de maese Pedro*, puppet opera (1919-1923)

5. Thursday, 27 May 1948, 19:00.

Walter Kaempfel, Hans Priegnitz, Carl Seemann (Hindemith), piano; Ulrich Grehling, Günter Kehr, violin; Atis Techimanis, cello; Ernst Flackus, clarinet; Friedrich Dalberg, Sprechgesang; Münchner Streichquartett.

Introductory lecture by Dr. Heinz Pringsheim (Radio Munich).

Paul Hindemith, Piano Sonata No. 3 (1936)  
Béla Bartók, *Contrasts* for clarinet, violin and piano (1938)  
[Arnold Schoenberg, *Ode to Napoleon Bonaparte* for voice, piano and string quartet, op. 41 (1942) – probably cancelled]  
Olivier Messiaen, *Quatuor pour la fin du temps* for clarinet, violin, cello and piano (1940-41)

6. Friday, 28 May 1948, 19:00.

Symphonieorchester von Radio Frankfurt, dir. Winfried Zillig; Berta Klambet, alto [replacing Imrgard Barth]; Henri Honegger, cello.

Winfried Zillig, *Konzert für Orchester in einem Satz* (1930) (WP)  
Karl Amadeus Hartmann, *Symphonisches Fragment für ein mittlere Frauenstimme und Orchester. Versuch eines Requiems* (1936) (WP)  
Bohuslav Martinů, *Sonata da Camera* for cello and orchestra (1940)  
Arthur Honegger, *Symphonie Liturgique* (1945-46)

## 7. Saturday, 29 May 1948, 19:00.

Maria Bergmann, Erika Frieser & Margot Pinter, piano; Ulrich Grehling, violin; Atis Technimanis, cello; Kurt Redel, flute; Schröter-Trio (Günter Kehr, violin; Hermann von Beckerath, cello; Heinz Schröter, piano); Barchet-Quartett; wind chamber music association of the opera house and museum orchestras.

Introductory Lecture by Josef Linssen (Radio Frankfurt).

Anton Heller, *Toccata*

Kundaage Rüsager, Serenade for flute, violin and cello.

Dimiri Shostakovich, Piano Trio No. 2 in E minor, op. 87 (1944)

Michael Tippett, String Quartet No. 2 in F# (1941-42)

Gian Francesco Malipiero, *Tre poemi asolani* for piano (1916)

Jan Koetsier, Divertimento for five winds (1937) (GP)

## 8. Sunday, 30 May 1948.

10:30.

Hermann von Beckerath, cello (Hindemith); members of Radio Frankfurt Symphony Orchestra; Heinz Korte, Franz Lotz, clarinet; Walter Pauly, bass clarinet; Josef Peischer, violin [replacing Helmut Schuhmacher]; Alexander Presuhn, viola; Hans Andrä, cello; Winfried Zillig, piano.

Dr. Hans Mersmann (Director, Hochschule für Musik, Cologne), 'Die deutsche und die europäische Situation in der Neuen Musik'.

Paul Hindemith, Solo Sonata for cello, op. 25 no. 3 (1923)

Arnold Schoenberg, Suite op. 29 for piano, three strings and three winds (1927)

17:00.

Städtische Orchester Frankfurt, dir. Bertil Wetzelsberger; Elsa Cavelti, alto.

Kurt Hessenberg, Symphony No. 2 in A, op. 29 (1943)

Frank Martin, *Der Cornet (Die Weise von Liebe und Tod des Cornets Christoph Rilke)* for alto and small orchestra (1942-43)

## **Woche für Neue Musik, Frankfurt, 19 – 26 June 1949.<sup>77</sup>**

This year the WfNM took place in conjunction with the International Ferienkurse für neue Musik at Darmstadt.

### 1. Sunday, 19 June 1949.

10:30.

Michael Schneider, organ.

Faith: Willy Schmidt, flute; Helmut Winschermann, oboe; Hans Hahn, cor anglais; Heinz Korte, clarinet; Fritz Kirchner, saxophone; Adam Zeyer, trumpet; Wolfgang Rudolf, clarinet; Gerhard Glann, percussion; dir. Walter Faith.

Peragallo: Freund-Quartett (Karl Freund, Heinrich Ziehe, violin; Georg Schmid, viola; Walter Reichardt, cello); Günter Kehr, violin; Rudolf Nel, viola; Kurt Herzbuch, cello; Jakob Zunker, double bass.

Opening celebration: speeches from Heinz Schröter, Harry H. Spitz (NWDR) and Heinrich Strobel (SWF).

Arnold Schoenberg, Variations on a Recitative for organ, op. 40 (1941)

Walter Faith, *Musik für Bläser, Klavier und Schlagzeug*, op. 18 (WP)

Mario Peragallo, *Musica per doppio quartetto d'archi* (1948) (GP)

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<sup>77</sup> Gianmario Borio and Hermann Danuser (eds.) *Im Zenit der Moderne. Die Internationalen Ferienkurse für Neue Musik Darmstadt*, Volume 3 (Freiburg: Rombach, 1997), pp. 533-6.



17:30.

NWDR Symphony Orchester, dir. Hans Schmidt-Isserstedt; Monique Haas, piano.

Michael Tippett, Concerto for Double String Orchestra (1938-39)

Béla Bartók, Piano Concerto No. 3 (1945)

Igor Stravinsky, *La sacre du printemps* (1910-13)

## 2. Monday, 20 June 1949.

11:00.

Hans Heinz Stuckenschmidt, lecture on 'Gibt es musikalischen Fortschritt?'

16:30.

Heinrich Strobel, lecture on 'Weltmusik 1949 I'.

19:30.

Lenzewski-Quartett (Niederste-Schee); Margot Pinter, piano (Beck); Nata Tüscher, alto, Ernst Häfliger, tenor, Walter Frey, piano (Liebermann); Günter Kehr, violin, Rudolf Nel, viola, Kurt Herzbuch, cello (Hindemith); Rudolf Köckert, violin, Margot Pinter, piano (Copland); Christa Ludwig, alto, Köckert-Quartett (Egk).

Wolfgang Niederste-Schee, String Quartet in D (1948) (WP)

Conrad Beck, Sonatina No. 2 for piano (1941) (WP)

Rolf Liebermann, *Chinesisches Lied, Dramatische Szene* for alto, tenor and piano (1949) (WP)

Paul Hindemith, String Trio No. 1, op. 34 (1924)

Aaron Copland, Sonata for Violin and Piano (1942-43)

Werner Egk, *La tentation de Saint Antoine, d'après des airs et des vers du dixhuitième siècle* for contralto and string quartet (1947)

## 3. Tuesday, 21 June 1949.

11:00.

Willi Reich, lecture on 'Der Weg zur Zwölftonmusik'.

15:30.

Hermann Heiß, lecture on 'Über der Hörbarkeit der Zwölftonmusik'.

19:30.

Radio Frankfurt Symphony Orchestra and expanded Choir, dir. Kurt Schröder; Peter Stadlen, piano; Helmut Fehn, bass.

Norman Lockwood, *Weekend Prelude* (GP)

Ernst Krenek, Piano Concerto No. 3 (1946) (GP)

Boris Blacher, *Der Großinquisitor, Oratorium nach Dostojewski*, for baritone, choir and orchestra (1942)

## 4. Wednesday, 22 June 1949.

11:00.

Louis Sagner, lecture on 'Die Krise im gegenwärtigen Musikschaffen' (leading to a discussion chaired by Wolfgang Fortner).

15:30.

Hans Mayer, lecture on 'Das Problem der neuen Musik in der Sowjetunion'.

16:30.

Heinrich Strobel, lecture on 'Weltmusik 1949 II'.

19:00.

SWF Baden-Baden Symphony Orchestra, dir. Hans Rosbaud; Carl Seemann, piano.

Albert Roussel, Suite in F for orchestra, op. 33 (1926)

Paul Hindemith, Piano Concerto (1945) (GP)

Igor Stravinsky, *Orpheus*, Ballett in Three Scenes (1947)

Arthur Honegger, *Horace victorieux*, *Symphonie mimée* for orchestra (1920-21)

## 5. Thursday, 23 June 1949.

11:00.

Heinrich Strobel, lecture on 'Strömungen des Musiklebens'.

19:30.

Yvonne Loriod, Olivier Messiaen, piano; Freund-Quartett; Franz Fehringer, tenor; Wolfgang Rudolf, clarinet.

Olivier Messiaen, *Visions de l'amen* for two pianos (1943) (GP)

Wolfgang Fortner, String Quartet No. 3 (1948)

Michael Tippett, *Boyhood's End*, Cantata for tenor and piano (1943) (GP)

## 6. Friday, 24 June 1949.

11:00.

Fred Hamel, lecture on 'Musik und Zeitgeist'.

16:30.

Heinrich Strobel, lecture on 'Weltmusik 1949 III'.

## 7. Saturday, 25 June 1949.

11:00.

Amsterdam String Quartet (Nap de Klijn, Gijsberg Beths, violin; Gerard Ruymen, viola; Maurits Frank, cello).

Josef Rufer, lecture on 'Arnold Schoenberg'.

Arnold Schoenberg, String Quartet No. 4, op. 37 (1936) (GP)

19:30.

Amsterdam String Quartet; Hans Henkemans, Luctor Ponse, clarinet; Ludwig Hoelscher, cello; Heinz Schröter, piano (Hindemith); Hans Rosbaud, Carl Seemann, piano (Bartók); Werner Grabinger, Erich Seiler, percussion.

Willem Pijper, String Quartet No. 5 (1946, incomplete)

Hans Henkemans, Sonata for two pianos (1942-43) (GP)

Sergei Prokofiev, String Quartet No. 2, op. 92 (1942)

Paul Hindemith, Sonata for Cello and Piano (1948) (GP)

Béla Bartók, Sonata for two pianos and percussion (1937)

## 8. Sunday, 26 June 1949.

11:00.

Edith Picht-Axenfeld, harpsichord; Hetty Plümacher, alto; Wind Association of Radio Frankfurt Symphony Orchestra (Willy Schmidt, flute, Heinz Korte, clarinet, Gustav Neudecker, horn, Gustav Jung, bassoon); Peischer-Quartett (Josef Peischer, Adam Brähler, violin, Alexander Presuhn, viola, Fritz Klessascheck, cello), dir. Hans Werner Henze; Peter Stadlen, piano (Searle, Leibowitz); Margot Hinnenberg-Lefèbre, soprano (Webern); Winfried Zillig, piano (Webern); Amsterdam String Quartet.

Hans Werner Henze, *Apollo et Hyazinthus*, *Improvisationen* for harpsichord, alto voice and eight solo instruments (1949) (WP)

Humphrey Searle, Ballade for piano, op. 10 (1947)

René Leibowitz, *Vier Klavierstücke*, op. 8 (1943) (GP)  
Anton von Webern, *Fünf Lieder nach Gedichten von Stefan George*, op. 4 (1908-09)  
Arnold Schoenberg, String Quartet no. 4, op. 37 (1936)

17:30. *Werke von Arnold Schoenberg anlässlich des 75. Geburtstages des Komponisten.*  
Radio Frankfurt Symphony Orchestra, dir. Winfried Zillig; Tilla Briehm, soprano; Tibor Varga, violin.

Arnold Schoenberg, *Fünf Orchesterstücke*, op. 16 (1909)  
Arnold Schoenberg, 'Lied der Waldtaube' from *Gurrelieder* (1900-11)  
Arnold Schoenberg, Violin Concerto, op. 36 (1934-36) (GP)  
Arnold Schoenberg, *Variationen für Orchester*, op. 31 (1926-28)

### ***Internationales Musikfest Frankfurt/Main, 22 June – 1 July 1951.*<sup>78</sup>**

This year the WfNM constituted the 25<sup>th</sup> festival of the IGNM.

#### **1. Friday, 22 June 1951.**

20:00. 1. Sonder-Konzert mit deutschen Werken.  
Bayerische Rundfunk Choir and Orchester, dir. Eugen Jochum. Elisabeth Trötschel, soprano; Richard Holm, tenor; Hermann Reutter and Heinz Schröter, piano; choir director, Josef Kugler.

Karl Amadeus Hartmann, Symphony No. 3 (1948-9)  
Carl Orff, *Catulli carmina* (1940-43)  
Hermann Reutter, Concerto in E-flat for two pianos and orchestra, op. 63 (1946) (WP)  
Werner Egk, Sonata for orchestra (1948)

#### **2. Saturday, 23 June 1951.**

11:00. Eröffnungs-Feier.  
Hessischer Rundfunk Symphony Orchestra and Choir, dir. Winfried Zillig (Koechlin); Wilhelm Stollenwerck, organ (Koechlin); INR (*Institut National Belge de Radiodiffusion*) Symphony Orchestra and Choir (Brussels), dir. Franz André (Chevreuille); Georges Génicot, speaker (Chevreuille); Mariette Martin-Metten, soprano (Chevreuille).

Charles Koechin, *Chant funèbre à la mémoire des jeunes femmes défuntes* for mixed choir, orch, organ (1902-08) (GP)

Greeting Addresses from Eberhard Beckmann (director, Hessischer Rundfunk) and Hans Heinz Stuckenschmidt (President of German Section of the IGNM).

Raymond Chevreuille, "*D'un diable de Briquet*". *Conte radiophonique d'après Andersen* (1950) (GP), with introduction by Heinz Schröter. Repeat of tape performance.

20:00.

Kölner Rundfunk Symphony Orchestra and Choir, dir. Joseph Kielberth; choir director, Bernhard Zimmermann.

Ernst Toch, Symphony No. 1, op. 72 (1951) (GP)  
Jean-Louis Martinet, *Six Chants pour Choeur et Orchester (Poèmes de René Char)* (1948)  
Goffredo Petrassi, *Coro di Morti* (1940-41) (GP)  
Antoni Szalowski, *Fragments symphoniques du ballet "L'Auberge ensorcelée"* (1945) (WP)

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<sup>78</sup> IfSGF Tst 51/1, Programme for *Internationales Musikfest Frankfurt/Main 22.6-1.7.51*; Anton Haefli, *IGNM: Die Internationale Gesellschaft für Neue Musik. Ihre Geschichte von 1922 bis zur Gegenwart* (Zürich: Atlantis Musikbuch-Verlag, 1982), pp. 505-7; Borio and Danuser, *Im Zenit der Moderne III*, pp. 544-7.

### 3. Sunday, 24 June 1951.

20:00.

Hessischer Rundfunk Symphony Orchestra, dir. Fritz Lehmann; Hessischer Rundfunk Choir dir. Nadia Boulanger; Wilhelm Stollenwerk, organ.

Karl-Birger Blomdahl, *Facetter* - Symphony No. 3 (1950) (WP)

Willy Burkhard, *Piccola Sinfonia Giocosa* for small orchestra, op. 81 (1949)

Léo Préger, *Geistliche Chöre* for mixed chor and organ (GP)

Guillaume Lander, *Quatre Mouvements Symphoniques* (1949) (GP)

### 4. Monday, 25 June 1951.

20:00.

Berlin String Quartet; Gerda Schröder, soprano; Christa Ludwig, alto; Willy Schmidt, flute, Helmut Winschermann, oboe, Hans Hahn, cor anglais; Heinz Korte, clarinet; Walter Pauly, bass clarinet; Josef Salber, saxophone; Gustav Jung, bassoon; Gerhard Kann, marimba; Wolfgang Rudolf, celesta; Wolfgang Rudolf, Norbert Matzka, piano; Helmut Schumacher, violin; Hans Andrä, cello; Winfried Zillig, conductor.

Robert Crawford, String Quartet No. 4 (1949-50)

Nininha Gregori, *Vier altgriechische Dichtungen* for soprano, flute, oboe, clarinet, bassoon and celesta (1950) (GP)

Giselher Klebe, String Quartet, op. 9 (1950) (WP)

Toshiro Mayuzumi, *Sphenogramme* for flute, alto sax, marimba, violin, cello, piano 4 hands, and alto (1950) (GP)

John Addison, Wind Sextet (1949) (GP)

### 5. Tuesday, 26 June 1951.

20:00.

RIAS Symphony Orchestra, dir. Ferenc Fricsay; Tibor Varga, violin (Spisak); Rudolf Schultz, Willi Kirch, violin; Hans Mahlke, viola, Walter Lutz, cello (all Degen).

Helmut Degen, Concerto for string orchestra (1946)

Oliver Messiaen, *Cinq Rechants* for twelve voices (1948) (GP)

Hans Erich Apostel, *Variationen über ein Thema von Joseph Haydn*, op. 17 (1949) (GP)

Michal Spisak, Sonata for violin and orchestra (1950) (WP)

### 6. Wednesday, 27 June 1951.

19:30. Staatstheater Wiesbaden, Großes Haus.

Franz Paul Decker, conductor; Heinrich Köhler-Hellfrich, production; Hans Weyl, stage design; Herta Wilfert, Willi Friedrich, Lieselotte Lorenz, Carl Kronenberg, Heinrich Schlüter, Georg Stern, Irmgard Meinig, Karl Albrecht Streib, Fritz Stotzem, Werner Föllner, cast.

Robert Gerhard, *Die Duenna* (1947-49) (WP)

### 7. Thursday, 28 June 1951.

20:00.

Süddeutscher Rundfunk Symphony Orchestra and Choir, dir. Hans Müller-Kray; Hetty Plümacher, soprano; Ejnar Kristjansson, tenor; Helmut Roloff, piano.

Stanislaus Skrowaczewski, *Das Hohe Lied* for soprano and chamber orchestra, op. 26

Richard Mohaupt, Concert for Piano and Orchestra (1938, rev. 1942) (WP of new version)

Fartein Valen, *La Isla de las Calmas. Symphonische Dichtung*, op. 21 (1934) (GP)

Jerzy Fitelberg, *Nocturne* for orchestra (1944)

Hermann D. Knoppel, *Drei Psalmen Davids* for tenor solo, mixed choir and orchestra, op. 48

## 8. Friday, 29 June 1951.

20:00.

Erling-Bloch-Quartet (Erling Bloch, Lavard Frissholm, violin; Hans Kassow, viola; Asger Lund Christianse, cello) (Holmboe); Ilon Steingruber, voice; Kehr-Trio; Koeckert Quartet; Wind Quintet of Orchester National der Radiodiffusion Paris (Fernand Dufrene, Jules Goetgheluck, Gaston Hamelin, René Plessier, Louise Cortinat).

Vagn Holmboe, String Quartet No. 1, op. 46 (1948-49)

Felix Petryek, *Gethsemane. Dichtung von Annette von Droste-Hülshoff* for middle female voice and string trio (1949) (GP)

Alberto Ginastera, String Quartet No. 1 (1948) (GP)

Jean Françaix, Wind Quintett (1948) (GP)

## 9. Saturday, 30 June 1951

20:00.

Südwestfunk Symphony Orchestra, Baden-Baden, and expanded choir of Hessischer Rundfunk, dir. Hans Rosbaud; Magda Laszlo, soprano; Scipione Colombo, baritone; Herbert Hess, tenor; Helmut Krebs, tenor (Seiber), August Steinkamp, bass.

Mátyás Seiber, *Ulysses*, cantata for tenor solo, mixed choir and orchestra, text by James Joyce (1946-47) (GP)

Luigi Dallapiccola, *Il Prigioniero*, prologue and act after *La Torture par l'espérance* by Comte Villiers de l'Isle Adam and *La Légende et les Aventures héroïques, joyeuses et glorieuses de l'Uelenspiegel et de Lamme Goedzak* by Charles de Coster (1944-48) (GP)

## 11. Sunday, 1 July 1951.

11:00. 2. Sonder-Konzert mit deutschen Werken.

Hessischer Rundfunk Symphony Orchestra, dir. Winfried Zillig; Heinz Stanske, violin; Edith Picht-Axenfeld, Carl Seemann, piano.

Boris Blacher, *Orchestervariationen über ein Thema von Niccolò Paganini*, op. 26 (1947)

Hans Werner Henze, Violin Concerto No. 1 (1947)

Wolfgang Fortner, *Phantasie über die Tonfolge B-A-C-H*, for two pianos and orchestra (1950)

Paul Hindemith, *Symphonische Tänze* (1937)

19:00. Börsensaal.

Städtische Bühnen Frankfurt am Main, dir. Bruno Vondenhoff; Harro Dicks, production; Dominik Hartmann, stage design and costumes; Karl Klauß, choir director; Franz Lutz, choreography; Cast: Adam Fendt, Rosl Zapf, Coba Wackers, Erika Schmidt, Günther Ambrosius, Helmut Melchert, Christa Ludiwig, Oskra Wittazscheck, Carl Ebert, Rudolf Gonszar, Ludwig Welter, Ellen Wöhr, Aage Poulsen, Edith Jaeger.

Ernst Krenek, *Das Leben des Orest*, grand opera in five acts, op. 60 (1928-29)

## Appendix 5h

### The *Tage neuer Musik*, Bremen, 1946

#### ***Tage neuer Musik*, Bremen, 12 – 14 July 1946.<sup>79</sup>**

Friday, 12 July 1946.

Esser Quartet; Gisela Tecklenborg, violin; Walter Bohle, piano.

Jean Français, *Cinq portraits de jeunes filles* (1938)

Hans Pfitzner, *Fünf Klavierstücke*, op. 47 (1941)

Paul Hindemith, Sonata in C for violin and piano (1939)

Walter Braunfels, String Quartet in A minor, op. 60 (1944)

Saturday, 13 July 1946. Bremer Dom

Choir of Bremer Dom, dir. Richard Lieschke; Wilhelm Evers, organ

Hans Friedrich Micheelsen, *Tod und Leben*

Heinrich Kaminski, Motet, *O Herre Gott*

Johann Nepomuk David, *Kleine Fantasie über 'Ach Gott, vom Himmel sieh darein'*; *Passamezzo über 'Verleih uns Frieden gnädiglich'*; *L'homme armé-Fantasie*; *Choral Vorspiel 'Wenn meine Stündlein vorhanden ist'*, all for organ

Johann Nepomuk David, Motett, *Ich wollt, daß ich daheime wär* (1936)

Karl Marx, *Werkleute sind wir* for eight-part choir, after Rainer Maria Rilke, op. 6 (1927)

Sunday, 14 July 1946.

Bremer Philharmoniker, dir. Helmut Schnackenburg; Peter Esser, violin.

Igor Stravinsky, *Dumbarton Oaks* (1937-8)

Paul Hindemith, *Nobilissima visione* (1938)

Samuel Barber, Violin Concerto (1939) (GP)<sup>80</sup>

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<sup>79</sup> Sources: 'Neue Musik in Bremen', *Weser Kurier*, 6 July 1946; Klaus Wagner, 'Klavier- und Kammermusik', Edwin Gild, 'Strawinski und Hindemith' and Dr. Ludwig Roselius, 'Neuere Kirchenmusik', all in *Weser Kurier*, 20 July 1946; 'Notizen', *Melos* 14/1 (November 1946), p. 26. Originally the orchestral concert was to have included Prokofiev's *Classical Symphony*, but this appears to have been withdrawn at the last moment.

<sup>80</sup> As noted in IfZ/OMGUS 5/348-1/8, Weekly Report of Theater and Music Section, 27 June 27 to 3 July 1946.

## Appendix 5i

### *Neue Musik Donaueschingen, 1946-47, and the Donaueschinger Musiktage für zeitgenössische Tonkunst, 1950-51*<sup>81</sup>

#### *Neue Musik Donaueschingen, 27-28 July 1946*

Saturday, 27 July 1946.

15:30. Neue Kammermusik.

Freund Quartet; Hedwig Cantz, soprano; Dorothea Saal, mezzo; Else Herold, piano; Philipp Dreisbach, clarinet.

Jacques Ibert, String Quartet (1945)

Willy Burkhard, *Herbstkantate* for soprano and piano trio, after poems of Christian Morgenstern, op. 36 (1932)

Gian Francesco Malipiero, String Quartet “*Cantari alla madrigalesca*” (1931)

Paul Groß, String Quartet No. 4

Ernst-Lothar von Knorr, “*Wie wandelts alles doch das Licht*”, cycle of daily-songs for voice and string quartet after French poems, freely adapted by Max Rieple (1946)

Arthur Bliss, Quintet for clarinet and string quartet (1932)<sup>82</sup>

Sunday, 28 July 1946.

10:30. Morgenfeier.

Lehrkräfte und Kammerorchester des Staatlichen Hochschulinstituts für Musikerziehung Trossingen, dir. Ernst-Lothar von Knorr; Emma Lübbecke-Job, piano; Hedwig Cantz, soprano.

Johann A. Sixt, Trio No. 1 in D for violin, cello and piano

Johann A. Sixt, *Lieder aus dem Basler Liederheft* (1791)

Lecture: Erich Fischer, ‘Die Musik Donaueschingens’ (including WP of Mozart, *Liebe und Hoffnung, goldene Strene*).<sup>83</sup>

Joseph Haas, *Unterwegs* (after Hermann Hesse) for high voice and piano (1925)

Paul Hindemith, *Die vier Temperamente*, Theme with Variations for piano and string orchestra (1940)

15:30. Orchesterkonzert.

Radio Stuttgart Orchestra, dir. Rolf Unkel; Hedwig Cantz, soprano; Emma Mayer, alto; Else Herold, Jürgen Uhde, piano; Fritz-Georg Langer, trumpet.

Walter Piston, *Concertino* for piano and chamber orchestra (1938)

Hugo Herrmann, *Apokalypse* – chamber music in seven songs after the cycle by Reinhold Schneider, for soprano, alto, string orchestra and timpani (1945) (WP)

Dmitry Shostakovich, Concerto for piano, trumpet and string orchestra, op. 35 (1935)

Rolf Unkel, *Orchester-Konzert* (1946)

Igor Stravinsky, Suite for small orchestra (1925)

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<sup>81</sup> These programmes are compiled from a combination of Rieple, *musik in donaueschingen*, Häusler, *Donaueschingen*, and Zintgraf, *Neue Musik*, with some further information on titles and dates supplemented from *Grove* and *MGG2*, Knorr, *Lebenserinnerungen*, ‘Obituary: Dr. Everett B. Helm 1913-1999’, *Sonneck Society for American Music Bulletin*, XXV/3 (Fall 1999), at <http://american-music.org/publications/bullarchive/Helmobit.html> (accessed 30 January 2018); <https://www.universaledition.com/composers-and-works/nikos-skalkottas-678/works?page=2> (accessed 30 January 2018).

<sup>82</sup> Häusler, *Donaueschingen*, p. 435, does not list this piece, though it appears in Zintgraf, *Neue Musik*, p. 112.

<sup>83</sup> This Mozart Lied was apparently found in the library of Donaueschingen, and given its first performance during Fischer’s lecture. See Herbert Urban, ‘Moderne Musik in Donaueschingen. Wieder internationales Musikfest – neue europäische Komponisten’, *Die Welt*, 9 August 1946; and Zintgraf, *Neue Musik*, p. 113.

## ***Neue Musik Donaueschingen, 26-27 July 1947***

Saturday, 26 July 1947.

16:00. Neue Musik für Kammerorchester.

Wilhelm Müller-Crailsheim and Elfriede Graf, violin; Wolfgang Brugger, piano; Kammerorchester des Staatlichen Hochschulinstituts für Musikerziehung Trossingen, dir. Ernst-Lothar von Knorr and Gerhard Kroll.

Philipp Jarnach, *Concertino nach Giovanni Platti* in C minor, op. 31, for string orchestra and two obligato solo violins (1942)

Gerhard Frommel, *Sinfonietta* for string orchestra, op. 29 (1946) (WP)

Ernst-Lothar von Knorr, Serenade for string orchestra (1947) (WP)

Paul Groß, Concerto for strings, piano and percussion (1946) (WP)

Heinrich Sutermeister, *Divertimento* for string orchestra (1936)

Sunday, 27 July 1947.

10:30. Neue Kammermusik.

Andrea Wendling Quartet (Andrea Wendling, Fritz Burgstaller, Irmgard Veidt, Helmut Reimann).

Ottmar Gerster, String Quartet No. 1 in D (1921)

Otto-Erich Schilling, String Trio

Helmut Degen, String Quartet No. 1 (1941)

Serge Prokofiev, String Quartet No. 2, op. 92 (1941)

16:00. Das Neue Festspiel Donaueschingen.

Radio Stuttgart orchestra and chamber work, with Bruckner choir, dir. Gustav Koslik. Walter Kretschmar, choral director; Hedwig Cantz, soprano; Emma Mayer, alto; Hermann Rieth, bass; Hermann Werdermann, harpsichord; Gerhrad Retschy, speaker.

Paul Hindemith, *Nobilissima Visione – Orchestersuite nach dem Vorlesung des Manifestes an die schaffenden Künstler* (1938)

Lecture: from manifesto, 'An die schaffenden Künstler'.

Hugo Herrmann, *Des Freidens Geburt, feierliches Chortanzspiel* for choir, orchestra, solo voices and speaker with dance groups ad lib (1947) (WP)

## **Donaueschinger Musiktage für zeitgenössische Tonkunst 1950**

Saturday, 9 October 1950.

16:00. Kammermusik.

Amsterdam String Quartet; Edith Picht-Axenfeld and Carl Seeman, piano; Barchet Quartet.

Béla Bartók, String Quartet no. 5 (1936)

Harald Genzmer, Sonata for two pianos

Darius Milhaud, String Quartet No. 14 (1948-49)

Darius Milhaud, String Quartet No. 15 (1948-49)

Darius Milhaud, Octet (14<sup>th</sup> and 15<sup>th</sup> String Quartets combined) (1948-49)

Sunday, 10 October 1950.

11:30.

Stuttgarter Kammerchor, dir. Johann Nepomuk David.

Paul Hindemith, *Chorlieder*, op. 33 nos. 1-6 (1923)

Otto-Erich Schilling, *Kammerlieder nach Art alter Villanellen*, for a *cappella* choir (WP)

Luigi Dallapiccola, *Cori di Michelangelo Bunoarroti il Giovane* (GP) (1933)

Hugo Herrmann, *Sechs Choretüden aus 17 Choretüden für modern Chorschulung* (1930)



16:00. Orchesterkonzert.  
SWF-SO, dir. Hans Rosbaud. Edith Picht-Axenfeld and Carl Seemann, piano.

Karl Amadeus Hartmann, Symphony No. 2 (Adagio) (1945-46) (WP)  
Giselher Klebe, *Die Zwischermaschine* (1949-50) (WP)  
Arthur Honegger, *Concerto da camera*, for flute, cor anglais and string orchestra (1948) (GP)  
Wolfgang Fortner, *Phantasie über b-a-c-h* for two pianos and orchestra (1950) (WP)  
Igor Stravinsky, *L'oiseau de feu* (1910, revised 1919, 1945)

## 1951

Saturday, 6 October 1951.

16:00. Kammermusik I.  
SWF-SO, dir. Hans Rosbaud. Anahid Ajemian, violin (Krenek); Maro Ajemian, piano (Krenek); Géza Anda, piano (Liebermann); Christa Ludwig, alto (Reutter); Bruno Müller, baritone (Reutter); Hermann Reutter, piano (Reutter); Monique Haas, piano (Mihalovici).

Ernst Krenek, Double Concerto for violin, piano and small orchestra (1950) (WP)  
Rolf Liebermann, Piano Sonata (1951) (WP)  
Pierre Boulez, *Polyphonie X* for 18 solo instruments (1950-51) (WP)  
Hermann Reutter, "*Der himmlische Vagant*", *lyrisches Porträt des F. Villon von Klabund*, for alto, baritone and instruments (1951) (WP)  
Marcel Mihalovici, *Étude en deux parties*, for piano and instruments (1951) (WP)

Sunday, 7 October 1951.

15:30. Kammermusik II.  
Gabrielle Dumaine, soprano; Olivier Messiaen, piano.  
Olivier Messiaen, *Harawi. Chant d'amour et de mort*, for singer and piano (1945)

20:00. Orchesterkonzert.  
SWF-SO, dir. Hans Rosbaud. Carl Seemann, piano.  
Guido Turchi *Piccolo Concerto Notturmo* (1950) (GP)  
Tibor Harsányi, *Konzertstück*, for piano and orchestra (1930) (GP)  
Hanns Jelinek, *Symphonia brevis*, op. 16 (1948) (GP)  
Hans Werner Henze, Symphony No. 3 (1949-50) (WP)  
Arthur Honegger, Symphony No 5 "*Di tre re*" (1950) (GP)

## Appendix 5j

### The *Darmstädter Ferienkurse*, 1946-51<sup>84</sup>

#### *Ferienkurse für internationale neue Musik, 25 August – 29 September 1946*

##### *Lecturers*

Conducting	Carl Mathieu Lange
Composition	Wolfgang Fortner (principal course) Hermann Heiß (supplementary courses)
Chamber music	Fritz Straub (principal course) Kurt Redel (supplementary courses)
Piano	Georg Kuhlmann (also supplementary courses in chamber music)
Voice	Elisabeth Delseit Henny Wolff (supplementary courses)
Violin	Günter Kehr
Opera direction	Bruno Heyn Walter Jockisch
Music criticism	Fred Hamel

The events from 22 to 29 September were entitled *Internationale zeitgenössische Musiktage*, presented by the Ferienkurse in collaboration with the Landestheater Darmstadt, the *Neue Darmstädter Sezession*, Süddeutscher Rundfunk and Radio Frankfurt.

All events at Schloß Kranichstein unless otherwise indicated.

#### Sunday, 25 August 1946.

11:00. Erste Schloßhof-Serenade.

Streicherorchester des Landestheaters Darmstadt, dir. Carl Mathieu Lange; Kurt Redel, flute; Michael Mayer, clarinet.

Opening speech by Julius Reibert.

Conrad Beck, Serenade for flute, clarinet and string orchestra (1935)

Wolfgang Fortner, Concerto for string orchestra (1933)

16:00. Erste Schloß-Konzert mit neuer Kammermusik.

Course tutors: Heinz Schröter (Hindemith, Schröter and Stravinsky), Georg Kuhlmann, (Hindemith and Fortner), Hermann Heiß (Heiß), piano; Kurt Redel, flute (Heiß); Elisabeth Delseit, soprano (Schröter); Gunter Kehr, violin (Stravinsky).

Paul Hindemith, Sonata for piano four hands (1938)

Hermann Heiß, Sonata for flute and piano (1944-5)

Heinz Schröter, *Altdeutsches Liederspiel*, II. Teil, op. 4, nos. 4-6 (1936-7)

Wolfgang Fortner, Sonatina for piano (1934)

Igor Stravinsky, *Duo concertant* for violin and piano (1931-2)

#### Monday, 26 August 1946.

16:00. Komponisten-Selbstporträts I: Helmut Degen.

19:00. Einführung zum Klavierabend Georg Kuhlmann.

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<sup>84</sup> Source, Gianmario Borio and Hermann Danuser (eds.) *Im Zenit der Moderne. Die Internationalen Ferienkurse für Neue Musik Darmstadt*, Volume 3 (Freiburg: Rombach, 1997), pp. 513-51.

Tuesday, 27 August 1946.

16:00.

Georg Kuhlmann, 'Einführung in die zeitgenössische Klaviermusik I'.

19:30. Technische Hochschule. Die zeitgenössische Musik Europas und Amerikas I.

Karl H. Wörner, 'Das zeitgenössische Musikschaffen der Sowjetunion'.

Wednesday, 28 August 1946.

16:00.

Hermann Heiß, 'Einführung in die Zwölftonmusik I'.

19:00.

Fred Hamel, 'Einführung in die zeitgenössische Orchestermusik (mit Schallplatten) I'.

Thursday, 29 August 1946.

16:00.

Fred Hamel, 'Einführung in die zeitgenössische Orchestermusik (mit Schallplatten) II'.

19:00. Erstes Studiokonzert.

Course participants.

Hans Ulrich Engelmann, *Spielmusik* for string trio (1945) (WP)

And works of Harald Genzmer, Otto Leonhardt and Hans Gressert.

Friday, 30 August 1946.

16:00. Komponisten-Selbstporträts II: Hans Friedrich Micheelsen.

With a performance of Micheelsen's String Trio.

19:00. Pauluskirchensaal. Klavierabend Georg Kuhlmann.

Georg Kuhlmann, piano.

Gerhard Frommel, *Caprichos, Sechs Klavierstücke*, op. 14 (1939)

Kurt Hessenberg, *Sonatina* for piano, op. 17 (1937)

Béla Bartók, *Two Romanian Dances*, op. 8a (1909-10)

Igor Stravinsky, *Serenade in A* (1925)

Paul Hindemith, *Piano Sonata No. 3 in B* (1936)

Saturday, 31 August 1946.

08:30. Study trip to Radio Frankfurt.

19:00.

Max Fritzsche, 'Modernes Bühnenbild'.

Sunday, 1 September 1946.

11.30. Ehrenhof des städtischen Ausstellungsgebäudes auf der Mathildenhöhe. Serenade mit zeitgenössischer Orchestermusik.

Kammerorchester des Landestheaters Darmstadt, dir. Carl Mathieu Lange; Kurt Redel, flute; Michael Mayer, clarinet; Rudolf Sprenger, viola.

Conrad Beck, *Serenade* for flute, clarinet and string orchestra (1935)

Helmut Degen, *Kleines Konzert* for viola and small orchestra (1944) (WP)

Wolfgang Fortner, *Concerto* for string orchestra (1933)

16:00 and 19:00. Zweites Schloß-Konzert: Neue Kammermusik.

Georg Kuhlmann, Hermann Heiß (flute sonata), piano; Kurt Redel, flute; Fritz Straub, horn; Günter Kehr, violin.

Paul Hindemith, *Piano Sonata no. 2 in G* (1936)

Paul Hindemith, *Sonata* for flute and piano (1936)

Paul Hindemith, Sonata for horn and piano (1939)  
Paul Hindemith, Sonata in C for violin and piano (1939)

### Monday, 2 September 1946.

16:00.

Fred Hamel, 'Einführung in die zeitgenössische Orchestermusik (mit Schallplatten) III'.

19:00.

Hans-Joachim von Braunmühl, 'Technik und Musikpflege'.

### Tuesday, 3 September 1946.

16:00.

Hermann Heiß, 'Einführung in die Zwölftonmusik II'.

19:00. Die zeitgenössische Musik Europas und Amerikas II.

Fred Hamel, 'Musikland England'.

### Wednesday, 4 September 1946.

16:00.

Georg Kühlmann, 'Einführung in die zeitgenössische Klaviermusik II'.

19:00.

Karl H. Wörner, 'Zwölftonmusik in den USA'.

### Thursday, 5 September 1946.

16:00.

Hans Mayer, 'Die literarischen Wurzeln der modernen Musik'.

19:00. Zweites Studiokonzert.

Course participants, including students of the vocal class of Elisabeth Delseit.

Vocal works of Lauri Ikonen, Gerhard Frommel and Ottmar Gerster; instrumental works of Harald Genzmer and Hugo Distler.

### Friday, 6 September 1946.

16:00.

Fred Hamel, 'Einführung in die zeitgenössische Orchestermusik (mit Schallplatten) IV'.

19:00. Technische Hochschule.

Reinhard Lehmann, 'Theaterprobleme der Gegenwart'.

### Saturday, 7 September 1946.

19:00.

Fred Hamel, 'Zeitgenössische Kirchenmusik'.

### Sunday, 8 September 1946.

16:00. Drittes Schloß-Konzert: Neue Kammermusik – Rhein-Mainische Komponisten.

Georg Kuhlmann (Puetter, Hessenberg), Hermann Heiß (Stephan, Heiß), piano; Elisabeth Delseit, soprano.

Hugo Puetter, Piano Sonata in E (1937)

Rudi Stephan, *Ich will dir singen ein Hohelied, Sechs Gedichte von Gerda von Robertus* (1913-14)

Hermann Heiß, *Komponistion E-Fis-D*, suite for piano (1925-6)

Kurt Hessenberg, *13 Lieder nach Texten aus Das Knaben Wunderhorn*, op. 15 (1936-37), four songs from this cycle.

Monday, 9 September 1946.

16:00.

Georg Kühlmann, 'Einführung in die zeitgenössische Klaviermusik III'.

Tuesday, 10 September 1946.

16:00.

Friedrich Noack, 'Einführung in die zeitgenössische Chormusik'.

19:30. Technische Hochschule. Die zeitgenössische Musik Europas und Amerikas III.

Heinrich Strobel, 'Die zeitgenössische Musik Frankreichs'.

Wednesday, 11 September 1946.

16:00. Komponisten-Selbstporträts III: Hugo Herrmann.

19:00. Komponisten-Selbstporträts IV: Ottmar Gerster.

Thursday, 12 September 1946.

16:00.

Hermann Dollinger 'Gestaltungsfragen des heutigen Theaters'.

19:00. Drittes Studiokonzert.

Course participants.

Programme unknown.

Friday, 13 September 1946.

19:00.

Fred Hamel, 'Einführung in die zeitgenössische Orchestermusik (mit Schallplatten) V'.

Saturday, 14 September 1946.

16:00. Sonderveranstaltung: Neue Chormusik.

Darmstädter Singkreis, dir. Heinr Lautenschläger; Küntzel Quartet (Erika Küntzel, Peter Küntzel, violin; Adolf Küntzel, viola; Gottfried Küntzel, cello); Wilhelm Schwegler, flute; Ursula Berbeck, clarinet.

Armin Knab, *Nun ruhen alle Wälder*, from *16 Choräle für dreistimmigen gemischten Chor* (1933)

Ernst Pepping, *Die güldene Sonne (Morgen)* from *Spandauer Chorbuch XVIII*, for three mixed voices (1934-8)

Karl Marx, *Wie schön blüht uns der Maien*, from *Geselliges-Chorbuch I*

Hans-Friedrich Micheelsen, *Viel Freuden mit sich bringet*, from *Sommerkantate* (1934-5). Version for mixed a cappella choir.

Karl Marx, Three movements from *Divertimento* for flute, violin, viola, cello and piano, op. 21a (1943)

Hugo Distler, *Wanderlied, Sehnsucht, Ein Stündlein wohl vor Tag, Suschens Vogel*, from *Mörrike-Chorliederbuch*, op. 19, first section (1939)

Christian Lahusen, Four choral songs after Eichendorff, from *Heimkehr im Abend* (1939)

19:00.

Hermann Reutter (with Henny Wolff), 'Kunstlied und Oper'.

Sunday, 15 September 1946.

11:00. Zweite Schloßhof-Serenade: Zeitgenössische Chormusik.

Darmstädter Singkreis, dir. Heinr Lautenschläger; Madrigal-Vereinigung der Hessischen Landesmusikschule Darmstadt, dir. Friedrich Noack.

Hugo Distler, Four choirs (as on 14 September) from *Mörrike-Chorliederbuch*, op. 19 (1939)

Armin Knab, Five mixed choral works

Christian Lahusen, *Laß nur die Wetter wogen* from *Heimkehr im Abend* (1939)

Gerhard Schwarz, *An die Freunde*, choral quodlibet (c. 1935) from *Geselliges-Chorbuch II*

Karl Marx, *Wie schön blüht uns der Maien*, from *Geselliges-Chorbuch I*  
Hans-Friedrich Micheelsen, *Viel Freuden mit sich bringet*, from *Sommerkantate* (1934-5). Version for mixed a cappella choir

16:00.

Franz and Gerda Flößner, piano.

Fran Flößner, Suite for two pianos (1946)

Bohuslav Martinů, *Les ritournelles*, six pieces for piano (1932) – Intermezzi nos. 1 and 2

Nikolai Lopatnikoff, Variations for piano, op. 22 (1933)

Roy Harris, Suite for piano in three movements (1939-c. 1943) (EP)

Jean Françaix, *La tendre*, no. 2 of *Cinq portraits de jeunes filles* for piano (1936)

Jean Françaix, Scherzo for piano (1932)

Darius Milhaud, *Scaramouche*, version for two pianos, op. 165b (1937)

### Monday, 16 September 1946.

19:30. Pauluskirchensaal. Kompositionsabend Paul Ottenheimer.

Veranstaltung der 'Neuen Darmstädter Sezession'

Martha Kuhn-Liebel, alto; Susi Ottenheimer (Balladen), Annermarie Ottenheimer (Lieder), soprano;

Gustaf Grefe, baritone.

Paul Ottenheimer, *Eine Frau singt*, three Lieder for alto (WP)

Paul Ottenheimer, *Vier Balladen* for soprano

Paul Ottenheimer, *Sieben ganz kleine Lieder* for soprano (WP)

Paul Ottenheimer, *Fünf Gesänge* for baritone (WP)

### Tuesday, 17 September 1946.

16:00.

Georg Kühlmann, 'Einführung in die zeitgenössische Klaviermusik IV'.

19:00.

Fred Hamel, 'Einführung in die zeitgenössische Orchestermusik (mit Schallplatten) VI'.

### Wednesday, 18 September 1946.

16:00.

Hermann Heiß, 'Einführung in die Zwölftonmusik III'.

19:00.

Fred Hamel, 'Einführung in die zeitgenössische Orchestermusik (mit Schallplatten) VII'.

### Thursday, 19 September 1946.

19:00. Viertes Studiokonzert.

Course participants.

Programme unknown.

### Friday, 20 September 1946.

16:00. Komponisten-Selbstporträts V: Erich Sehlbach.

19:00. Die zeitgenössische Musik Europas und Amerikas IV.

Holger E. Hagen, 'Die zeitgenössische Musik Amerikas'.

### Saturday, 21 September 1946.

16:00. Studioaufführung.

Course participants, dir. Hans Werner Henze. Coached by Wolfgang Fortner.

Paul Hindemith, *Lehrstück*, with text by Bertolt Brecht (1929)

## Sunday, 22 September 1946.

11:00. Technische Hochschule. Beginn der Internationalen zeitgenössischen Musiktage, zugleich Eröffnung der Herbstausstellung der Neuen Darmstädter Sezession: Zeitgenössische deutsche Kunst. Expanded Horn Quartet (Liselotte Horn, Günther Wallber, violin; Willy Horn, Otto-Erich Wichmann, viola; Hugo André, Alfred Möbes, cello).

Paul Höffer, String Trio (*Lyrische Suite*), op. 48 (1942) (WP)

Erich Sehlbach, String sextet, op. 50 (1946) (WP)

17:00. Sendesaal von Radio Frankfurt. Sinfoniekonzert.

Großes Orchester von Radio Frankfurt, dir. Rudolf Albert; Kurt Redel, flute.

Jean Rivier, Symphony No. 2 in C for string orchestra (1937)

Jacques Ibert, Concerto for flute and orchestra (1934)

Willy Burkhard, Symphony in one movement, op. 73 (1944) (GP)

## Monday, 23 September 1946.

10:30. Erstes Fachgespräch: Komposition. Hermann Reutter – Hermann Heiß.

15:30. Studiokonzert.

Course participants, dir. Hans Ulrich Engeleemann; Liselotte Heckler, Liselotte Horn, Eva Schmidt, Peter Ameln, Günther Wollziefer, violin; Willy Horn, viola; Eleanor Day, cello; Wilhelm Schwegler, flute; Michael Mayer, clarinet; Carmen Jorga, Gertrud Neumüller-Dapper, Gabriele Zimmermann, Hans Ulrich Engelmann, Reinhard Linz, piano.

Paul Hindemith, *Meditation* for violin and piano (1938)

Igor Stravinsky, *Pastorale*, version for violin and piano (1907, rev. 1933)

Hans Ulrich Engelmann, Divertimento for string orchestra (1946) (WP)

19:00. Martinsgemeindesaal. Liederabend.

Henny Wolff, soprano; Hermann Reutter, piano; Willy Horn, viola.

Gustav Mahler, *Lieder eines fahrenden Gesellen* (1883-5)

Ernst Krenek, Four songs from *Reisetagebuch aus den österreichischen Alpen*, op. 62 (1929)

Hermann Reutter, *Solokantate nach Worten des Matthias Claudius*, for voice, viola and piano, op. 45 (1948)

Hermann Reutter, *Drei Lieder nach Gedichten von Matthias Claudius*, op. 60 (c. 1947)

Hermann Reutter, *Fünf antike Oden* after poems of Sappho, for female voice, viola and piano, op. 57 (1947)

22:15. Studiokonzert für neue Musik, broadcast directly by Süddeutscher Rundfunk, Radio Frankfurt.<sup>85</sup>

Karl Hans Wunder (Wunder), Reinhard Linz (Fortner, Genzmer), piano; André Alexander, voice; Gabrielle Zimmermann, flute.

Karl Hans Wunder, Piano Sonata No. 3 (*Kranichsteiner Sonate*) (1946) (WP)

Wolfgang Fortner, *Vier Gesänge nach Worten von Hölderlin* (1933)

Harald Genzmer, Flute Sonata No. 1 (1939-40)

## Tuesday, 24 September 1946.

10:30. Zweites Fachgespräch: Komposition. Wilibald Gurlitt – Fred Hamel.

19:00. Pauluskirchensaal. Zeitgenössische deutsche Kammermusik.

Georg Kuhlmann, piano; Ursula Heiß (Heiß), Elisabeth Delseit (Kaminski), voice; Kurt Redel, flute; Michael Mayer, clarinet; Liselotte Horn, violin; Willy Horn, viola; Eleanor Day, cello.

Helmut Degen, Piano Sonata No. 2 in E (1945) (WP)

Hermann Heiß, *Sieben Galgenlieder auf Texte von Christian Morgenstern*, for coloratura soprano and flute (1946) (WP)

Günter Raphael, Flute Sonata No. 1, op. 46, no. 7 (1944) (WP)

Heinrich Kaminski, *Drei geistliche Lieder*, for voice, violin and clarinet (1923)

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<sup>85</sup> This is listed as Süddeutscher Rundfunk, rather than Radio Stuttgart, in the programme booklet.

Günter Bialas, Trio for flute, viola and cello (1945-6) (WP)

### Wednesday, 25 September 1946.

10:30. Drittes Fachgespräch: Musikalisches Theater. Carl Mathieu Lange – Bruno Heyn – Max Fritzsche.

Time unknown.

Freund Quartet (Carl Freund, Heinrich Ziehe, violin; Georg Schmid, viola; Walter Reichardt, cello).

Wolfgang Fortner, String Quartet No. 1 (1930)

18:00. Studioaufführung.

Course participants, dir. Hans Werner Henze. Coached by Wolfgang Fortner.

Paul Hindemith, *Lehrstück*, with text by Bertolt Brecht (1929)

With discussion directed by Wolfgang Fortner.

### Thursday, 26 September 1946.

10:30. Viertes Fachgespräch: Konzertwesen. Georg Kuhlmann – Fritz Straub.

19:00. Orangerie. Städtisches Kammerkonzert.

Freund Quartet.

Maurice Ravel, String Quartet (1902-3)

Gian Francesco Malipiero, *Cantàri alla madrigalesca* (1931)

Paul Hindemith, String Quartet in E-flat (1943) (GP)

### Friday, 27 September 1946.

10:30. Fünftes Fachgespräch: Musikerziehung. Friedrich Noack.

15:30. Studiokonzert.

Course participants; Leonore Balla, Peter Ameln, violin; Heilke Bultmann, Else Janeisch, Carmen Jorga, Reinhard Linz, piano, and others.

Paul Hindemith, *Die junge Magd, Sechs Gedichte von Georg Trakl* for alto with flute, clarinet and string quartet, op. 23, no. 2 (1922)

With works of Claude Debussy, Harald Genzmer, Ottmar Schoeck and Igor Stravinsky.

19:00. Orangerie. Kammerorchesterkonzert.

Orchester des Landestheaters Darmstadt, dir. Fritz Straub; Elisabeth Delseit, soprano; Kurt Redel, flute; Georg Kuhlmann, piano.

Bohuslav Martinů, Serenade for chamber orchestra (1930)

Hans Werner Henze, *Kranichsteiner Kammerkonzert* for flute, piano and strings (1946) (WP)

Paul Hindemith, Four songs from *Das Marienleben*, op. 27, version for soprano and orchestra (1922-3, rev. 1936-7)

Jean Rivier, Symphony No. 2 in C for string orchestra (1937).



Saturday, 28 September 1946.

10:30. Sechstes Fachgespräch: Musikkritik. Fred Hamel, with Karl Holl and Heinrich Strobel.

15:30.

Emma Lübbecke-Job, piano.

Paul Hindemith, *Ludus tonalis* (1942)

19:00. Orangerie.

Orchester des Landestheaters Darmstadt, dir. Carl Mathieu Lange; Bruno Heyn, stage director; Max Fritzsche, stage design; Hella Rosenthal, *Des Bauern Tochter*; Mark André Hugues, *Der König*; and others.

Carl Orff, *Die Kluge* (1941-2) (CP)

Sunday, 29 September 1946.

17:00. Orangerie. Festakt: Verleihung des Georg-Büchner-Preises der Stadt Darmstadt (to Fritz Usinger).

Henny Wolff, voice; Hermann Reutter, piano.

Introductory speech by Bürgermeister Julius Reibert.

Hermann Reutter, *Drei Gesänge nach Gedichten von Friedrich Hölderlin*, op. 56 (c. 1944)

Hermann Reutter, *Drei Gesänge nach Gedichten von Friedrich Hölderlin*, op. 67 (WP)

15:30. Studiokonzert: Kranichsteiner Kompositionsstudio.

Liselotte Horn, violin; Willy Horn, viola; Eleanor Day, cello; Hans Werner Henze (Henze), Hermann Heiß (Fortner), Karl Hans Wunder (Wunder), piano; André Alexander, voice.

Hermann Heiß, String Trio (1930)

Hans Werner Henze, Sonata No. 1 for Viola and Piano (1946) (WP)

Wolfgang Fortner, *Vier Gesänge nach Worten von Hölderlin*, for low voice and piano (1933)

Karl Hans Wunder, Piano Sonata No. 3 (*Kranichsteiner Sonate*) (1946)

Hans Ulrich Engelmann, *Spielmusik* for string trio (1945)

19:00. Orangerie. Festaufführung des Landestheaters Darmstadt.

Friedrich Schiller, *Maria Stuart*

## *Ferienkurse für internationale neue Musik, 12 – 27 July 1947*

### *Lecturers*

Conducting	Hermann Scherchen (Master course, 21 -27 July) Carl Mathieu Lange (Opera) Bruno Stürmer (Choral)
Composition	Wolfgang Fortner Hermann Heiß
Music criticism	Heinrich Strobel Hans Heinz Stuckenschmidt
Chamber music	Hermann Heiß Günter Kehr Kurt Redel Bruno Stürmer
Piano	Udo Dammert Helmut Roloff
Violin	Günter Kehr
Voice	Günther Baum Margot Hinnenberg-Lefèbre
Opera direction	Walter Jockisch
Stage design	Bruno Heyn Max Fritzsche

The *Schloßkonzerte mit neuer Kammermusik* were open only to participants at the Ferienkurse and invited guests. The events from 20 to 27 July were, as in 1946, presented as the *Internationale zeitgenössische Musiktage*.

### Saturday, 12 July 1947.

17:00. Matildenhöhe. Serenade mit zeitgenössischer Kammermusik.

Members of Darmstadt Chamber Trio and Darmstädter Bläservereinigung: Fritz Müller-Günder, violin; Eleanor Day, cello; Friedrich Fortmann, oboe; Adam Lang, cor anglais; Michael Mayer, clarinet; Max Reuß, bassoon.

Maurice Ravel, Sonata for violin and cello (1920-22)

Hermann Heiß, *Zwölf Inventionen* for violin and cello (1947) (WP)

Igor Markevitch, Serenade for violin, clarinet and bassoon (1930)

Igor Stravinsky, *Pastorale*, version for violin, oboe, cor anglais, clarinet and bassoon (1907, rev. 1933)

### Sunday, 13 July 1947.

11:00. Technische Hochschule.

Heinz Arnold, 'Die Opera ls moralische Anstalt'.

16:00. Schloß Kranichstein. Erstes Schloßkonzert mit neuer Kammermusik.

Udo Dammert, piano (Maler); Ursula Heiß, soprano; Hermann Heiß, piano (Heiß); Ursula Stürmer, violin; Bruno Stürmer, piano (Stürmer); Helmut Roloff, piano (Blacher); Günther Baum, voice; Wolfgang Fortner, piano (Fortner).

Greeting from Oberbürgermeister Ludwig Metzger.

Opening speech from Kultusminister Erwin Stein.

Wilhelm Maler, Sonate in B-flat for piano

Hermann Heiß, *Lieder der Liebe*, for female voice with piano (1947) (WP)

Bruno Stürmer, Violin Sonata No. 2 (1946) (WP)

Boris Blacher, *Trois pièces* for piano (1943)

Wolfgang Fortner, *Vier Gesänge nach Worten von Friedrich Hölderlin* for low voice and piano (1933)

Tuesday, 15 July 1947.

20:00. Technische Hochschule. Führende Meister der neuen Musik.  
Hans Mayer, 'Die Welt Alban Bergs'.

Thursday, 17 July 1947.

20:00. Technische Hochschule. Führende Meister der neuen Musik.  
Margot Hinnenberg-Lefèbre, soprano; Helmut Roloff, piano.

Hans Heinz Stuckenschmidt, 'Arnold Schoenberg'.

Arnold Schoenberg, *Das Buch der hängenden Gärten*, after poems of Stefan George, op. 15 (1908-9)

Saturday, 19 July 1947.

20:00. Technische Hochschule. Führende Meister der neuen Musik.  
Karl Holl, 'In memoriam Béla Bartók, Alfredo Casella und Manuel de Falla'.

Sunday, 20 July 1947.

11:00. Technische Hochschule. Festakt zur Eröffnung der Internationalen zeitgenössischen Musiktage und Verleihung des Georg-Büchner-Preises der Stadt Darmstadt (to Hans Schieblhuth, respective for 1945, and to Anna Seghers).

Helmut Roloff, piano (Hindemith); Fritz Müller-Günder, violin; Hermann Heiß, piano (Heiß).

Speeches.

Paul Hindemith, Piano Sonata No. 2 in G (1936)

Hermann Heiß, Sonata for violin and piano (*Holzsonate*) (1947)

16:00. Schloß Kranichstein. Zweites Schloßkonzert: Kammermusikalische Gedenkstunde.

Helmut Roloff, piano (Falla, Casella, Bartók Romanian Dances); Günther Kehr, violin; Herbert Jaschke, clarinet; Udo Dammert, piano (Bartók Contrasts).

Manuel de Falla, *Fantasia baetica* (1919)

Alfredo Casella, *11 pezzi infantili* for piano, op. 35 (1920)

Béla Bartók, Two Romanian Dances for piano, op. 8a (1909-10)

Béla Bartók, *Contrasts* for violin, clarinet and piano (1938)

19:30. Orangerie.

Chor, Ballett und Orchester des Landestheaters Darmstadt, dir. Carl Mathieu Lange; Walter Jockish, stage direction; Heinrich Trapp, choreography; Wilhelm Krings, Erzähler; Alfred Krohn, Heiner Horn, Horst Ebersbach, Geo Stern, Burschen; Josef Lindlar, Bauer, and others.

Carl Orff, *Der Mond* (1937-38) (WP of new version)

Monday, 21 July 1947.

20:00. Orangerie. Erstes Kammerkonzert.

Margot Hinnenberg-Lefèbre, soprano; Udo Dammert, piano; Lenzewski Quartet (Gustav Lenzewski, Heinrich Gaubatz, violin; Elisabeth Kramer-Büche, viola; Alexander Molzahn, cello).

Boris Papandopulo, *Concertino in modo antico* for piano, two violins and cello (1935)

Dimitri Shostakovich, Piano Sonata No. 2, op. 61 (1942)

Arnold Schoenberg, String Quartet No. 2 in F# minor, op. 10 (1907-8)

Darius Milhaud, Concert Suite from *La création du monde*, for piano and string quartet, op. 81b (1926)

Tuesday, 22 July 1947.

19:30. Orangerie. Sinfoniekonzert.

Landestheater-Orchester Darmstadt, dir. Carl Mathieu Lange; Günter Kehr, violin.

Béla Bartók, Violin Concerto No. 2 (1937-8)

Igor Stravinsky, *Jeu de cartes* (1935-6)

Wednesday, 23 July 1947.

20:00. Orangerie. Tanzabend (West German premieres).

Eleven und Bewegungschor, Landestheater-Orchester Darmstadt, dir. Oswald Buchholz; Heinrich Trapp, choreography; Max Fritzsche, stage design; Christel Wiß, Aline Federlin, Charlotte Raab, Lied singers; Heinrich Trapp, Walter Horn and others, performers.

Franz Willms, *Stunde der Fische* (1942)

Paul Hindemith, *Nobilissima visione, Tanzlegende* in six tableaux (1938)

22:00. Orangerie.

Hermann Scherchen, 'Das Formproblem der modernen Musik in der *Geschichte vom Soldaten*'.

Thursday, 24 July 1947.

19:30. Orangerie.

Members of the Landestheater-Orchesters, dir. Carl Mathieu Lange.

Blacher: Bruno Heyn, stage direction; Max Fritzsche, scenery; Alfred Krohn, Fischer; Carla Henius, Mädchen; George Stern, alter Banker; Jakob Haller, junger Mann.

Stravinsky: Walter Jockisch, stage direction; Max Fritzsche, scenery; Joachim Ernst, Vorleser; Werner Dahms, Soldat; Eugen Vogt, Teufel (spoken); Heinrich Trapp, Teufel (danced); Gisela Engel, Prinzessin.

Boris Blacher, *Die Flut*, chamber opera in one act by Heinz von Cramer, op. 24 (1946)

Igor Stravinsky, *L'histoire du soldat*, read, played and danced in two sections, from text of C.-F.

Ramuz (1918, rev. 1919-20)

22:00. Orangerie.

Hermann Scherchen, 'Die Kunst der musikalischen Reihentechnik bei Beethoven (3., 5. und 9. Symphonie)'.

Friday, 25 July 1947.

17:00. Schloß Kranichstein. Junge Solisten der Darmstädter Ferienkurse, broadcast directly by Süddeutscher Rundfunk, Radio Frankfurt.

Signe Förtsch, piano (Debussy); Ilse Kittler, piano (Koch); Eva Schmidt, Helmut Höver, violin (Hindemith); Franz Josef Maier, violin; Gertrud Neumüller-Dapper, piano (Bartók); Karl Hans Wunder, piano (Wunder); Margarete Rupprecht, alto; Waldemar Bock, viola.

Claude Debussy, *Children's Corner* (1906-8)

Peter Koch, Five Canons for piano (1947)

Paul Hindemith, Duet from *Zwei kanonische Duette* for two violins (1929)

Béla Bartók, Two Hungarian Folktunes

Karl Hans Wunder, Piano Sonatina No. 2 in A (1947)

Ottmar Gerster, *Vier Lieder* for alto and viola (1923)

20:00. Orangerie. Zweites Kammerkonzert.

Helmut Roloff, piano (Wagner-Régeny, Fortner); Kurt Redel, flute (Beckerath, Stürmer); Udo Dammert, piano (Stürmer, Sutermeister); Günter Kehr, violin (Sutermeister); Günther Baum, voice (Fortner).

Rudolf Wagner-Régeny, *Spinettmusik* (1934)

Alfred von Beckerath, Sonatina for solo flute (1947) (WP)

Bruno Stürmer, Flute Sonata No. 2 (1947) (WP)

Heinrich Sutermeister, *Konzertstück (Divertimento)* for violin and piano (1937) (GP)

Wolfgang Fortner, *Shakespeare-Songs* for middle voice with piano (1946) (WP)

22:00. Orangerie.

Hermann Scherchen, 'Bemerkungen zum musikalischen Ausdruck anhand der *Kunst der Fuge* von Bach'.

Time and venue unknown.

Landestheater-Orchester Darmstadt, dir. Hermann Scherchen.

Johann Sebastian Bach, *Die Kunst der Fuge* (1749-50), transcribed for chamber orchestra by Roger Vuataz (1936-37)

### [3.] *Internationale Ferienkurse für neue Musik, 17 July – 1 August 1948*

#### *Lecturers*

Composition	Wolfgang Fortner Hermann Hei
	René Leibowitz
Applied Music (especially radio issues)	Rolf Liebermann
Lieder design and accompaniment	Hermann Reutter
Voice	Wally Kirsamer Günther Baum
Piano	Helmut Roloff Peter Stadlen
Violin	Günter Kehr
Viola	Rudolf Nel
Cello	Maurits Frank
Flute	Kurt Redel
Music criticism	Fred Hamel

#### Saturday, 17 July 1948.

19:00. Orangerie.

Chor und Orchester des Landestheaters Darmstadt, dir. Carl Mathieu Lange; Bruno Heyn, stage direction; Max Fritzsche, stage design; Martha Geister, Fiordiligi; Lotte Leonhardt, Dorabella; Theodor Maa, Guglielmo; Wilhelm Krings, Fernando.

Wolfgang Amadeus Mozart, *Così fan tutte*

#### Sunday, 18 July 1948.

11:00. Orangerie. Kammerorchesterkonzert.

Kammerorchester des Landestheaters, dir. Carl Mathieu Lange; Günter Kehr, violin.

Boris Blacher, Concerto for string orchestra, op. 20 (1940)

Karl Amadeus Hartmann, *Concerto funèbre* for violin and string orchestra (1939) (GP)

Igor Strawinsky *Concerto in D* for string orchestra (1946)

16:00. Schlo Kranichstein. Schlokonzert I.

Helmut Roloff, clarinet; Rudolf Nel, viola; Kurt Redel, flute; Hermann Hei, clarinet; Günther Baum, baritone; Hermann Reutter, piano.

Greeting from Ludwig Metzger.

Sergei Prokofiev, Toccata for piano, op. 11 (1912)

Paul Hindemith Sonate for solo viola, op. 25 no. 1 (1922)

Fidelio F. Finke Sonate for flute and piano (1927)

Boris Blacher *Fünf Sinnsprüche Omars des Zeltmachers*, op. 3 (1931)

Boris Blacher *Drei Psalmen* for baritone and piano (1943)

19:30. Technische Hochschule.

Hans Mayer, lecture on 'Kulturkrise und neue Musik'.

#### Tuesday, 20 July 1948.

19:30. Technische Hochschule.

Fred Hamel, lecture on 'Musik und Mode'.

### Wednesday, 21 July 1948.

19:30. Mathildenhöhe. Serenade.

Darmstadt String Quartet (Liselotte Horn, Ernst Opfermann, violin; Willy Horn, viola; Wolfgang Gutsche, cello); Martin Geißler, flute.

Quincy Porter, Third String Quartet (1930)

Zoltán Kodály, Serenade for two violins and viola, op. 12 (1919-20)

Walter Piston, Quintet for Flute and String Quartet (1942)

### Saturday, 24 July 1948.

19:30. Schloß Kranichstein. Schloßkonzert II: Zeitgenössische deutsche Kammermusik.

Else Stock, piano (Degen); Kurt Redel, flute (Heiß, Raphael, Driessler); Ursula Heiß, soprano; Hermann Heiß, piano (Heiß); Sibylle Ursula Fuchs, soprano; Hermann Reutter, piano (Reutter); Das neue Trio (Else Stock, piano; Ursula Stürmer, violin; Ilse Bernatz, cello) (Stürmer).

Helmut Degen, *30 Konzert-Etüden* for piano (1942), Nos. 4, 5 and 14.

Hermann Heiß, *Wir wollen nicht vergessen*, solo cantata for soprano, flute and piano (1948) (WP)

Günter Raphael, Sonate Nr. 2 in E for solo flute, op. 46 Nr. 8 (1946)

Hermann Reutter, *Neun Lieder und Gesänge nach Gedichten von Gottfried Keller* for high voice and piano, op. 59

Johannes Driessler, Sonata for solo flute op. 3 (1948) (WP)

Bruno Stürmer, Piano Trio No. 2, op. 118

### Sunday, 25 July 1948.

11:00. Mathildenhöhe. Eröffnungsfeier der Internationalen zeitgenössischen Musiktage.

Lola Benda, violin; Jean-Sébastien Benda, piano.

Arthur Honegger, Violin Sonata No. 2 (1919)

Olivier Messiaen, *Thème et variations* for violin and piano (1932)

Roger Vuataz, *Prélude et scherzo* for violin and piano, op. 26 (1926-27) (GP)

Walther Geiser, Violin Sonata, op. 27 (1939) (GP)

Conrad Beck, Sonatina for violin and piano (1928) (as encore)

17:00. Stadhalle. Sinfoniekonzert I.

SWF-Orchester, dir. Rudolf Albert; Maurits Frank, cello.

Jean Françaix *Les bosquets de Cythère*, seven waltzes for orchestra (1946) (GP)

Paul Hindemith, Cello Concerto (1940)

Béla Bartók, Concerto for Orchestra (1943, rev. 1945)

### Monday, 26 July 1948.

19:30. Stadhalle. Kammerkonzert I.

Freund Quartet (Carl Freund, Heinrich Ziehe, violin; Georg Schmidt, viola. Walter Reinhardt, cello).

Paul Hindemith, String Quartet No. 6 (1945) (GP)

Karl Amadeus Hartmann, String Quartet No. 2 (1945-46) (WP)

Béla Bartók, String Quartet No. 6 (1939)

### Tuesday, 27 July 1948.

19:30. Stadhalle. Sinfoniekonzert II.

Orchester des Landestheaters Darmstadt, dir. René Leibowitz; Peter Stadlen, piano.

Paul Hindemith, Prelude to *When Lilacs Last in the Door-Yard Bloom'd*, Requiem "For Those We Love" (1946) (GP)

Arthur Honegger, *Rugby*, Mouvement symphonique no. 2 (1928)

Arnold Schoenberg, Piano Concerto, op. 42 (1942) (GP)

Arnold Schoenberg, Second Chamber Symphony, op. 38 (1906/39)

### Wednesday, 28 July 1948.

18:30. Stadthalle. Kammerkonzert II.

Schröter Trio (Heinz Schröter, piano; Günter Kehr, violin; Hermann von Beckerath, cello) (Schröter); Rudolf Nel, viola (Genzmer); Hermann Reutter, piano (Genzmer, Reutter, Shostakovich); Günther Baum, baritone (Reutter); Hermann von Beckerath, cello; Heinz Schröter, piano (Cherepnin, Shostakovich).

Heinz Schröter, Piano Trio in C, op. 8 (1935)

Harald Genzmer, Viola Sonata No. 1 (1939-40)

Hermann Reutter, *Sieben Gesänge nach Gedichten von Hans Heinrich Ehrler* for deep male voice and piano, op. 64 (1948)

Alexander Cherepnin, Cello Sonata No. 3, in F# major/minor, op. 30 no. 2 (1919-26)

Dimitri Shostakovich, Piano Trio No. 2 in E minor, op. 67 (1944)

### Thursday, 29 July 1948.

19:30. Stadthalle. Studiokonzert I.

Kammerorchester des Landestheaters Darmstadt, dir. Hermann Heiß, René Leibowitz, and Wolfgang Fortner; Lola Benda, violin; Heinz Rehfuß, baritone.

Hermann Heiß, Komposition für Streichorchester Nr. 2 mit obligater Solovioline (1931)

René Leibowitz, Chamber Symphony for 12 instruments, op. 16 (1946-8) (WP)

Hans Werner Henze, *Der Vorwurf*, concert aria for baritone with trumpet, trombone and string orchestra (1948) (WP)

Herbert Fries, *Allegro* for string orchestra (1948) (WP)

22:00. Schloß Kranichstein.

Sibylle Ursula Fuchs, soprano; Hermann Reutter, piano.

Paul Hindemith, *Das Marienleben*, after poems of Rainer Maria Rilke, for soprano and piano, op. 27 (1922-3, rev. 1936-48)

### Friday, 30 July 1948.

16:00. Schloß Kranichstein. Studiokonzert II.

Students at the Ferienkurse: Margot Machemer, piano; Anita Förkels, soprano (Puetter, Britten); Hertha Schulze-Reimann, piano (Bartók, Milhaud); Lora Schlerf, mezzo-soprano (Milhaud); Hedy Fey, piano (Honegger); Sibylle Ursula Fuchs, soprano; Hermann Reutter, piano (Milhaud).

Hugo Puetter, Piano Sonata in E (1937)

Benjamin Britten, Seven Sonnets of Michelangelo, op. 22 (1940), Nr. 30, 34 und 31

Béla Bartók, Sonatine für Klavier (1915)

Darius Milhaud, *Catalogue de fleurs* for voice and piano, op. 60 (1920)

Arthur Honegger, *Le cahier romand*, five pieces for piano (1921-3)

Darius Milhaud, *Poèmes juifs* for voice and piano, op. 34 (1916)

19:30. Mathildenhöhe. Serenade mit zeitgenössischer Kammermusik.

Sibylle Ursula Fuchs, soprano; Rose Stein, harp; Kurt Redel, flute; Günter Kehr, violin; Rudolf Nel, viola; Maurits Frank, cello.

Albert Roussel, Serenade for flute, violin, viola, cello and harp, op. 30 (1925)

Conrad Beck, Sonatina for flute and violin (1927)

Manuel de Falla, *Psyché* for voice, flute, harp, violin, viola and cello (1924)

Gian Francesco Malipiero, *Sonata a cinque*, version for flute, violin, viola, cello and harp (1934)



## Saturday, 31 July 1948.

16:00. Schloß Kranichstein. Studiokonzert III – Werke von Paul Hindemith.

Students at the Ferienkurse: Christa Becker, piano (*Ludus*); Fritz Behn, flute; Gisela Liertz, piano (Flute Sonata); Lilly Simon, voice; Ilse Meuer-Kuhlmann, piano (*Marienleben*); Gerold Weinert, violin; Hedy Fey, piano (Violin Sonata); Lilli Löbmann, violin, Rudolf Nel, viola, Heinz Jonas, piano (Trio).

Paul Hindemith, *Ludus tonalis* (1942), Praeludium und Fuga prima

Paul Hindemith, Flute Sonata (1936), first and second movements

Paul Hindemith, *Das Marienleben* op. 27 (1922-23), 'Argwohn Josephs' und 'Verkündigung über die Hirten'

Paul Hindemith, Violin Sonata in C (1939), first and third movements

Paul Hindemith, Piano Trio No. 2 (1933), second movement

19:30. Stadthalle. Kammerkonzert III.

Helmut Roloff, piano (op. 25); Peter Stadlen, piano (op. 23, Webern, Apostel); Maurits Frank, cello (Kodály); Ernst Flackus, clarinet; Günter Kehr, violin; Maurits Frank, cello; Helmut Roloff, piano (Hindemith).

Arnold Schoenberg, Suite for piano, op. 25 (1921-23)

Arnold Schoenberg, Fünf Klavierstücke, op. 23 (1920-23)

Anton Webern, Variationen für Klavier op. 27 (1935-36) (GP)

Hans Erich Apostel, *Kubiniana*, Zehn Klavierstücke, op. 13 (1945-50) (GP)

Zoltán Kodály, Sonate für Violoncello solo, op. 8 (1915)

Paul Hindemith, Quartet for clarinet, violin, cello and piano (1938) (GP)

## Sunday, 1 August 1948.

11:00. Mathildenhöhe. Studiokonzert IV – Musik der jungen Generation.

Karl Heinz Zöllner, flute; Ulrich Dibelius, cello, Werner Haentjes, piano (Frieß, Haentjes); Henk Stam, piano (Stam); Ursula Heiß, soprano; Friedrich Radermacher, piano (Radermacher); Hans Andrae, cello; Lotte Baltz-Weber, piano (Engelmann).

Hans Frieß, *Musik für vier Saxophone* (WP)

Werner Haentjes, Sonata for flute, cello and piano (1948) (WP)

Henk Stam, Sonatina No. 3 for piano (1946) (GP)

Henk Stam, Sonatina No. 2 for piano (1946) (GP)

Friedrich Radermacher, *Heitere Lebens- und Liebesweisheit*, after verses of Friedrich von Logau and Johann Wolfgang von Goethe, for soprano and piano (1948) (WP)

Hans Ulrich Engelmann, Cello Sonata, op. 2a (1948) (WP)

17:00. Stadthalle. Sinfoniekonzert III.

SWF-Orchester, dir. Werner Egk; Heinz Rehfuss, baritone.

Igor Stravinsky, *Symphony in Three Movements* (1942-5) (GP)

Darius Milhaud, *Suite Provençale*, op. 152b (1936)

Rolf Liebermann, *Une des fins du monde*, cantata after texts from *Sodom and Gomorrah* by Jean Giraudoux, for baritone and orchestra (1944) (GP)

Werner Egk, *Orchester-Sonate* for large orchestra (1948)

**[4.] Internationale Ferienkurse für neue Musik, 19 June – 10 July 1949.**

*Lecturers*

Composition	Wolfgang Fortner René Leibowitz
Twelve-tone Composition	Josef Rufer
Applied Music (especially radio issues)	Rolf Liebermann
Lieder design and accompaniment	Hermann Reutter
Voice	Margot Hinnenberg-Lefèbre
Piano	Carl Seemann Peter Stadlen
Violin	Tibor Varga
Viola	Rudolf Nel
Cello	Maurits Frank
Flute	Gustav Scheck
Music criticism	Hans Heinz Stuckenschmidt
Music education	Eduard Zuckmayer
Chamber/ensemble music	Maurits Frank, Rudolf Nel, Gustav Scheck

For the events of 19 – 27 June 1949, the *Woche für Neue Musik* in Frankfurt, see Appendix 5g.

**Monday, 27 June 1949.**

16:30. Seminar Marienhöhe.

Heinrich Strobel, lecture on ‘Weltmusik 1949 IV’.

**Tuesday, 28 June 1949.**

19:30. Seminar Marienhöhe.

Lydia Alimonda, piano; Gerda Fritz, viola; Darmstadt String Quartet (Liselotte Horn, Ernst Opfermann, violin; Willy Horn, viola; Wolfgang Gutsche, cello).

Hans Joachim Koellreutter, lecture on ‘Zwölftonmusik in Brasilien’ (with musical examples of Brazilian twelve-tone works and from other pieces).

**Wednesday, 29 June 1949.**

16:30. Seminar Marienhöhe.

Heinrich Strobel, lecture on ‘Weltmusik 1949 V’.

**Thursday, 30 June 1949.**

19:30. Seminar Marienhöhe.

Antoine Goléa, lecture on ‘Darius Milhaud’.

**Friday, 1 July 1949.**

16:30. Seminar Marienhöhe.

Heinrich Strobel, lecture on ‘Weltmusik 1949 VI’.

19:30. Seminar Marienhöhe. Maurice Wilk, interpreter.

Everett B. Helm, lecture on ‘Neue Musik der USA’ (with examples of modern American chamber music).

Saturday, 2 July 1949.

19:30. Stadthalle. Konzert (1. Sonderveranstaltung der amerikanischen Militärregierung anlässlich der Ferienkurse).

Stuttgarter Kammerorchester, dir. Karl Münchinger; Heinz Kirchner, viola.

Albert Roussel, Sinfonietta for string orchestra, op. 52 (1934)

Samuel Barber, *Adagio* for strings, op. 11 (1936)

Paul Hindemith, *Trauermusik* for viola and string orchestra (1936)

Arthur Honegger, Symphony No. 2 for strings and trumpet (1940-41)

Monday, 4 July 1949.

19:30. Seminar Marienhöhe.

Eduard Zuckmayer, lecture on 'Neue Musik in der Türkei' (with examples).

Tuesday, 5 July 1949.

19:30. Stadthalle. Konzert: Werke moderner Kammermusik (2. Sonderveranstaltung der amerikanischen Militärregierung anlässlich der Ferienkurse).

Walden String Quartet (Homer Smith, Bernard Goodman, violin; John Garvey, viola; Robert Svenson, cello).

Charles Ives, String Quartet No. 2 (1907-13)

Arnold Schoenberg, String Trio, op. 45 (1946)

Wallingford Riegger, String Quartet No. 2, op. 43 (1948)

Thursday, 7 July 1949.

19:30. Stadthalle. Kammermusik.

Marutis Frank, cello; and three students (Kodalli); Hans Alexander Kaul, piano (Henze); Robert Bohnke, piano (Garai); Martin Geißler, flute; Michael Mayer, clarinet; Max Reuß, bassoon; Hugo März, trumpet; Eugen Eigenbrodt, trombone; Helmut Mendius, violin; Willy Horn, viola; Alfred Möbes, cello; Marianne Eichhorn, piano; dir. Hans Joachim Koellreutter (Peixe); Darmstadt String Quartet.

Nevit Kodalli, String Quartet (1949), first movement

Hans Werner Henze, Variations for piano, op. 13 (1949)

Josef Garai, Sonata No. 1 for piano (1946)

Cesar Guerra Peixe, Nonett (1945)

Henk Stam, String Quartet No. 2 (1948)

Friday, 8 July 1949.

19:30. Stadthalle. Kammerorchesterkonzert.

Orchester des Landestheaters Darmstadt, dir. Wolfgang Fortner, Ingvar Lidholm, René Leibowitz; Rudolf Nel, viola.

Ton de Leeuw, *Trauermusik, In memoriam Willem Pijper* for chamber orchestra (1946)

Armin Schibler, Phantasie for viola and small orchestra, op. 15 (1945)

Ingvar Lidholm, *Toccata e canto* for chamber orchestra (1944)

Michel Phillipot, *Konzertante Ouvertüre* for chamber orchestra, op. 3 (1948)

Dika Newlin, Chamber Symphony for 12 instruments (1948)

Hans Werner Henze, *Wiegenlied der Mutter Gottes*, for soprano and nine solo instruments (1948)

Giselher Klebe, *Divertissement joyeux* for chamber orchestra, op. 5 (1949)

Saturday, 9 July 1949.

16:00. Stadthalle.

Louis Saguer, lecture on 'Musik der jungen Generation in Frankreich', with examples:

Henri Dutilleux, Sonatina for flute and piano (1943)  
Jean-Louis Martinet, Prelude and Fuge for two pianos (1942)

19:30. Stadthalle. Kammermusik.

Carl Seemann (Járdányi, Bentzon, Teuscher, Duhamel, Maderna), Peter Stadlen, piano (Járdányi, Maderna); Gustav Scheck, flute (Bentzon, Duhamel); Wolfgang Teuscher, clarinet (Teuscher); dir. René Leibowitz.

Pál Járdányi, Sonata for two pianos (1942)

Niels Viggo Bentzon, Six Variations on an original theme, for flute and piano, op. 17 (1942)

Wolfgang Teuscher, Sonata for piano and cello, op. 7 (1948)

Antoine Duhamel, Section from *Film-Musik*, for flute, cello, vibraphone, percussion, harmonium and piano (1948)

Bruno Maderna, Fantasia for two pianos (*B.A.C.H.-Variationen*) (1949) (WP)

Sunday, 10 July 1949.

11:00. Seminar Marianhöhe.

Heinz Joachim, lecture on 'Musik der jungen Generation in Deutschland', with examples, played by Lenzewski Quartet:

Ernst-Otto Wölper, String Quartet No. 1 (1945), first movement

Kurt Schäfer, String Quartet in three movements (1948)

15:30. Seminar Marianhöhe.

Medius Quartet (Helmut Medius, Heinz Smith, violin; Otto-Erich Wichmann, viola; Alfred Möbes, cello); Gustav Scheck, flute; Dieter de la Motte (de la Motte), Hermann Reutter (Schmieder, Schubert), Carl Seemann (Hohensee flute sonata), Hans Alexander Kaul (Hohensee Sonatina, Kauffmann), piano; Sybille Fuchs, soprano; Helmut Mendius, violin, Otto-Erich Wichmann, viola; Alfred Möbes, cello (Köhler).

Hans Joachim Kauffmann, String Quartet in one movement (1947)

Diether de la Motte, Music for flute and piano in five movements, op. 8 Nr. 1 (1948)

Heinz-Joachim Schmieder, *Zwei Eichendorff-Lieder* from op. 14 (1942)

Reinhold Schubert, *Drei Lieder nach Friedrich Hebbel*, from *Fünf Lieder* for voice and piano (1949)

Wolfgang Hohensee, Flute Sonata in three movements

Wolfgang Köhler, String Trio No. 3, op. 27 (1941, rev. 1949)

Wolfgang Hohensee, Sonatina for piano (1949), last movement

Hans Joachim Kauffmann, Piano Sonata in two movements

19:30. Stadthalle. Orchesterkonzert.

Orchester des Landestheaters Darmstadt, dir. Richard Kotz; Helmut Mendius, violin.

Peter Racine Fricker, Prelude, Elegy and Finale for string orchestra, op. 10 (1949) (WP)

Werner Haentjes, Violin Concerto (1949) (WP)

Hans Ulrich Engelmann, Musi for strings, wind and percussion, op. 3 (1948) (WP)

William Bergsma, *Music on a Quiet Theme* for orchestra, (1942-3) (WP)

Bernd Alois Zimmermann, Concerto for string orchestra (1948)

**[5.] Internationale Ferienkurse für neue Musik, 12 – 27 August 1950.**

*Lecturers*

Composition	Ernst Krenek Edgard Varèse
Conducting	Hermann Scherchen
Music criticism	Theodor Adorno
Piano	Peter Stadlen
Violine	Tibor Varga
Chamber/ensemble music	Maurits Frank
The complete work of Béla Bartók	Erich Doflein

**Saturday, 12 August 1950.**

20:00. Stadthalle.

Greeting speech from Ernst Schroeder.

Friedrich Blume, opening lecture on 'Bach in der Gegenwart'.

Time unknown. Possibly in Seminar Marienhöhe.

Edgard Varèse, lecture on 'Die Klangwelt der elektronischen Musik'.

**Monday, 14 August 1950.**

17:00. Seminar Marienhöhe.

Hans Mersmann, lecture on 'Die Entwicklung der Neuen Musik bis 1933' (with recorded examples).

20:00. Seminar Marienhöhe.

Else Stock, piano; Elsbeth Stumpf, soprano; Aga Zeh-Landzettel, alto; Kart Bausch, bass.

Hermann HeiB, lecture on 'Athematische Komposition'.

Hermann HeiB, *Capricci ritimici* for piano (1949-50)

Hermann HeiB, *Sieben dreistimmige Sentenzen* after Günther Michel (1949) (WP)

**Tuesday, 15 August 1950.**

11:00. Seminar Marienhöhe.

Brigitte Schiffer, lecture on 'Das Musikleben in Ägypten'.

17:00. Seminar Marienhöhe.

Hans Mersmann, lecture on 'Schoenberg und sein Kreis' (with examples from Schoenberg's piano music and a section from Berg's *Wozzeck*).

20:00. Stadthalle. Béla Bartók Kammermusikfest I.

Végh Quartet (Sándor Vegh, Sándor Zöldy, violin; Georges Janzer, viola; Paul Szabó, cello).

Béla Bartók, String Quartet No. 1, op. 7 (1908)

Béla Bartók, String Quartet No. 3 (1927)

Béla Bartók, String Quartet No. 5 (1934)

**Wednesday, 15 August 1950.**

17:00. Seminar Marienhöhe.

Hans Mersmann, lecture on 'Hindemith' (with a special focus on the two versions of *Das Marienleben*).

20:00. Technische Hochschule.

Hermann Scherchen, lecture on 'Die dirigentische Realisation neuer Musik.'

### Thursday, 17 August 1950.

17:00. Seminar Marienhöhe.

Hans Mersmann, lecture on 'Zur Situation der Oper (Orff, Honegger)'.

Time and place unknown.

Karl Holl, lecture on 'Organisatorische Fragen in der Musik'.

20:00. Stadthalle. Béla Bartók Kammermusikfest II.

Vegh Quartet.

Béla Bartók, String Quartet No. 2, op. 17 (1915-17)

Béla Bartók, String Quartet No. 4 (1928)

Béla Bartók, String Quartet No. 6 (1939)

### Friday, 18 August 1950.

17:00. Seminar Marienhöhe.

Hans Mersmann, lecture on 'Strawinsky (Entwicklung nach 1932)' (with examples).

### Saturday, 19 August 1950.

17:00. Seminar Marienhöhe.

Hans Mersmann, lecture on 'Zur Situation der Neuen Musik in Frankreich (Milhaud, Messiaen)' (with examples).

20:00. Stadthalle. Béla Bartók Kammermusikfest III.

Tibor Varga, violin; Peter Stadlen, piano.

Béla Bartók, Sonata for solo violin (1944)

Béla Bartók, Improvisations on Hungarian folk songs for piano, op. 20 (1920)

Béla Bartók, *For Children*, after folk song transcriptions for piano (1908-9)

Béla Bartók, *Allegro barbaro* for piano (1911)

Béla Bartók, Violin Sonata No. 1 (1921)

### Sunday, 20 August 1950.

11:00. Technische Hochschule. Matinee Ernst Krenek.

Michael Mann, viola; Hans Alexander Kaul, piano (viola sonata); Ernst Krenek, piano (piano sonatas); Günter Kehr Trio (Günter Kehr, violin; Georg Schmid, viola; Kurt Herzbruch, cello).

Ernst Krenek, Viola Sonata (1948) (EP)

Ernst Krenek, Piano Sonata No. 3, op. 92, no. 4 (1934) (EP)

Ernst Krenek, Piano Sonata No. 4 (1948) (EP)

Ernst Krenek, String Trio (1949) (EP)

16:00. Seminar Marienhöhe. Neue Kammermusik.

Michael Mann, viola; Hans Alexander Kaul, piano.

Frank Martin, *Sonata di chiesa* (1938)

Serge Nigg, Two pieces for piano (1947)

Hans Werner Henze, Variations for piano, op. 13 (1949)

Elisabeth Lutyens, Sonata for solo viola, op. 5 no. 4 (1938)

19:00. Stadthalle. Sonderkonzert.

Landestheater-Orchester Darmstadt, dir. Hermann Scherchen; Hans Olaf Heidemann, speaker.

Wolfgang Fortner, Concert Suite from ballet *Die weiße Rose* (1949) (WP)

Arnold Schoenberg, *A Survivor from Warsaw*, for speaker, male chor and orchestra (1947) (GP)

Edgard Varèse, *Ionisation* for 13 percussionists (1929-31) (EP) (repeated)

Ernst Krenek, Symphony No. 4 (1947)

### Monday, 21 August 1950.

11:00. Seminar Marienhöhe. Die Klangwelt der elektronischen Musik I.

Robert Beyer, lecture on 'Die Bedeutung der elektrischen Klangerzeugung für die künftige (kommende) Entwicklung der Musik'.

20:00. Seminar Marienhöhe.

Hans Mayer, lecture on 'Episches Theater und neue Musik'.

### Tuesday, 22 August 1950.

11:00. Seminar Marienhöhe. Die Klangwelt der elektronischen Musik II.

Robert Beyer, lecture on 'Der Raum als formbildendes Moment in der Tonfotografie – seine Bedeutung für die elektronische Musik'.

20:00. Seminar Marienhöhe.

Antoine Goléa, lecture on 'Moderne französische Kammermusik', (with examples from quartets of André Jolivet, Jean Martinon and Henri Saguet, played by students of the chamber music class of Maurits Frank at the Musikhochschule Köln).

### Wednesday, 23 August 1950.

11:00. Seminar Marienhöhe. Die Klangwelt der elektronischen Musik III.

Werner Meyer-Eppler, lecture on 'Das Klangfarbenproblem in der elektronischen Musik'.

20:00. Stadthalle. Studiokonzert (zum Gedächtnis Alban Bergs – zum 50. Geburtstag Ernst Kreneks).

Tibor Varga, violin; Peter Stadlen, piano; wind players from the Landestheater-Orchester Darmstadt, dir. Hermann Scherchen (Berg); members of the Landestheater-Orchester Darmstadt, dir. Hermann Scherchen (Hauer); Werner Neuhaus, Günter Roßbach, violin; Erich Bohlscheid, viola; Betty Hindrichs, cello (Krenek Quartet); Tibor Varga, violin, Ernst Krenek, piano (Krenek Violin Sonata).

Heinz Joachim, opening speech, 'Glückwunsch, Anerkennung und Dank an Ernst Krenek'.

Alban Berg, Chamber Concerto for piano and violin with 13 wind (1923-5), first and second movements

Josef Matthias Hauer, *Zwölftonmusik für neuen Soloinstrumente*, op. 73 (1937) (WP), third movement

Ernst Krenek, String Quartet No. 7, op. 96 (1943-4) (EP)

Ernst Krenek, Violin Sonata (1944-5) (GP)

### Thursday, 24 August 1950.

20:00. Seminar Marienhöhe.

Josef Rufer, lecture on 'Freiheit und Gesetz im Werk Arnold Schoenbergs'.

Arnold Schoenberg, String Quartet No. 2 in F# minor, op. 10 (1907-8)

### Friday, 25 August 1950.

11:00. Seminar Marienhöhe.

Marcel Cuvelier, lecture on 'Arbeit und Aufbau der *Jeunesses musicales*'.

20:00. Technische Hochschule. Kammermusik.

Tatjana Berger, violin; Armin Schibler, piano (Schilber); Hansotto Schmidt-Neuhaus, piano (Schubert); Günter Kehr, violin; Hans Richter-Haaser, piano (Zimmermann, von Einem); Sigurd von Marschall, piano (Diamond); Werner Neuhaus, Günther Roßbach, violin; Erich Bohlscheid, viola; Betty Hindrichs, cello (Fricker).

Armin Schibler, *Konzertantes Duo* for violin and piano, op. 19 (1947-9) (WP)  
Reinhold Schubert, Piano Sonata (1950) (WP)  
Bernd Alois Zimmermann, Violin Sonata, op. 11 (1950) (WP)  
Gottfried von Einem, Violin Sonata, op. 11 (1949)  
David Diamond, Sonatina for piano (1935)  
Peter Racine Fricker, String Quartet No. 1, op. 8 (1947) (GP)

#### Saturday, 26 August 1950.

20:00. Seminar Marienhöhe. Kammerorchesterkonzert.  
Landestheater-Orchester Darmstadt, dir. Hermann Scherchen.

Nevit Kodalli, Sinfonietta for string orchestra (1949) (WP)  
Talivaldis Kenins, Septet for clarinet, bassoon, horn, violin, viola, cello and double bass (1949) (WP),  
third movement  
Diether de la Motte, Chamber Concerto for flute, oboe, clarinet, bassoon and string orchestra (1950)  
(WP)  
Bruno Maderna, *Composizione II* for chamber orchestra (1950) (WP)

#### Sunday, 27 August 1950.

10:30. Seminar Marienhöhe.  
Heinz Joachim, Antoine Goléa, Humphrey Searle, lectures on 'Die Musik der jungen Generation in  
Deutschland, Frankreich und England'.

16:00. Seminar Marienhöhe. Kammermusik.  
Günther Klein, Marianne Schmetz, violin; Heidi Classens, viola; Angela Bongartz, cello (Bunge); Else  
Stock, piano (Togni, Lewkovitch); Willi Neuhaus, violin; Werner Neuhaus, piano (Siedel); Hans  
Christian Siegert, Günther Roßbach, violin; Sigrid Nippes, viola; Angela Bongartz, cello (Legley).  
Sas Bunge, String Quartet (1949) (WP)  
Camillo Togni, Fantasia for piano, op. 25 (1944) (GP)  
Bernhard Lewkovitch, Piano Sonata, op. 2 (1948) (GP)  
Mathias Siedel, Violin Sonata (1950) (WP)  
Vic Legley, String Quartet No. 2, op. 28 (1947) (GP)

20:00. Stadthalle. Orchesterkonzert.  
Landestheater-Orchester Darmstadt, dir. Hermann Scherchen.

Hans Ulrich Engelmann, Impromptu for large orchestra, op. 4a (1949) (WP)  
Humphrey Searle, *Poem* for 22 strings, op. 18 (1950) (WP)  
Luigi Nono, *Variazioni canoniche sulla serie dell'op. 41 di Arnold Schoenberg* (1950) (WP)  
Hans Werner Henze, Symphony No. 2 (1949)



**[6.] Internationale Ferienkurse für neue Musik, 22 June – 10 July 1951.**

For concerts from 22 June until 1 July, see Appendix 5g.

*Lecturers*

Composition	Wolfgang Fortner
Work-group on 'Athematische Komposition'	Hermann Heiß
Work-group on free composition	Theodor W. Adorno
Voice	Ilona Steingruber
Piano	Peter Stadlen
Violin	Tibor Varga
Chamber music	Maurits Frank

**Sunday, 24 June 1951.**

11:00. Seminar Marienhöhe. Eröffnungsfeier der Internationalen Ferienkurse.

Speech by Ludwig Engel.

Hans Heinz Stuckenschmidt, lecture on 'Die Situation der Neuen Musik in Deutschland'.

**Monday, 25 June 1951.**

15:00. Seminar Marienhöhe.

Humphrey Searle, lecture on 'Die Situation der Neuen Musik in England' (with recorded examples).

**Tuesday, 26 June 1951.**

15:00. Seminar Marienhöhe.

Antoine Goléa, lecture on 'Die Situation der Neuen Musik in Frankreich'.

With recorded examples from the following works:

Arthur Honegger, Symphony No. 5 (1950)

André Jolivet, Piano Concerto (1949-50)

Olivier Messiaen, *Quatre études de rythme* (1949-50)

**Wednesday, 27 June 1951.**

15:00. Seminar Marienhöhe.

Alphons Silbermann, lecture on 'Die Situation des Musiklebens in Australien'.

**Thursday, 28 June 1951.**

15:00. Seminar Marienhöhe.

Herbert Fleischer, lecture on 'Die Situation der Neuen Musik in Italien'. With examples of modern Italian songs, sung by Lydia Stix.

**Friday, 29 June 1951.**

15:00. Seminar Marienhöhe.

Everett Helm, lecture on 'Die Situation der Neuen Musik in den USA' (with examples).

**Saturday, 30 June 1951.**

15:00. Seminar Marienhöhe.

Hans Joachim Koellreutter, lecture on 'Neue Musik in Südamerika' (in collaboration with pianist Lavinia Viotti).

### Monday, 2 July 1951.

10:00. Seminar Marienhöhe. II. Internationaler Zwölftonkongreß – Erste interne Tagung.  
Herbert Eimert, lecture on ‘Zwölftonstil oder Zwölftontechnik?’

Hanns Jelinek, lecture on ‘Verwendung von Zwölftonreihen’.

Contributions to discussion from Willi Reich and Max Deutsch.

15:00. Seminar Marienhöhe. II. Internationaler Zwölftonkongreß – Erste öffentliche Vortragsveranstaltung.

Josef Rufer, lecture on ‘Arnold Schoenberg’.

20:00. Stadthalle. Sonderkonzert aus Anlaß des Zwölftonkongresses.

Orchester des Landestheaters Darmstadt, dir. Hermann Scherchen; Chor des Landestheaters Darmstadt, enlarged through members of the Städtischer Musikverein; Ruth Wilke, soprano; Petra Boser, alto; Franz Köth, Heinz Janssen, tenor; Willibald Vohla, baritone.

Arnold Schoenberg, ‘Der Tanz um das goldene Kalb’, from *Moses und Aron* (1930-32) (WP)  
(repeated)

### Tuesday, 3 July 1951.

10:00. Seminar Marienhöhe. II. Internationaler Zwölftonkongreß – Zweite interne Tagung.  
Presentation on ‘classic’ twelve-tone technique and its possibilities.

15:00. Seminar Marienhöhe. II. Internationaler Zwölftonkongreß – Zweite öffentliche Vortragsveranstaltung.

Willi Reich and Hans Erich Apostel, lecture on ‘Alban Berg’.

20:00. Kongreßsaal Mathildenhöhe. II. Internationaler Zwölftonkongreß – Empfang der Stadt Darmstadt.

Sonja Korty, voice; Else Stock, piano; chamber music class of Maurits Frank.

Speech by Ernst Schroeder.

New songs from Hermann Heiß, Everett Helm, Hans Werner Henze, Hans Ulrich Engelmann, Wolfgang Fortner, Hanns Jelinek.

String Quartet parodies.

### Wednesday, 4 July 1951.

10:00. Seminar Marienhöhe. II. Internationaler Zwölftonkongreß – Dritte interne Tagung.

Reports from delegates on the situation of twelve-tone music in various countries (England: Humphrey Searle; France: Max Deutsch; Brasil: Hans Joachim Koellreutter, etc.).

‘Erweiterungsmöglichkeiten der Zwölftontechnik (Mutationen derselben im Schaffen der jüngeren Komponisten)’.

15:00. Seminar Marienhöhe. II. Internationaler Zwölftonkongreß – Dritte öffentliche Vortragsveranstaltung.

Theodor W. Adorno, lecture on ‘Anton Webern’.

20:00. Technische Hochschule. Kammerkonzert aus Anlaß des Zwölftonkongresses.

Ilona Steingruber, soprano; Friedrich Wildgans, clarinet; Herbert Häfner, piano; Ernst Becker, bass clarinet.

Josef Matthias Hauer, *Zwei Zwölftonspiel* for clarinet and piano (1946-7) (GP)

Josef Matthias Hauer, *Hölderlin-Lieder* op. 6 (1914) and op. 12 (1914), Nos. 1 and 3.

Alban Berg, *Vier Stücke* for clarinet and piano, op. 5 (1913)

Egon Wellesz, *Zwei Stücke* for clarinet and piano, op. 34 (1922)

Theodor W. Adorno, *Vier Lieder nach Gedichten von Stefan George*, op. 7 (1944) (WP)

Hans Erich Apostel, *Sonatina for solo clarinet*, op. 19 no. 2 (1951) (WP)  
Arnold Schoenberg, *Vier Lieder*, op. 2 (1899), no. 4  
Arnold Schoenberg, *Acht Lieder*, op. 6 (1903-5), nos. 2, 4 and 5  
Friedrich Wildgans, *Drei kontrapunktische Lieder*, op. 24 (1932)  
Anton von Webern, *Fünf Canons nach lateinischen Texten*, for soprano, clarinet and bass clarinet, op. 16 (1923-4) (GP)

#### Thursday, 5 July 1951.

11:00. Seminar Marienhöhe.

Friedrich Wildgans, lecture on 'Neuer Stil, neue Technik, neue Literatur für die Klarinette'.

15:00. Seminar Marienhöhe.

Antoine Goléa, lecture on 'Arthur Honegger' (with examples).

20:00. Seminar Marienhöhe. Studiokonzert: Neue Klarinetten-Kammermusik.

Friedrich Wildgans, clarinet; Herbert Häftner, piano.

Paul Hindemith, *Clarinet Sonata* (1939)

Robert Schollum, *Clarinet Sonatina*, op. 42 no. 1 (1950) (GP)

Friedrich Wildgans, *Drei Vortragsstücke* for clarinet and piano, op. 14 (1929) (GP)

Armin Kaufmann, *Schipot II* for clarinet and piano (1949) (GP)

Arthur Honegger, *Sonatina for clarinet and piano* (1921)

Darius Milhaud, *Sonatina for clarinet and piano*, op. 100 (1927)

#### Saturday, 7 July 1951.

11:00. Seminar Marienhöhe.

Erich Doerlemann, lecture on 'Neue Klangtechnik der Chormusik'.

20:00. Stadthalle. Musik der jungen Generation – 1. Orchesterkonzert.

Orchester des Landestheaters Darmstadt, dir. Hermann Scherchen; Peter Stadlen, piano.

Max Baumann, *Concerto grosso* No. 1 for string orchestra, op. 22 (1950) (WP)

Gottfried Michael Koenig, *Horae*, Tanzbilder for large orchestra, op. 7 (1950), first movement, 'Mane'

Walter Faith, *Sinfonietta in one movement* (1950) (WP)

Gottfried Schnabel, *Symphony* (1950) (WP), first movement

Kurt Schäfer, *Divertimento for piano and orchestra* (1950) (WP), slow movement

#### Sunday, 8 July 1951.

16:00. Seminar Marienhöhe. Musik der jungen Generation – 1. Kammerkonzert.

Gerd Kämper, clarinet; Helmut Zernick, violin; Lydia Stix, soprano; Camillo Togni, piano.

Robert Erickson, *Piano Sonata* (1948) (GP)

Bernd Alois Zimmermann, *Sonata for solo violin* (1951) (WP)

Camillo Togni, *Tre studi per Morts sans sépulture di Jean-Paul Sartre*, for soprano and piano, op. 31 (1950) (WP)

20:00. Technische Hochschule. Musik der jungen Generation – 2. Kammerkonzert.

Students of the chamber music class of Maurits Frank, Musikhochschule Köln: Hans Christian Siegert, Marianne Schmnetz, violin; Gerd Michalik, viola; Angela Bongartz, cello (Hanetjes); Franz Nauen, piano (Wildberger); Werner Neuhaus, violin; Erika Bollweg, alto; Heribert Esser, piano (Goeyvaerts); Franz Nauen, piano (van Delden); Werner Neuhaus, Günter Roßbach, violin; Erich Bohlscheid, viola; Betty Hindrichs, cello (Jensch).

Werner Jaentjes, *String Quartet No. 1* (1950) (WP)

Jacques Wildberger, *Quattro pezzi for piano solo* (WP)

Karel Goeyvaerts, *Music for violin, alto and piano* (1948) (WP)

Lex van Delden, *Piano Sonata*, op. 24 (1949) (WP)

Lothar Jensch, *String Quartet No. 2* (1943)

## Monday, 9 July 1951.

Seminar Marienhöhe. Arbeitstagung Musik und Technik – Die Klangwelt der elektronischen Musik. 09:30. Robert Beyer, lecture on ‘Musik und Technik (Der schaffender Musiker und die Technik der Gegenwart)’.

11:00. Werner Meyer-Eppler, lecture on ‘Möglichkeiten der elektronischen Klangerzeugung’ (with demonstrations).

15:00. Friedrich Trautwein, lecture on ‘Künstlerische und technische Gesichtspunkte der Elektro-Musik’.

17:00. Theodor W. Adorno, lecture on ‘Musik, Technik und Gesellschaft’.

20:00. Technische Hochschule. Musik der jungen Generation – 3. Kammerkonzert.

Students of the chamber music class of Maurits Frank, Musikhochschule Köln; Hans Christian Siegert, Marianne Schmnetz, violin; Gerd Michalik, viola; Angela Bongartz, cello (Harris); Heribert Esser, piano; Wilhelm Fricke, double bass (Constant); Karlheinz Dickopp, trumpet; Hans Christian Siegert, violin (Hambraeus); Peter Lachmund, piano (Hambraeus and Engelmann); Werner Neuhaus, Günter Roßbach, violin; Erich Bohlscheid, viola; Betty Hindrichs, cello (Husa).

Russell G. Harris, String Quartet No. 1, op. 27 (1945) (WP)

Marius Constant, *Trois complexes* for piano with double bass (1950) (WP)

Bengt Hambraeus, Music for trumpet, violin and piano, op. 18 no. 2 (1949) (GP)

Hans Ulrich Engelmann, Piano Sonata, op. 5 (1950) (WP)

Karel Husa, String Quartet No. 1, op. 8 (1948) (GP)

## Tuesday, 10 July 1951.

Sendesaal des Hessischen Rundfunks, Frankfurt. Arbeitstagung Musik und Technik – Die Klangwelt der elektronischen Musik.

10:00. Ernst Grunert, lecture on ‘Die technischen Probleme der Wiedergabe und Aufnahme von Schall’ (with demonstrations).

15:00. Pierre Schaeffer, lecture on ‘La musique concrète’ (with demonstrations, and German summary by Antoine Goléa).

Pierre Henry and Pierre Schaeffer, *Orphée 51*, for tape and singing voice (1951) (GP)

17:00. Herbert Eimert, ‘Die Musik in der Grenzsituation’ (with examples).

20:00. Stadthalle. Musik der jungen Generation – 2. Orchesterkonzert.

Orchester des Landestheater Darmstadt, dir. Hermann Scherchen; Maria Lidka, violin.

Michel Ciry, Symphony No. 3 for large orchestra (1948-50) (GP)

Peter Racine Fricker, Concerto No. 1 for violin and small orchestra, op. 11 (1949-50) (GP)

Serge Nigg, *Pour un poète captif*, Poème symphonique (1950) (GP)

Luigi Nono, *Polifonica – Monodia – Ritmica* (1951) (WP)

Armin Schibler, Symphony Variations for large orchestra, op. 28 (1950) (WP)

## Appendix 5k

### The concerts and broadcasts of the *Sinfonieorchester des Südwestfunk, Baden-Baden, 1946-51.*

For those concerts where it is unclear if this was a live broadcast, I have just indicated 'date of broadcast'. In general, I have worked on the assumption that the Sunday events were live unless there is evidence to think otherwise.

#### March-June 1946.<sup>86</sup>

Sunday, 31 March 1946 (First concert of radio orchestra).

Dir. Gustav Görlich.

Carl Maria von Weber, Overture to *Oberon*

Carl Maria von Weber, Aria of Max from *Der Freischütz*

Christoph Willibald Gluck, Dances from *Orfeo ed Euridice*

Preludes and Intermezzi from Otto Nicolai, *Die lustigen Weiber von Windsor* and Georges Bizet, *Carmen*

Wolfgang Amadeus Mozart, 'Der Odeur der Liebe', from *Così fan tutte*

Jacques Offenbach, Spottlied of Kleinzack from *Hoffmanns Erzählungen*

And music of Verdi

Sunday, 7 April 1946.

Dir. Gotthold Ephraim Lessing. Maria Theberat, alto; Herbert Heß, tenor.

Johannes Brahms, Symphony No. 3 in F

Gustav Mahler, *Das Lied von der Erde* (1908)

Thursday, 11 April 1946 (date of broadcast).

'Das Prisma'. Dir. Gustav Görlich.

Works of André Grétry, Joseph Haydn, Léo Delibes and Édouard Lalo.

Sunday, 14 April 1946.

Dir. Karl Assmus. André Marchal, organ.

Orchestral and organ works of Georg Friedrich Handel, François Couperin, de Guigny, Louis-Claude Daquin, Johann Sebastian Bach, Louis Vierne, César Franck, Wolfgang Amadeus Mozart.

Wednesday, 17 April 1946 (date of broadcast).

Dir. Gotthold Ephraim Lessing.

Albert Roussel, Symphony No. 3 in G minor, op. 42 (1929-30)

Paul Hindemith, Symphony, *Mathis der Maler* (1934)

Maurice Ravel, *Bolero* (1928)

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<sup>86</sup> Sources: AOFAA/AC 463/1 Programmes de Radio (S.W.F.) 1946-1947; Franziska Reichert, 'Die 347 Uraufführungen durch das SWF-Sinfonieorchester 1947-1996', in Jürg Stenzl (ed.), *Orchester Kultur. Variationen über ein halbes Jahrhundert* (Stuttgart and Weimar: J.B. Metzler, 1996), pp. 186-204; Franz-Josef Heyen and Friedrich P. Kahlenberg (eds.), *Südwestfunk. Vier Jahrzehnte Rundfunk im Südwesten* (Düsseldorf: Droste Verlag, 1986), p. 63; 'Concerts', *La revue de la zone française* 6/7 (April-May 1946), pp. 47-8; Friedrich Baser, 'Ein Rückblick auf eine reiche Vergangenheit. Vom Sinfonie- zum Rundfunkorchester. Das Städtische Sinfonie- u. Kurorchester wird umbenannt u. erweitert seine Aufgaben', *Badener Tagblatt*, 19 January 1946; various other listings and reviews in the *Badener Tagblatt*.

Monday, 22 April 1946 (date of broadcast).

Dir. Gotthold Ephraim Lessing.

Arthur Honegger, *Pacific 231* (1923)

Nikolai Rimsky-Korsakov, *Scheherazade*

Friday, 26 April 1946 (date of broadcast).

'Das Prisma'. Dir. Karl Asmus.

Programme unknown

Sunday, 28 April 1946.

Dir. Gotthold Ephraim Lessing. Charlie Lilamand, piano.<sup>87</sup>

César Franck, Symphony in D minor

Maurice Ravel, Piano Concerto for the Left Hand (1929-30)

Claude Debussy, *La Mer* (1903-5)

Sunday 5 May 1946 (date of broadcast).

Dir. Wilhelm Schleuning. Heinz Schröter, piano.

Works of Felix Mendelssohn, Wolfgang Amadeus Mozart, Jean Françaix.

Wednesday, 8 May 1946.

Dir. Gotthold Ephraim Lessing. Günter Kehr, violin.

Paul Hindemith, Violin Concerto (1939)

Robert Schumann, Symphony No. 4 in D minor.

Wednesday, 22 May 1946 (date of broadcast).

Dir. Gustav Görlich. Hanna Clauss, soprano; Herbert Heß, tenor.

No further details.

Saturday, 1 June, Wednesday 5 June 1946.

Concerts for *Konstanzer Kunstwoche* (see Appendix 4d).

Sunday, 30 June 1946.<sup>88</sup>

Dir. Otto Klemperer.

Programme including:

Arthur Honegger, Symphony for string orchestra (1937-41)

Ludwig van Beethoven, Symphony No. 5 in C minor

Works of Christoph Willibald Gluck, Wolfgang Amadeus Mozart.

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<sup>87</sup> This was originally billed with soloist Gilles Guilbert.

<sup>88</sup> Peter Heyworth, *Otto Klemperer: His Life and Times. Volume 2, 1933-1973* (Cambridge: Cambridge University Press, 1996), pp. 146-7; Sabine Friedrich, *Rundfunk und Besatzungsmacht. Organisation, Programm und Hörer des Südwestfunks 1945 bis 1949* (Baden-Baden: Nomos Verlagsgesellschaft, 1991), p. 145; Klaus Fischer, *Baden-Baden erzählt. Der Kurort im alten und neuen Glanz* (Bonn: Keil Verlag, 1985), p. 225; 'Kulturelle Nachrichten', *Tagesspiegel*, 25 June 1946; 'Otto Klemperer on Film, based on a compilation by Charles Barber', at <http://www.archiphon.de/arde/klemperer/OK-on-Film.pdf>; 'Musik Aus unseren Archiven [Orchestergeschichten]', transcript of radio programme from 22 March 2016, at <https://www.swr.de/-/id=17889740/property=download/nid=10748564/orj8u6/index.pdf> (both accessed 27 November 2017)

Sunday, 7 July 1946.

Dir. unknown. Renate Noll, harpsichord.

Programme unknown.

Sunday, 14 July 1946.

Dir. Gotthold Ephraim Lessing. Uta Graf, soprano; Maria Theberat, alto; Herbert Hess, tenor, Erich Meyer-Stephan, bass.

Ludwig van Beethoven, Overture, *Weihe des Hauses*.

Ludwig van Beethoven, *Grosse Fuge*, op. 133

Ludwig van Beethoven, Symphony No. 9 in D minor, op. 125.

Wednesday, 17 July 1946 (date of broadcast).

Dir. Gustav Görlich. Heinz Schröter, piano.

Works of Joseph Haydn, Ludwig van Beethoven, Christoph Willibald Gluck.

Sunday, 21 July 1946.

Dir. Gotthold Ephraim Lessing. Uta Graf, soprano; Walter Hänse, baritone.

Ernest Reyer, *Hymne an den Rhein*

With works of Hector Berlioz, Johannes Brahms.

Wednesday, 24 July 1946 (date of broadcast).

'Das Prisma'. Dir. Karl Asmus.

Programme unknown.

Sunday, 28 July 1946 (date of broadcast).

'Grüese aus Baden-Baden'. Grösses Orchester des SWF, dir. Gustav Görlich; Kleines Orchester des SWF, dir. Willi Jeibmann; Tanzquartett des SWF.

*Die Nickels* (further details unknown)

Sunday, 18 August 1946 (date of broadcast).

Dir. unknown. Violinist unknown.

Albert Roussel, Suite in F, op. 33 (1927)

Antonín Dvořák, Violin Concerto

Richard Strauss, *Ein Heldenleben*

## 1946-47.<sup>89</sup>

Sunday, 22 September 1946.

Dir. Gotthold Ephraim Lessing. Julian von Karolyi, piano.

Igor Stravinsky, *Symphony in C* (1940)

Sergei Rachmaninoff, Piano Concerto No. 3 in D minor (1909)

Peter Ilyich Chaikovsky, Fantasy Overture on *Romeo and Juliet*

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<sup>89</sup> Sources: AOFAA/AC 463/1 Programmes de Radio (S.W.F.) 1946-1947; 'Südwestfunk Baden-Baden. Öffentliche Konzerte von Oktober 1946 bis März 1947', advert in *Melos* 14/2 (December 1946), p. 58; Reichert, 'Die 347 Uraufführungen durch das SWF-Sinfoneiorchester 1947-1996'; 'Neue Musik im Sudwestfunk Baden-Baden. Sendungen Oktober 1946 – März 1947', advert in *Melos* 14/5 (March 1947), p. 156; Gh. Bh., 'Baden-Baden – Bollwerk des Fortschritts?', *Melos* 14/7-8 (May-June 1947), pp. 222-4; listings in *Funk-Welt*; various listings and reviews in *Badener Tagblatt*.

Sunday, 6 October 1946.<sup>90</sup>

Dir. unknown. Unknown, piano.

Arthur Honegger, Symphony for string orchestra (1937-41)

Ludwig van Beethoven, Piano Concerto No. 5 in E-flat

Paul Hindemith, Symphony, *Mathis der Maler* (1934)

Sunday, 13 October 1946.<sup>91</sup>

Dir. Gotthold Ephraim Lessing. Alice Schönfeld, violin.

Johann Sebastian Bach, Violin Concerto in A minor

Anton Bruckner, Symphony No. 4 in E-flat

Wednesday, 16 October 1946 (date of broadcast).

Dir. Gotthold Ephraim Lessing; Günther Kehr, violin.

Wolfgang Amadeus Mozart, Serenade in B-flat for wind, K361

Wolfgang Amadeus Mozart, Violin Concerto in G, K216

Wolfgang Amadeus Mozart, Symphony in A, K201

Sunday, 20 October 1946.

Dir. Bertil Wetzelsburger. Samson François, piano.

Paul Hindemith, *Nobilissima vision* (1938)

Sergei Prokofiev, Piano Concerto No. 3 (1917-21)

Ludwig van Beethoven, Symphony No. 6

Wednesday, 23 October 1946 (date of broadcast).

Dir. Gustav Görlich.

Works of Carl Maria von Weber and Ludwig Spohr.

Sunday, 27 October 1946.<sup>92</sup>

Dir. Gotthold Ephraim Lessing. Hermann Bischler, piano.

Robert Schumann, Symphony No. 3 in E-flat

Johannes Brahms, Piano Concerto No. 2 in B-flat

Maurice Ravel, *La Valse* (1919-20)

Wednesday, 30 October 1946 (date of broadcast).

‘Das Prisma’. Dir. Gotthold Ephraim Lessing.

Igor Stravinsky, Suites Nos. 1 and 2 for small orchestra (1921-5)

Carl Emil Fuchs, *Konzertante Musik*

Paul Hindemith, Symphony, *Mathis der Maler* (1934)

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<sup>90</sup> The advert in *Melos* from December 1946 indicates that the concert listed above for 22 September took place on this date, but this programme is taken from the AOFAA/AC 463/1 file.

<sup>91</sup> The *Melos* advert indicates the Fifth Symphony of Bruckner rather than the Fourth, and Mozart’s Violin Concerto in A minor rather than Bach’s.

<sup>92</sup> The *Melos* advert lists Schumann’s Fourth rather than Third Symphony, while the AOFAA/AC 463/1 listing does not include the Ravel. However, the Ravel is included in ‘Veranstaltungen’, *Badener Tagblatt*, 26 October 1946.



Sunday, 3 November 1946.

Dir. Béla de Csillery. Michele Auclair, violin

Carl Maria von Weber, Overture to *Der Freischütz*  
Felix Mendelssohn, Violin Concerto  
Béla Bartók, Divertimento for Strings (1939)  
Antonin Dvořak, Symphony No. 9, *From the New World*

Wednesday, 6 November 1946 (date of broadcast).

'Das Prisma'. Dir. Karl Asmus. Herbert Hess, tenor.

Works of Antonin Dvořak, Charles Gounod, Jean Sibelius, Carl Maria von Weber, Ermanno Wolf-Ferrari.

Sunday, 10 November 1946.

Dir. Henri Tomasi.

Claude Debussy, *Le martyre de Saint Sébastien* (1911)  
Henri Tomasi, Requiem (1943-5)

Preceded on 9 November by a lecture by Heinrich Strobel: 'Über Debussys "Martyrium des hl. Sebastian" und der Einfluß des Katholizismus auf die französische Musik'

Wednesday, 11 November 1946 (date of broadcast).

Dir. Gustav Görlich; Uta Graf, soprano; Wilhelm Otto, natural horn.

Wolfgang Amadeus Mozart, Serenade in D, K320  
Wolfgang Amadeus Mozart, Scene for Soprano, 'Bella mia fiamma', K528  
Wolfgang Amadeus Mozart, Horn Concerto in E-flat, K447  
Wolfgang Amadeus Mozart, Symphony in B-flat, K319

Sunday, 17 November 1946.<sup>93</sup>

Dir. Gotthold Ephraim Lessing; Carl Seemann, piano

Claude Debussy, *L'Île joyeuse* (1904)  
Boris Blacher, *Partita* for string orchestra (1945)  
Wolfgang Amadeus Mozart, Piano Concerto in D, K538  
Johannes Brahms, Symphony No. 4

Wednesday, 11 November 1946 (date of broadcast).

Dir. Gustav Görlich; Maria Bergmann, piano.

Robert Schumann, Overture, *Die Braut von Messina*, op. 100  
Robert Schumann, Piano Concerto in A minor, op. 54  
Robert Schumann, *Overture, Scherzo und Finale*, op. 52.

Sunday, 24 November 1946.<sup>94</sup>

Dir. Gotthold Ephraim Lessing; Adrian Aeschbacher, piano

Claude Debussy, orchestrated Bernardino Molinari, *L'isle joyeuse*  
Heinrich Sutermeister, Piano Concerto No. 1 (1948)  
Peter Ilyich Chaikovsky, Symphony No. 4 in F minor, op. 36

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<sup>93</sup> The *Melos* advert does not list the Blacher, but lists Debussy, *L'* while the AOFAA/AC 463/1 listing does not include the Debussy.

<sup>94</sup> The *Melos* advert does not list the Debussy/Molinari, but does list instead Rudi Stephan's *Musik für Orchester*.

Wednesday, 27 November 1946 (date of broadcast).

'Das Prisma'. Dir. Gotthold Ephraim Lessing; Maria Bergmann, piano.

Igor Stravinsky, Suites Nos. 1 and 2 for small orchestra (1921-25)

Francis Poulenc, *Aubade* for piano and 18 solo instruments (1929)

Paul Hindemith, Symphony, *Mathis der Maler* (1934)

Sunday, 1 December 1946.

Dir. Gotthold Ephraim Lessing; Jean Doyen, piano

Albert Roussel, Symphony No. 4 in A, op. 53 (1934)

Maurice Ravel, Piano Concerto in G (1929-31)

Richard Strauss, *Burleske* for piano and orchestra (1885-6)

Otto Respighi, *Pini di Roma* (1924)

Wednesday 4 December 1946 (date of broadcast).

'Das Prisma'. Dir. Gotthold Ephraim Lessing and Gustav Görlich; Maria Bergmann, piano.

Peter Ilyich Chaikovsky, Serenade for Strings

Igor Stravinsky, Suite from *L'oiseau de feu* (1910)

Sunday, 8 December 1946.

Dir. Béla de Csillery; Johanna Martzy, violin

Josef Haydn, Symphony No. 120 in B

Peter Ilyich Chaikovsky, Violin Concerto

Zoltán Kodály, Suite from *Háry János* (1926-7)

Wednesday 11 December 1946 (date of broadcast).

Performers and programme unknown.

Sunday, 15 December 1946.

Dir. Gotthold Ephraim Lessing. Paul Tortelier, cello.

Georg Friedrich Handel, Concerto Grosso

Paul Hindemith, Cello Concerto (1940)

Richard Strauss, *Don Quixote* (1898)

Preceded by a Lecture by Heinrich Strobel on 14 December on Paul Hindemith.

Sunday, 22 December 1946 (broadcast 26 December 1946).

Dir. Abbé Hoche (Strasbourg). Soloists of the Paris Opera, Choir of Strasbourg Cathedral; Marcelle Bunlet, soprano; Jean Giraudeau, tenor; Borthaire, baritone; Charles Gillig, bass.

Hector Berlioz, *L'Enfance du Christ*

Sunday, 29 December 1946.

Dir. Gustav Görlich. Jean Hubeau, piano

Felix Mendelssohn, Overture to *A Midsummer Night's Dream*

Jean Hubeau, *Concert héroïque* (1946)

Franz Liszt, *Die Ideale*

[From 1947 onwards, I do not list the 'Das Prisma' concerts, as information on these is patchy]

Sunday, 5 January 1947.

Dir. Gotthold Ephraim Lessing. Monique de la Bruchollerie, piano.

Manuel de Falla, Dances from *El sombrero de tres picos* (1917-19)

Sergei Rachmaninoff, *Rhapsody on a Theme of Paganini* (1934) (GP)

Rest of programme unknown (planned performance of Shostakovich Symphony No. 7 postponed to 2 March).

Sunday, 12 January 1947.

Dir. Wilhelm Schleuning. Karl Schwaller, violin

Hector Berlioz, *Roman Carnival Overture*

Max Bruch, Violin Concerto No.1 in G minor, op. 26

Peter Ilyich Chaikovsky, Symphony No. 6 in B minor, op. 74, *Pathétique*

Sunday, 19 January 1947.

Dir. Unknown.

Works of Richard Strauss, Josef Suk, Dimitri Shostakovich.<sup>95</sup>

Sunday, 2 February 1947.

Dir. Günter Wand. Heinz Merkel, violin

Igor Stravinsky, *Dumbarton Oaks* (1937-8)

Eduoard Lalo, Violin Concerto

Johannes Brahms, Symphony No. 1 in C minor.

Sunday, 9 February 1947.

Dir. Gotthold Ephraim Lessing. Francine Guignard, violin

Fuchs, *Turaner Rhapsodie*

Marcel Delannoy, *Sérénade Concertante* (1937)

Jean Sibelius, Symphony No. 2 (1901-2)

Sunday, 16 February 1947.

Dir. Gustav Görlich (Beethoven, Dukas), Wolfgang Fortner (Fortner). Gerhard Taschner, violin.

Ludwig van Beethoven, Violin Concerto

Wolfgang Fortner, Violin Concerto (1947) (WP)

Paul Dukas, *L'apprenti sorcier* (1897)

Sunday, 23 February 1947.

Dir. Gotthold Ephraim Lessing. Nicole Henriot, piano.

Max Reger, *Böcklin-Suite*

Igor Stravinsky, *Capriccio* for piano and orchestra (1929)

Modest Mussorgsky, [orchestrated Maurice Ravel?], *Pictures at an Exhibition*

Sunday, 2 March 1947.

Dir. Gotthold Ephraim Lessing. Carl Seemann, Heinz Schröter, piano.

Wolfgang Amadeus Mozart, Overture to *Così fan tutte*

Wolfgang Amadeus Mozart, Concerto for Two Pianos and orchestra in E-flat, K365

Dmitri Shostakovich, Symphony No. 7, *Leningrad* (1939-41)

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<sup>95</sup> This is the listing in *Hörzu* 2, 19-25 January 1947, p. 5.

Sunday, 9 March 1947.

Dir. Gotthold Ephraim Lessing. Francine Guignard, violin.

Paul Boisselet, *Sinfonietta en trois couleurs* (WP)

Franz Schubert, Symphony No. 8

Richard Strauss, *Tod und Verklärung*

Sunday, 16 March 1947.

Dir. Gotthold Ephraim Lessing. Heinz Stanske, violin.

Maurice Ravel, *Alborado del grazioso* (1918)

Johannes Brahms, Violin Concerto

Alexander Borodin, Symphony No. 2 in B minor

Sunday, 23 March 1947.<sup>96</sup>

Dir. Gotthold Ephraim Lessing. Walter Giesecking, piano.

Ludwig van Beethoven, *Große Fuge*, op. 133

Ludwig van Beethoven, Piano Concerto No. 5 in E-flat, *Emperor*

Ludwig van Beethoven, Symphony No. 7 in A

Sunday, 30 March 1947.

Dir. Hans Schmidt-Isserstedt. Monique Haas, piano.

William Boyce, Symphony in B-flat

Wolfgang Amadeus Mozart, Piano Concerto in D minor, K.V. 466

Samuel Barber, *Adagio for Strings* (1936)

Benjamin Britten, *Variations and Fugue on a Theme of Frank Bridge* (1937) (CP)

Georg Philipp Telemann, *Tafelmusik*

Modest Musorgsky, *Night on a Bald Mountain*

Hector Berlioz, Overture, *Le corsaire*

Some time October 1946 - March 1947:

Darius Milhaud, Symphony No. 1, op. 210 (1939)

Bohuslav Martinů, Symphony No. 4 (1945)

Jean Françaix, *La douce France* (1946)

Richard Strauss, *Metamorphosen* (1944-5)

Albert Roussel, *Psalm lxxx*, op. 37 (1928)

Paul Borkovec, Ballet Suite, *Der Rattenfänger*

Sunday, 6 April 1947.

Dir. Gotthold Ephraim Lessing. Maurice Marechal, cello.

Richard Wagner, Vorspiel and Verwandlungsmusik from *Parsifal*

Robert Schumann, Cello Concerto in A minor, op. 129

Johannes Brahms, Variations on a Theme of Haydn, op. 56

Richard Strauss, *Till Eulenspiegels lustige Streiche* (1895)

Sunday, 27 April 1947.

Dir. Bruno Vondenhoff; Carl Seemann, piano.

Johann Sebastian Bach, Brandenburg Concerto No. 3

Paul Hindemith, *Die vier Temperamente* (1940) (CP)

Ludwig van Beethoven, Symphony No. 3 in E-flat, *Eroica*

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<sup>96</sup> Originally Konrad Hansen was scheduled to be the pianist for this concert.

Sunday, 11 May 1947.

Dir. unknown, violinist unknown.

Ludwig van Beethoven, Symphony No. 2 in D, op. 36

Aram Khachaturian, Violin Concerto in D (1940)

Sergei Prokofiev, *Russian Overture* (1936)

Sunday, 18 May 1947.

Dir. Gotthold Ephraim Lessing, Werner Egk; Eliette Schenneberg, soprano.

Wolfgang Amadeus Mozart, Ballet music, *Les petits reins*

Werner Egk, *La Tentation de Saint Antoine* (1947) (WP)

Johannes Brahms, Symphony No. 2 in D, op. 73

Sunday, 25 May 1947.<sup>97</sup>

Dir. Gotthold Ephraim Lessing; Maria Bergmann, piano.

Alexander Borodin, Symphony No. 2 in B minor

Francis Poulenc, *Aubade* for piano and 18 solo instruments (1929)

Max Reger, *Vier Tondichtungen nach Arnold Böcklin*, op. 128 (1913)

Also performed or recorded for broadcast before the end of May:

Béla Bartók, Violin Concerto No. 2 (1937-8)

Serge Prokofiev, Third Orchestral Suite from *Romeo and Juliet* (1946)<sup>98</sup>

Sunday, 1 June 1947.<sup>99</sup>

Dir. Otto Klemperer; Pierre Fournier, cello.

Henry Purcell, arranged Harold Byrnes, Suite from music to *A Midsummer Night's Dream*

Bohuslav Martinů, Cello Concerto (1930, rev. 1939)

Wolfgang Amadeus Mozart, *Serenata notturni*

Richard Strauss, *Don Juan* (1888)

Maurice Ravel, *Boléro* (1928)

Sunday, 8 June 1947 (this may be a broadcast from an earlier performance or recording).

Dir. Gustav Görlich.

Programme including

Joseph Haydn, Symphony No. 95 in C minor, Hob. I: 96

Sunday, 15 June 1947.

Dir. Henri Tomasi; Jacques Thibaud, violin.

Robert Schumann, Overture, *Manfred*

Paul Dukas, *La peri* (1912) (CP)

Claude Debussy, *La mer* (1903-5)

Wolfgang Amadeus Mozart, Violin Concerto No. 3 in G

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<sup>97</sup> Originally it was planned for Margaret Kitchin to play the Britten Piano Concerto in this concert (*Funk-Welt*, 25 May 1947, p. 2) but this was replaced (Gh. Bh., 'Tanzbares Klavierkonzert. Erstaufführung der "Aubade" von Francis Poulenc', *Badener Tagblatt*, 30 May 1947).

<sup>98</sup> Friedrich, *Rundfunk und Besatzungsmacht*, p. 146.

<sup>99</sup> Modified from an original plan to perform Brahms's Symphony No. 1, replaced by the Strauss and Ravel (*Funk-Welt*, 25 May 1947, p. 9; Gh. Bh., 'Eröffnung der Baden-Badener Kunstwochen. Otto Klemperer dirigiert das Große Orchester des Südwestfunks', *Badener Tagblatt*, 6 July 1947).

Sunday, 22 June 1947.

Dir. Gotthold Ephraim Lessing; Ludwig Hoelscher, cello.

Darius Milhaud, *Suite Provençale* (1936)

Antonin Dvořák, Cello Concerto

Igor Stravinsky, Suite from *Petrushka* (1911)

Sunday, 29 June 1947.

Dir. unknown; flautist unknown.

Wolfgang Amadeus Mozart, Overture, *Don Giovanni*

Wolfgang Amadeus Mozart, Flute Concerto in D, K.V. 314

Albert Roussel, Suite from ballet *Le festin de l'araignée*, op. 17 (1913)

Serge Prokofiev, Symphony No. 1, *Classical* (1916-17)

Sunday, 6 July 1947.

Dir. Günter Wand; Conrad Hansen, piano.

Igor Stravinsky, *Dumbarton Oaks* (1937-8)

Ludwig van Beethoven, Piano Concerto No. 3 in C minor

Johannes Brahms, Symphony No. 1

Sunday, 13 July 1947 (broadcast 20 July).

Dir. Gotthold Ephraim Lessing.

Hans Pfitzner, *Drei Vorspiele zur musikalischen Legende "Palestrina"* (1911-15)

Anton Bruckner, Symphony No. 8 in C minor (original version)

## 1947-48.<sup>100</sup>

Sunday, 14 September 1947.

Dir. Gotthold Ephraim Lessing; Pierre Fournier, cello.

Ludwig van Beethoven, Symphony No. 1 in C, op. 21

Carl Philipp Emmanuel Bach, Cello Concerto

Ernest Bloch, *Schelomo* (1915-16)

Paul Hindemith, *Konzertmusik* for strings and brass (CP)

Sunday, 28 September 1947.

Dir. Paul Sacher; Maria Bergmann, piano.

Joseph Haydn, Symphony in D major, Hob. I:53, *L'impériale*

Bohuslav Martinů, Double Concerto for string orchestra, piano and timpani (1938)

Arthur Honegger, *Symphonie liturgique* (1946)

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<sup>100</sup> Sources: AOFAA/AC 470-6. Lande Bade – rapports trimestriels et mensuels, 'Rapport Mensuel. Période du 1er au 30 November 1947'; AOFAA/AC 521-4 Rapport mensuel, 'Rapport Mensuel. Période du 1er au 31 Décembre 1947' 'Rapport Mensuel. Période du 1er Janvier au 15 Février 1948'; 'Rapport Mensuel. Période du 1er au 29 Février 1948'; 'Rapport Mensuel. Période du 1er au 31 Mars 1948'; 'Rapport Mensuel. Période du 1er au 30 Avril 1948'; 'Rapport Mensuel pour la période du 1er au 31 Mai 1948' 'Rapport Mensuel pour la période du 1er au 30 Juin 1948'; 'Rapport Mensuel pour la période du 1er au 31 Juillet 1948'; Gh. Bh., 'Baden-Baden im Brennpunkt des Interesses', *Melos* 15/8-9 (August-September 1948), pp. 243-5; listings in *Funk-Welt* and *Hörzu*; various reviews and listings in *Badener Tagblatt*.

Sunday, 5 October 1947.

Dir. Werner Egk; Carl Seemann, piano.

Wolfgang Amadeus Mozart, Symphony in C, K200

Hans Werner Henze, *Concertino* for piano and wind orchestra, with percussion (1947)

Claude Debussy, *Épigraphes antiques* (1914)

Walter Piston, *The Incredible Flutist* (1938)

Arthur Honegger, *Concertino* for piano and orchestra (1924)

Sunday, 19 October 1947.

Dir. Gotthold Ephraim Lessing; Jacques Février, piano.

Werner Fussan, New Work

Claude Debussy, *Ibéria* (1905-8)

Manuel de Falla, *Noches en los jardines de España* (c. 1909-16)

César Franck, *Variations symphoniques*

Sunday, 26 October 1947.

Dir. Heinrich Hollreiser; Gerhard Taschner, violin.

Ludwig van Beethoven, Symphony No. 4

Paul Hindemith, *Symphonische Metamorphosen über Themen von Carl Maria von Weber* (1943) (CP)

Peter Ilyich Chaikovsky, Violin Concerto

Sunday, 2 November 1947.

Dir. Hermann Scherchen.

Johannes Sebastian Bach, *Die Kunst der Fuge*

Sunday, 9 November 1947.

Dir. Gotthold Ephraim Lessing; Albert Dietrich, viola.

Günter Bialas, Concerto for double string orchestra and timpani (1946) (WP)

Paul Hindemith, *Der Schwanendreher. Konzert nach alten Volksliedern* for viola and orchestra (1935)

Felix Mendelssohn, Symphony No. 4 in A, op. 90

[Mid-November, *Tage der neue Musik*, Mainz University. See Appendix 4v]

Sunday, 23 November 1947.

Dir. Gotthold Ephraim Lessing; Bruno Müller, baritone.

Richard Strauss, *Macbeth* (1888)

Gustav Mahler, *Kindertotenlieder* (1904)

Ludwig van Beethoven, Symphony No. 3 in E-flat, op. 55, *Eroica*

Sunday, 30 November 1947.

Dir. Gotthold Ephraim Lessing; Hermann Reutter, piano.

Ludwig van Beethoven, Overture, *Coriolan*

Hermann Reutter, *Concertino* for piano and string orchestra, op. 69 (1947)

Anton Bruckner, Symphony No. 4 in E-flat

Sunday, 7 December 1947.

Dir. Werner Egk; Marcel Mule, saxophone.

Wolfgang Amadeus Mozart, Serenade, *Eine kleine Nachtmusik*, KV. 525

Pierre Vellones, Concerto for saxophone and orchestra (GP)

Werner Egk, *Abraxas*, concert version (1947) (WP)

Sunday, 14 December 1947.

Dir. Hans Rosbaud; Denis Szigmondi, violin.

Joseph Haydn, Symphony No. 97 in C, *London*

Igor Stravinsky, Violin Concerto (1931)

Hector Berlioz, *Symphonie fantastique*

Sunday, 11 January 1948.

Dir. Ernest Bour; Edwin Fischer, piano.

Carl Maria von Weber, Overture, *Preciosa*

Jean Rivier, Symphony No. 3 in G (1938) (GP)

Darius Milhaud, *Suite française* (1944) (GP)

Johannes Brahms, Piano Concerto No. 2 in B-flat, op. 83

Sunday, 25 January 1948.

Dir. Hans Schmidt-Isserstedt; Monique Haas, piano.

Igor Stravinsky, *Capriccio* for piano and orchestra (1929)

Works of Wolfgang Amadeus Mozart, Peter Ilyich Chaikovsky.

Sunday, 1 February 1948.

Dir. Gotthold Ephraim Lessing; Henry Merckel, cello. [This may have been modified]

Karl Sczuka, *Divertimento* (WP)

Jean Hubeau, Violin Concerto (1939)

Works of Felix Mendelssohn, Claude Debussy, Johannes Brahms.

Sunday, 15 February 1948.

Dir. Gotthold Ephraim Lessing; Jacques Serres, cello.

Joseph Haydn, Symphony No. 93 in D, Hob I:93

Jean Françaix, Concerto for String Trio and Orchestra (CP)<sup>101</sup>

Ludwig van Beethoven, Symphony No. 2 in D, op. 36

Sunday, 22 February 1948.

Dir. Gustav Görlich; Mado Robin, soprano; Irmgard Barth, alto; Heinrich Bensing, tenor; Charles Cambon, baritone; Alexander Welitsch, baritone.

Concert of operatic numbers.

Sunday, 29 February 1948.

Dir. Rudolf Albert; Margot Pinter, piano.

Ludwig van Beethoven, Overture, *Prometheus*

Carl Maria von Weber, *Konzertstück* in F minor for piano and orchestra, op. 79

Richard Strauss, *Burleske* in D minor for piano and orchestra (1885-6)

Richard Strauss, *Till Eulenspiegels lustige Streiche* (1895)

Sunday, 7 March 1948.

Dir. John Bitter; Jean Doyen, piano

Wolfgang Amadeus Mozart, Symphony in D, K.V. 385, *Haffner*

Felix Mendelssohn, Piano Concerto in D minor, op. 40

Samuel Barber, Symphony No. 2 (1944, rev. 1947)

Dimitri Shostakovich, Symphony No. 1 (1924-5)

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<sup>101</sup> This may have been the *Divertissement* for string trio, wind, harp and double-bass (1933).



Sunday, 14 March 1948.

Dir. Gotthold Ephraim Lessing; Ludwig Hoelscher, cello.

Ludwig van Beethoven, Overture No. 2 to *Leonore*

Paul Hindemith, Cello Concerto (1940)

Max Reger, *Variationen und Fuge über ein lustiges Thema von Johann Adam Hiller*, op. 100 (1904-7)

Sunday, 23 March 1948.

Dir. Gotthold Ephraim Lessing; Jean Françaix, piano.

Camille Saint-Saëns, Symphony No. 2

Jean Françaix, Piano Concerto (1936) (GP)

Ludwig van Beethoven, Symphony No. 6 in F, op. 68, *Pastorale*.

Sunday, 4 April 1948.<sup>102</sup>

Dir. Rudolf Albert; Fritz Remond, speaker; Wolfgang Windgassen, tenor; Karlsruher Kammerchor; Ludwig Bus, violin; Albrecht Dietrich, viola.

Wolfgang Amadeus Mozart, *Sinfonia concertante* in E-flat for violin, viola and orchestra, K.V. 384

Wolfgang Fortner, *An die Nachgeborenen*, cantata after a text of Bertold Brecht for speaker, tenor, choir and orchestra (1948)

Boris Blacher, *Orchestervariationen über ein Thema von Paganini*, op. 26 (1947)

Maurice Ravel, *La valse* (1919-20)

Sunday, 11 April 1948.<sup>103</sup>

Dir. Werner Egk; Calvet Quartet; flautist unknown.

Wolfgang Amadeus Mozart, Overture, *Idomeneo*

Wolfgang Amadeus Mozart, Flute Concerto in G, K.V. 313

Jean Martinon, Concerto for String Quartet and Orchestra (1944) (GP)

Werner Egk, *Orchestersonate No. 1* (1948) (WP)

Sunday, 18 April 1948.

Dir. Rudolph Albert; Carl Seemann, piano.

Jean-Philippe Rameau, Overture, *Zais*

Johannes Brahms, Piano Concerto in D minor, op. 15

Béla Bartók, Concerto for Orchestra (1943, rev. 1945)

Sunday, 2 May 1948.

Dir. Günter Wand.

Programme including:

Wolfgang Fortner, Symphony (1947) (WP)

With works of Luigi Cherubini, Ludwig van Beethoven.

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<sup>102</sup> Karl H. Wörner, 'Zwei Jahre Südwestfunk', *Musica* 2/1-2 (January-April 1948), pp. 75-6.

Originally Messiaen's *Trois petites liturgies* was programmed rather than the Ravel (*Funk-Welt*, 23 March 1948, p. 9), but this was postponed (Karl H. Wörner, 'Zwei Jahre Südwestfunk', *Musica* 2/1-2 (January-April 1948), pp. 75-6).

<sup>103</sup> Gh. Bh., 'Neue Werke von Fortner und Egk. Kompositionsaufträge des Südwestfunks', *Melos* 15/5 (May 1948), pp. 149-50; Elsa Schiller, 'Musik in Baden-Baden', *Tagesspiegel*, 29 April 1948.

Sunday, 9 May 1948.

Dir. Gotthold Ephraim Lessing; Pierre Fournier, cello; Jean Doyen, piano.

Ludwig van Beethoven, Overture, *Egmont*  
Ernest Bloch, *Schelomo* for cello and orchestra (1915-16)  
Johann Svendsen, *Romeo and Juliet*, Fantasia, op. 18  
Edvard Grieg, *Peer Gynt*, Suite No. 2  
Richard Strauss, *Burleske* for piano and orchestra (1885-6)  
Igor Stravinsky, Suite from *L'oiseau de feu* (1910)

Sunday, 16 May 1948.

Dir. Ernest Bour; Tibor Varga, cello.

Elsa Barraine, Symphony No. 2 (1938) (GP)  
Alban Berg, Violin Concerto (1935) (CP)  
Wolfgang Amadeus Mozart, Symphony in G minor, K.V. 550  
Ludwig van Beethoven, Overture No. 3 to *Leonore*

Sunday, 23 May 1948.

Dir. Rudolph Albert; Maurice Gendron, cello.

Works of Franz Schubert, Jean Françaix, Joseph Haydn, Paul Dukas.

Sunday, 30 May 1948.

Dir. Paul Sacher; Dinu Lipatti, piano.

Béla Bartók, Piano Concerto No. 3 (1945)  
Frank Martin, *Petite symphonie concertante* (1945) (CP)  
Ludwig van Beethoven, work unknown

Sunday, 6 June 1948.

Dir. Rudolf Albert; Patricia Travers, violin.

Works of Igor Stravinsky, Max Bruch, Felix Mendelssohn, Richard Wagner.

Sunday, 20 June 1948.

Dir. Hans Rosbaud; Nicole Henriot, piano.

Claude Debussy, *Iberia* (1905-8)  
Maurice Ravel, Piano Concerto in G (1929-31)  
Robert Schumann, Symphony No. 1 in B-flat

Sunday, 27 June 1948.

Dir. unknown [Paul Sacher?].

Rolf Liebermann, *Furioso* (1947)  
Franz Liszt, Symphonic Poem No. 2, *Tasso*  
Anton Bruckner, Symphony No. 8 in C minor

July 1948.

Dir. Rudolf Albert; Ulrich Grehling, violin.

Works of Béla Bartók, Johann Sebastian Bach, Alexander Borodin.

July 1948.

Dir. Fritz Lehmann; Maria Bergmann, piano.

Works of Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven.

[17 July – 1 August – Internationale Ferienkurse für neue Musik, Darmstadt. Concerts on 25 July and 1 August. See Appendix 4j]

During this season:

Jeanne-Marie Darré, piano.

Camille Saint-Saëns, Piano Concerto No. 2 in G minor [From *Melos* article]

## 1948-49.<sup>104</sup>

Thursday, 16 September 1948 (date of broadcast).

Dir. Rudolf Albert.

Wolfgang Amadeus Mozart, Ballet music to *Les peits riens*

George Bizet, *Kinderspiele*, small orchestra suite, op. 22

Manuel de Falla, 2 dances from *El amor brujo* (1916-17)

Peter Ilyich Chaikovsky, Nutcracker Suite

Sunday, 19 September 1948.<sup>105</sup>

Dir. Hans Rosbaud; Pierre Fournier, cello.

Paul Hindemith, *Sinfonia serena* (1946) (GP)

Robert Schumann, Cello Concerto

Peter Ilyich Chaikovsky, Symphony No. 6, *Pathétique*

Sunday, 26 September 1948.

Dir. Paul Sacher; Elsa Cavelti, alto.

Wolfgang Amadeus Mozart, Symphony in E-flat, K543

Frank Martin, *Die Weise von Liebe und Tod des Corents Christoph Rilke*, for alto and chamber orchestra, with piano and harp (1942-3) (GP)

Sunday, 10 October 1948.

Dir. Paul Hindemith; Dennis Brain, horn.

Paul Hindemith, *Nobilissima Visione* (1938)

Wolfgang Amadeus Mozart, Horn Concerto in E, KV 495

Johann Sebastian Bach, Suite in B minor for flute and strings

Paul Hindemith, *Symphonisches Metamorphosen über Themen von Carl Maria von Weber* (1943)

Sunday, 17 October 1948.

Dir. Hans Rosbaud; Henry Merckel, violin.

Alfredo Casella, Concerto for strings, piano, timpani and percussion, op. 69 (1943) (GP)

Felix Mendelssohn, Violin Concerto in E minor, op. 64

Johannes Brahms, Symphony No. 4 in E minor, op. 98

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<sup>104</sup> Sources: AOFAA/AC 470-5. Affaires culturelles – Relations artistique – Zentralstelle – Theater-Musik, 1948-1949; AOFAA/AC 521-4 Rapport mensuel, 'Rapport Mensuel. Période du 1er au 30 September 1947'; AOFAA/AC 527-2, Rapports mensuels, Extraits de presse concernant les spectacles, 'Rapport mensuel. Pour la période du 20 October au 20 Novembre 1948'; 'Rapport mensuel. Pour la période du 20 Novembre au 20 Décembre 1948'; programme booklets for concerts of 10, 17, 24 and 31 October, 12 December 1948, 28 and 30 January, 6 February, 27 March, 8 May 1949; 'Südwestfunk Baden-Baden. Öffentliche Konzerte. September – Dezember 1948', advert in *Melos* 15/8-9 (August-September 1948), p. 250; listings in *Funk-Welt* and *Hörzu*; various reviews and listings in the *Badener Tagblatt* and *Badisches Tagblatt*.

<sup>105</sup> In the *Melos* advert this was advertised as the Dvořák Cello Concerto, but the Rapport mensuel indicates that a work of Schumann was played.

Sunday, 24 October 1948.

Dir. Barthold Lehmann; Trio Pasquier.

Helmut Degen, Symphony for chamber orchestra (1947)

Jean Françaix, *Divertissement* for string trio and wind instruments (1935)

Franz Schubert, Symphony No. 8 in B minor, *Unfinished*

Sunday, 31 October 1948.

Dir. Hans Rosbaud; Marcel Mule, saxophone.

Gioachino Rossini, Overture, *Le siege de Corinthe*

Claude Debussy, *Rapsodie* for saxophone and orchestra (1901-11)

Igor Stravinsky, *Danses concertantes* for chamber orchestra (1941-2)

Jacques Ibert, *Concertino da camera* for alto saxophone and 11 instruments (1935)

Richard Strauss, *Till Eulenspiegels lustige Streiche* (1895)

Sunday, 14 November 1948.

Dir. Hans Rosbaud; Monique Haas, piano.

Conrad Beck, Suite for orchestra (1947) (GP)

Robert Schumann, Piano Concerto in A minor, op. 54

Antonin Dvořák, Symphony No. 9 in E minor, *From the New World*

Sunday, 21 November 1948.<sup>106</sup>

Dir. Hans Rosbaud.

Artur Honegger, Symphony for string orchestra (1937-41)

Johannes Brahms, *Tragische Ouvertüre*

Anton Bruckner, Symphony No. 5

Sunday, 5 December 1948.<sup>107</sup>

Dir. Hans Rosbaud; Carl Seemann and Hans Rosbaud, pianos.

Darius Milhaud, *La création du monde* (1923) (CP)

Béla Bartók, Sonata for two pianos and percussion (1937)

Richard Strauss, *Bürger als Edelmann* (1911-17)

Sunday, 12 December 1948.

Dir. Ernest Bour; Heinz Stanske, violin.

Carla Maria von Weber, Overture, *Euryanthe*

Olivier Messiaen, *Les offrandes oubliées* (1930)

Hans Werner Henze, Violin Concerto No. 1 (1948) (WP)

Felix Mendelssohn, Symphony No. 3 in A minor

Sunday, 19 December 1948.

Dir. Rudolf Albert; Bernard Michelin, cello.

Franz Schubert, Symphony No. 8 in B minor, *Unfinished*

Camille Saint-Saëns, Cello Concerto

Jean-Louis Martinen, *Orphée* (GP)

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<sup>106</sup> The listings on the back of the programme booklet for the concerts of 24 and 31 October indicates that Honegger's Symphony for Strings was originally planned for this event in place of the Brahms, while the *Melos* advert indicates a Handel Concerto grosso.

<sup>107</sup> It is not clear whether this concert went ahead, or whether the programme was changed.

Sunday, 9 January 1949.

Dir. Hans Schmidt-Isserstedt; Jules Goetgheluck, oboe.

Richard Strauss, Oboe Concerto (1945)

Works of Wolfgang Amadeus Mozart and Johannes Brahms

Sunday, 23 January 1949.

Dir. Hans Rosbaud; Paul Tortelier, cello.

Ludwig van Beethoven, Symphony No. 2 in D, op. 36

Luigi Boccherini, Concerto in B-flat for cello and orchestra

Jean Rivier, *Rapsodie* for cello and orchestra (1927)

Hector Berlioz, Overture, *Le carnaval romain*

Friday, 28 January 1949.

Members of the Sinfonieorchester des SWF, dir. Hans Rosbaud; Hans Rosbaud, Carl Seemann, piano, Werners Grahinger, Erich Seiter, percussion.

Béla Bartók, Sonata for two pianos and percussion (1937)

Claude Debussy, *La boîte à joujoux* (1913)

Paul Hindemith, *Hérodiade*, concert version (1944) (WP)

Sunday, 30 January 1949.

Dir. Hans Rosbaud; Peter Stadlen, piano.

Ferruccio Busoni, *Lustspielouvertüre*, op. 38 (1897)

Arnold Schoenberg, Piano Concerto, op. 42 (1942) (CP)

Igor Stravinsky, *Orphée*, ballet music (1947) (GP)

Wolfgang Amadeus Mozart, Symphony in C major, K551

Sunday, 6 February 1949.

Dir. André Cluytens; Hermann Godess, piano; Ginette Martenot, Ondes Martenot; Yvonne Loriod, piano.

Olivier Messiaen, *Trois tala* (1946-8) (GP)

Frederic Chopin, Piano Concerto No. 1 in E minor

Maurice Ravel, *Daphnis et Chloe*, second suite (1913)

Sunday, 13 February 1949.

Dir. Hans Rosbaud; Jean Doyen, piano.

César Franck, *Les Djinns*

Franz Liszt, *Totentanz*

Gustav Mahler, Symphony No. 1 in D (1887-8)

Sunday, 6 March 1949.

Dir. Ernest Bour; Carl Seemann, piano.

Claudio Monteverdi, arranged Gian Francesco Malipiero, *Madrigali* for orchestra

Harald Genzmer, Piano Concerto in E (1948) (WP)

Peter Ilyich Chaikovsky, Symphony No. 4 in F minor

Sunday, 20 March 1949.

Dir. Ernest Bour; Erich Röhn, violin; Arthur Tröster, cello.

Ludwig van Beethoven, First Overture to *Leonore*

Johannes Brahms, Double Concerto in A minor, op. 102

Béla Bartók, Concerto for orchestra (1943, rev. 1945)

Sunday, 27 March 1949.

Dir. Hans Rosbaud; Samson François, piano.

Albert Roussel, Suite in F, op. 33 (1927)  
Dimitri Shostakovich, Symphony No. 9 in E-flat (1945)  
Franz Liszt, Piano Concerto No. 1 in E-flat  
Hector Berlioz, Overture, *Le roi Lear*

Sunday, 16 April 1949.

Dir. Hans Rosbaud; Alfred Gregoire, violin; Luigi Dallapiccola, piano.

Werner Fussan, *Capriccio*, op. 13 (1948) (WP)  
Ferruccio Busoni, Violin Concerto (1897)  
Luigi Dallapiccola, Piano Concerto (1941) (GP)  
Ottorino Respighi, *Vertrate di Chiesa* (1927)

Sunday, 23 April 1949.

Dir. Hans Rosbaud; Gerhard Taschner, violin.

Franz Liszt, Symphonic Poem, *Tasso*  
Antonin Dvořák, Violin Concerto  
Ludwig van Beethoven, Symphony No. 5 in C minor, op. 67

Monday, 24 April 1949.<sup>108</sup>

Dir. Hans Rosbaud; Nicole Henriot, piano.

Jean Rivier, Symphony [2 or 4] for string orchestra  
Béla Bartók, Divertimento for Strings (1939)  
Robert Schumann, Piano Concerto in A minor, op. 54.

Sunday, 1 May 1949.

Dir. unknown; Nathan Milstein, violin.

Peter Ilyich Chaikovsky, Violin Concerto  
Robert Schumann, Symphony No. 1 in B-flat, op. 38

[Monday, 2 May 1949, appearance at Tübinger Musiktage, including German premiere of Stravinsky Mass.]<sup>109</sup>

Sunday, 8 May 1949.

Dir. Hans Rosbaud; Helmut Roloff, piano.

Hans Pfitzner, Symphony in C# minor, op. 36a (1932)  
Serge Prokofiev, Piano Concerto No. 3 (1917-21)  
Maurice Ravel, *Rhapsodie espagnole* (1907-8)

Sunday, 29 May 1949.

Dir. Arthur Honegger; Andrée Vaurabourg, piano.

Arthur Honegger, *Horace victorieux* (1920-21)  
Arthur Honegger, *Concertino* for piano and orchestra (1924)  
Arthur Honegger, *Sérénade à Angélique* (1945)  
Arthur Honegger, *Pacific 231* (1924)

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<sup>108</sup> The Schumann Concerto replaced the Brahms Second Piano Concerto at a late stage; see Hermann L. Mayer, 'Béla Bartóks Streicher-Divertimento unter Hans Rosbaud im SWF-Sinfoniekonzert - Solistin: Nicole Henriot', *Badener Tagblatt*, 26 April 1949.

<sup>109</sup> Evans, *Rosbaud*, p. 87.

Sunday, 12 June 1949.

Dir. Hans Rosbaud; Rosl Schmid, piano.

Richard Strauss, *Don Juan* (1888)

Richard Strauss, *Burleske* for piano and orchestra (1885-6)

Richard Strauss, *Sinfonia domestica* (1903)

Tuesday, 14 June 1949.

Dir. Wilhelm Furtwängler.

Ludwig van Beethoven, Overture, *Coriolan*

Ludwig van Beethoven, Symphony No. 6 in F, op. 68, *Pastorale*

Johannes Brahms, Symphony No. 4 in E minor, op. 98

[18 – 27 July 1949, tour in Aix-en-Provence]

**1949-50.**<sup>110</sup>

Tuesday, 13 September 1949 (broadcast date).<sup>111</sup>

Arnold Schoenberg, *A Survivor from Warsaw*, for male choir and orchestra (1947) (GP)

Arnold Schoenberg, *Thema und Variationen*, op. 43b (1943)

Arnold Schoenberg, Second Chamber Symphony (1939)

Sunday, 25 September 1949.

Dir. Hans Rosbaud. Ginette Neveu, violin.

Wolfgang Amadeus Mozart, Overture, *Die Zauberflöte*

Ludwig van Beethoven, Violin Concerto in D, op. 61

Igor Stravinsky, *Petrushka* (revised 1947 version) (GP)

Sunday, 16 October 1949.

Dir. Hans Rosbaud; Enrico Meinardi, cello.

Claude Debussy, *Prélude à l'après-midi d'un Faune* (1894)

Antonin Dvořák, Cello Concerto in B minor, op. 104

Robert Schumann, Symphony No. 2 in C, op. 61

Sunday, 23 October 1949.

Dir. Hans Rosbaud; Tibor Varga, violin.

Arcangelo Corelli, Concerto Grosso in D, op. 6, no. 1

Alban Berg, Violin Concerto (1935)

Anton Bruckner, Symphony No. 6 in A

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<sup>110</sup> Sources: AOFAA/AC 505-7. Spectacles allemands, extraits de presse, 'Zentralstelle theatre-Musik in Baden-Baden, Kurhaus'; listings in *Funk-Welt* and *Hörzu*; various reviews and listings in the *Badener Tagblatt*, *Badisches Tagblatt* and *Melos*.

<sup>111</sup> This may have been a studio recording or a private concert. It was broadcast as part of the programme 'Musik der Welt' on 13 September 1949 (Schoenberg's 75<sup>th</sup> birthday); sources are *Funk-Welt* 37/40 (11 September 1949), listing for Tuesday 13 September 1949; 'Notizen', *Melos* 16/10 (October 1949), p. 283. Joy Calico, in her *Arnold Schoenberg's A Survivor from Warsaw in Postwar Europe* (Berkeley, Los Angeles and London: University of California Press, 2014), p. 17, indicates that the West German premiere took place at the Ferienkurse at Darmstadt, presumably referring to the performance by the Landestheater-Orchester, dir. Scherchen, with Hans Olaf Heidemann, on Sunday 20 August 1950 (see Appendix 4j), which gives further reason to believe that the SWF broadcast may be of a non-public performance or recording.

Sunday, 20 November 1949.

Dir. Hubert Reichert (Hindemith); Hans Rosbaud; Rosl Schmid, piano.

Paul Hindemith, Symphony, *Mathis der Maler* (1934)

Ludwig van Beethoven, Piano Concerto No. 5 in E-flat, op. 73

Max Reger, *Variationen und Fuge über ein Thema von Mozart*, op. 132 (1914)

Sunday, 4 December 1949.

Dir. Carl Garaguly; Endre Wolf, violin.

Zoltán Kodály, *Dances of Galanta* (1933)

Peter Ilyich Chaikovsky, Violin Concerto in D

Hilding Rosenberg, Symphony No. 3 (1939) (GP)

Jean Sibelius, *Finlandia* (1899, rev. 1900)

Sunday, 11 December 1949.

Dir. Hans Rosbaud; Maria Bergmann, piano.

Sergei Prokofiev, Suite from ballet *Chout*, op. 21 (1920)

Frédéric Chopin, Piano Concerto in F minor, op. 21

Ludwig van Beethoven, Symphony No. 6 in F, *Pastorale*, op. 68

Sunday, 15 January 1950.

Dir. Jean Meylan; Carl Seemann, piano.

Gian Francesco Malipiero, Symphony No. 4, *In memoriam* (1946) (GP)

Darius Milhaud, Piano Concerto No. 3, op. 270 (1946) (GP)

Robert Schumann, Symphony No. 3 in E-flat, op. 97

Sunday, 29 January 1950.

Dir. Hubert Reichert; Gerhard Taschner, violin.

Benjamin Britten, *Four Sea Interludes*, from *Peter Grimes* (1944-5)

Johannes Brahms, Violin Concerto in D, op. 77

Modest Musorgsky, orchestrated Maurice Ravel, *Pictures at an Exhibition*

Sunday, 7 February 1950.

Dir. Mario Rossi; Pietro Scarpini, piano.

Gian Francesco Malipiero, Symphony No. 1 (1933)

Alfredo Casella, Partita for piano and orchestra, op. 42 (1924-5)

Ferruccio Busoni, *Indianische Fantasie* for piano and orchestra (1914)

Goffredo Petrassi, Concerto for orchestra no. 1 (1933-4)

Sunday, 26 February 1950.

Dir. Hans Rosbaud; Monique Haas, piano.

Ludwig van Beethoven, Symphony No. 2 in D, op. 36

Wolfgang Amadeus Mozart, Piano Concerto in C, KV 467

Claude Debussy, *La mer* (1903-5)

Sunday, 5 March 1950.

Dir. Ernest Bour; Eduard Erdmann, piano.

Ludwig van Beethoven, Piano Concerto No. 3 in C minor, op. 37

Wolfgang Fortner, Music from ballet, *Die weiße Rose* (1950) (WP)



Sunday, 19 March 1950.

Dir. Hans Rosbaud; Heinz Stanske, violin.

Johann Sebastian Bach, *Orchestral Suite No. 2 for flute and strings, BWV 1067*

Paul Hindemith, *Violin Concerto (1939)*

Ludwig van Beethoven, *Symphony No. 3 in E-flat, op. 55, Eroica*

Sunday, 26 March 1950.

Dir. Hans Rosbaud; Heinz Stanske, violin.

Richard Wagner, *Siegfried-Idyll*

Rolf Liebermann, *Symphony (1949)*

Franz Schubert, *Symphony No. 8 in B minor, Unvollendet*

Sunday, 9 April 1950.

Dir. Hans Rosbaud; Paul Baumgartner, piano.

Johannes Brahms, *Piano Concerto No. 2 in B-flat, op. 83*

Franz Schubert, *Symphony No. 9 in C, Groß*

Sunday, 30 April 1950.

Dir. Hans Rosbaud; Helmut Roloff, piano.

Gioachino Rossini, *Overture, Il viaggio a Reims*

Igor Stravinsky, *Capriccio for piano and orchestra (1929)*

César Franck, *Variations symphoniques for piano and orchestra*

Nikolai Rimsky-Korsakov, *Scheherazade*

Sunday, 7 May 1950.

Dir. Hans Rosbaud; Arthur Grumiaux, violin.

Johannes Brahms, *Symphony No. 3 in F, op. 90*

Béla Bartók, *Violin Concerto No. 2 (1937-8)*

Peter Ilyich Chaikovsky, *Fantasy Overture, Romeo and Juliet*

Sunday, 28 May 1950.

Dir. Hans Rosbaud; Arthur Grumiaux, violin.

Wolfgang Amadeus Mozart, *Symphony in C, KV 551, Jupiter*

Anton Bruckner, *Symphony No. 4 in E-flat*

Thursday, 8 June 1950.

Dir. Paul Hindemith; Dennis Brain, horn; Kraft-Thorwald Dilloo, flute; Horst Schneider, oboe; Sepp Fackler, clarinet; Helmut Müller, bassoon; Maria Kindler, harp.

Paul Hindemith, *Sinfonietta in E (1950)*

Paul Hindemith, *Horn Concerto (1949) (WP)*

Paul Hindemith, *Concerto for flute, oboe, clarinet, bassoon, harp and orchestra (1949) (EP)*

Paul Hindemith, *Konzertmusik for brass and string orchestra, op. 50 (1930)*

Sunday, 18 June 1950.

Dir. Hans Rosbaud; Monique Haas, piano.

Richard Strauss, *Till Eulenspiegels lustige Streiche (1895)*

Marcel Mihalovici, *Toccatina for piano and orchestra (1940) (GP)*

Hector Berlioz, *Symphonie fantastique*

[20-24 June 1950, tour in Paris]

Sunday, 2 July 1950.

Dir. Hans Schmidt-Isserstedt; Carl Seemann, piano.

Ludwig van Beethoven, Symphony No. 1 in C, op. 21

Wolfgang Amadeus Mozart, Piano Concerto in B-flat, KV 456

Werner Egk, *Französische Suite nach Rameau* (1949) (CP)

**1950-51.**<sup>112</sup>

Sunday, 24 September 1950.

Dir. Hans Rosbaud. Eduard Müller, harpsichord; Heinz Stanske, violin.

Johann Sebastian Bach, Orchestral Suites Nos. 1-4, BWV 1066-9

Johann Sebastian Bach, Cantata, *Ich will den Kreuzstab gerne tragen*, BWV 56

Johann Sebastian Bach, Brandenburg Concerto No. 5, BWV 1050

Sunday, 1 October 1950.

Dir. Hans Rosbaud; Pierre Fournier, cello.

Igor Stravinsky, *Le chant du rossignol* (1917)

Edouard Lalo, Cello Concerto

Johannes Brahms, Symphony No. 2 in D, op. 73

Sunday, 8 October 1950.

Dir. Hans Rosbaud; Heinz Refuß, baritone.

Wolfgang Amadeus Mozart, Symphony in G minor, KV 550

Wolfgang Amadeus Mozart, Concert Aria, *Mentre ti lascio, o figlia*

Claude Debussy, *Berceuse héroïque* (1914)

Maurice Ravel, *Don Quichotte à Dulcinée* (1932-3)

Maurice Ravel, *Bolero* (1928)

[9-10 October 1950 – Donaueschinger Musiktage, see Appendix 4i]

Sunday, 22 October 1950.

Dir. Hans Rosbaud; Maria Stader, violin.

François-Adriene Boieldieu, Overture, *Jeanne de Paris*

Darius Milhaud, Violin Concerto No. 2, op. 263 (1946)

Gustav Mahler, Symphony No. 4 in G (1901)

Sunday, 29 October 1950.

Dir. Otto Matzerath; Gerhard Puchelt, piano.

Hermann Götz, Overture, *Der Widerspenstigen Zähmung*

Paul Hindemith, *Kammermusik no. 2* for piano and twelve instruments, p. 36, no. 1 (1924)

Johannes Brahms, Symphony No. 4 in E minor, op. 98

Sunday, 5 November 1950.

Dir. Hans Rosbaud; William Primrose, viola.

Bedřich Smetana, *Má vlast*

Béla Bartók, Viola Concerto (1945) (CP)

Peter Ilyich Chaikovsky, Symphony No. 5 in E minor, op. 64

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<sup>112</sup> Sources: Advert in *Melos* 17/10 (October 1950), pp. 302-3; Diethelm Paulussen, *Strawinsky-Interpretationen 1946-1965. Ein Verzeichnis (west-)deutscher Rundfunkaufnahmen* (Digital Edition, 2002), p. 207; various listings in *Funk-Welt* and *Hörzu*; various listings and reviews in *Badisches Tagblatt*, *Badische Zeitung*.

Sunday, 12 November 1950.

Dir. Hans Müller-Kray; Marcel Meyer, piano.

Serge Prokofiev, Symphony No. 1, *Classical* (1916-17)

Franz Schubert, transcribed Franz Liszt, *Wanderer Fantasy*

Sándor Veress, *Csodafurulya* (1937) (CP)

Giuseppe Verdi, Overture, *I vespri siciliani*

Sunday, 19 November 1950.

Dir. Fernando Previtali; Caspar Cassado, cello.

Franz Schubert, Symphony No. 4 in C minor, D 417

Joaquin Rodrigo, *Concierto en modo galante* (1949)

Alfredo Casella, Suite from ballet, *La giara* (1924) (CP)

Sunday, 26 November 1950. First concert in new music studio.

Dir. Fernando Previtali; Magda Laslo, soprano.

Wolfgang Amadeus Mozart, *Maurerische Trauermusik*, KV 477

Wolfgang Amadeus Mozart, 'Non mi dir, bell' idol mio', from *Don Giovanni*

Richard Wagner, *Wesendonck Lieder*

Johannes Brahms, Symphony No. 4 in E minor, op. 98

Sunday, 3 December 1950.

Dir. Hans Rosbaud; Wilhelm Kempff, piano.

Henry Barraud, *La Symphonie de Numance* (1950) (WP)

Robert Schumann, Piano Concerto in A minor, op. 54

Jean Sibelius, Symphony No. 6 in D minor, op. 104 (1918-23)

Sunday, 10 December 1950.

Dir. Ferdinand Leitner; Heinz Stanske, violin.

Luigi Cherubini, Overture, *Les Abencérites*

Albert Roussel, *Pour une fête du printemps*, op. 22 (1920) (CP)

Bernd Alois Zimmermann, Violin Concerto (1950) (WP)

Ludwig van Beethoven, Symphony No. 4 in B-flat, op. 60

Sunday, 17 December 1950.

Dir. Ninon Sanzogno; Jean Doyen, piano.

Ludwig van Beethoven, Piano Concerto No. 5 in E-flat, op. 73

Igor Stravinsky, *Apollon musagète* (1928, rev. 1947)

Monday, 1 January 1951.

Dir. Hans Rosbaud; Maria Bergmann, piano.

Ludwig van Beethoven, Overture No. 2, *Leonore*

Ludwig van Beethoven, Piano Concerto No. 4 in G, op. 58

Ludwig van Beethoven, Symphony No. 7 in A, op. 92

Sunday, 7 January 1951.<sup>113</sup>

Dir. Hans Rosbaud; Pietro Scarpini, piano; Franz Willy Neugebauer, trumpet; Helmut Müller, bassoon.

Wolfgang Amadeus Mozart, Overture, *Der Schauspieldirektor*

Carl Maria von Weber, *Konzertstück* in F minor for piano and orchestra, op. 79

Albert Roussel, *Petite Suite*, op. 39 (1929)

Béla Bartók, Rhapsody No. 1 for piano and orchestra, op. 1 (1905) (CP)

Ferruccio Busoni, Suite from *Die Brautwahl* (1912)

Paul Hindemith, Concerto for trumpet, bassoon and strings (1949-51) (EP)

Sunday, 14 January 1951.

Dir. Ernest Bour; Gerhard Taschner, piano.

Maurice Ravel, *Le tombeau de Couperin* (1919)

Wolfgang Amadeus Mozart, Symphony in B-flat, KV 319

Felix Mendelssohn, Violin Concerto

Ludwig van Beethoven, Symphony No. 5 in C minor, op. 67

Sunday, 21 January 1951.

Dir. Hans Rosbaud; Walter Kaegi, viola.

Albert Roussel, Suite in F, op. 33 (1927)

Conrad Beck, Viola Concerto (1949) (WP)

Igor Stravinsky, Divertimento from *Le baiser de la fée* (1928, rev. 1949)

Sunday, 28 January 1951.

Dir. Hans Rosbaud; Jeanne Gautier, violin.

Johann Sebastian Bach, transcribed Max Reger, Choral Prelude, *O Mensch beweine Deine Sünde groß*

Johann Sebastian Bach, Violin Concerto in E

Arnold Schoenberg, Variations for Orchestra, op. 31 (1926, rev. 1928)

Maurice Ravel, *Tzigane* (1924)

Claude Debussy, *Images* (1902-12)

Sunday, 11 February 1951.

Dir. Erich Schmid; Tibor Varga, violin.

Luigi Dallapiccola, Suite from ballet *Marsyas* (1942-3) (CP)

Wolfgang Amadeus Mozart, Violin Concerto No. 5 in A, KV 219

Ludwig van Beethoven, Symphony No. 2 in D, op. 36

Sunday, 18 February 1951.

Dir. Paul Sacher; Kraft-Thoewald Dilloo, flute; Horst Schneider; oboe; Wolfgang Schröder, clarinet; Werner Meruschat, bassoon; Karl Arnold, horn; Franz Willy Neugebauer; Otto Heini, trombone.

Wolfgang Amadeus Mozart, Symphony in C, KV 338

Frank Martin, Concerto for seven wind instruments and orchestra (1949)

Willy Burkhard, Concert Suite from *Die schwarze Spinne* (1948)

Sunday, 25 February 1951.

Dir. Hans Rosbaud; Yvonne Loriod, piano; Ginette Martenot, ondes martenot.

Olivier Messiaen, *Turangalila* Symphony (1946-8) (GP)

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<sup>113</sup> This programme is a hybrid of that listed in *Melos*, and the review by H.L.M., 'Ein neues Werk von Hindemith', *Badisches Tagblatt*, 8 January 1951, which only mentions the Weber, Bartók and Hindemith. It is possible that the concert only consisted of these three works.

Sunday, 18 March 1951.

Dir. Ernest Bour; Vass Prihoda, violin.

Zoltan Kodály, *Marosszék Dances* (1923-7, orch. 1929)

Antonin Dvořák, Violin Concerto

Gian Francesco Malipiero, Symphony No. 2, *Elegiaca* (1936)

Maurice Ravel, *Daphnis et Chloe*, second suite (1913)

Sunday, 25 March 1951.

Dir. Carl Schuricht; Helmut Roloff, piano.

Ludwig van Beethoven, Overture, *Coriolan*

Ludwig van Beethoven, Piano Concerto No. 1 in C, op. 15

Ludwig van Beethoven, Symphony No. 3 in E-flat, op. 55, *Eroica*

Sunday, 8 April 1951.

Dir. Hans Rosbaud; Arthur Grumiaux, violin.

Wolfgang Amadeus Mozart, Overture, *Die Entführung aus dem Serail*

Wolfgang Amadeus Mozart, Violin Concerto No. 3 in G, KV 216

Wolfgang Amadeus Mozart, Symphony in C, KV 425

Igor Stravinsky, Violin Concerto (1931)

Maurice Ravel, *La Valse* (1919-20)

[15 – 21 April, *Musiktage Stuttgart*, performance on 18 April. See Appendix 5q]

Sunday, 22 April 1951.

Dir. Hans Schmidt-Isserstedt; Wolfgang Schneiderhan, violin.

Henry Purcell, Chaconne in G minor

Ludwig van Beethoven, Violin Concerto in D, op. 61

Peter Ilyich Chaikovsky, Symphony No. 4 in F minor, op. 36

Sunday, 29 April 1951.

Dir. Hans Rosbaud; Paul Baumgartner, piano.

Wolfgang Amadeus Mozart, Piano Concerto in B-flat, KV 595

Anton Bruckner, Symphony No. 2 in C minor

Sunday, 6 May 1951.

Dir. Ernest Bour; Carl Seemann, piano.

Igor Stravinsky, *Jeu de cartes* (1936)

Darius Milhaud, Piano Concerto No. 4, op. 295 (1949) (CP)

Wolfgang Amadeus Mozart, Rondo in D for piano and orchestra, KV 382

Joseph Haydn, Symphony No. 103 in E-flat, Hob. I: 103

Wednesday, 16 May 1951.

Dir. Ernest Ansermet; Carl Seemann, piano.

Joseph Haydn, Symphony No. 99 in E-flat, Hob. I: 99

Albert Roussel, Suite in F, op. 33 (1927)

Claude Debussy, *La mer* (1903-5)

Sunday, 20 May 1951.

Dir. Erich Schmid; Clara Haskil, piano.

Carl Maria von Weber, Overture, *Beherrscher des Geistes*

Walter Geiser, Fantasy for string orchestra, timpani and piano, op. 31 (1948)

Rolf Liebermann, *Furioso* (1947)

Wolfgang Amadeus Mozart, Piano Concerto in F, KV 459

Sunday, 3 June 1951 (date of broadcast).

Dir. Unknown.

Works of Wolfgang Amadeus Mozart, Richard Wagner, Paul Hindemith.

Saturday, 9 June 1951.

Dir. Paul Sacher; Basler Kammerchor.

Programme including:

Igor Stravinsky, *Symphony of Psalms* (1930, rev. 1948)

And music of Johann Sebastian Bach.

Sunday, 24 June 1951 (date of broadcast).

Dir. unknown.

Works of Lothar Windsberger, Ludwig van Beethoven, Maurice Ravel.

[22 June – 10 July – Internationale Ferienkurse für neue Musik, Darmstadt. Concert on 30 June. See Appendix 4j]

Sunday, 15 July 1951 (date of broadcast).

Dir. Unknown.

Works of Johann Sebastian Bach, Paul Hindemith, Richard Strauss.

Broadcast before end of July 1951.<sup>114</sup>

Programme including:

André Jolivet, Concert for Ondes Martenot and orchestra (1947)

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<sup>114</sup> Hellmuth v. Ulmann, 'Versuch einer Funkkritik. Neues im Äther', *Melos* 18/8 (August 1951), p. 230.

## Appendix 5l

### The *Abende zeitgenössischer Musik* of the *Kulturbund* in Berlin, 1946-49<sup>115</sup>

All 22 concerts took place in the Clubhaus des Kulturbundes, Jägerstraße 2-3. These were referred to as ‘Erster Abend’, ‘Zweiter Abend’, etc., so I have maintained that system (in English).

#### 1946-47.

Evening 1: Monday, 9 December 1946, 18.30.

Margot Hinnenberg-Lefèvre, soprano; Helga Schon, violin; Wilhelm Bode, trumpet; Leo Spies, piano. Introduced by Heinz Tiessen and Hans Heinz Stuckenschmidt.

Sergei Prokofiev, Five Melodies for violin and piano, op. 35b (1925)

Benjamin Britten, *Two Michelangelo Sonnets*, for high voice and piano (1940)

Paul Hindemith, Trumpet Sonata (1939)

Aaron Copland, Violin Sonata (1942-3)

Darius Milhaud, *Six Saubades do Brasil* for piano (1917-18)

Evening 2: Monday, 30 December 1946, 18.30.

Anneliese Schier-Tiessen, piano; Eva Koch, soprano; Richard Klemm, cello; Berliner Bläserquartett. Introduced by Hans Heinz Stuckenschmidt.

Alban Berg, Piano Sonata, op. 1 (1908)

Hanns Eisler, *Sechs Lieder*, op. 2 (1922)

Anton von Webern, *Drei kleine Stücke* for cello and piano, op. 11 (1914)

Arnold Schoenberg, Wind Quintet, op. 26 (1924)

Evening 3: Monday, 27 January 1947, 18.30.

Gerty Herzog, piano; Rudolf Schulz Quartet. With introduction by Hans Heinz Stuckenschmidt, ‘Überwindung der Romantik’.

Olivier Messiaen, from *Préludes*, ‘Un reflet dans le vent’ (1928-9)

Alan Bush, *Dialectic* for string quartet, op. 15 (1929)

Virgil Thomson, Piano Sonata [No. unknown]

Michael Tippett, String Quartet No. 2 in F# (1941-2)

Evening 4: Monday, 24 February 1947, 18.30.

*Berliner Komponisten*. Berlin String Quartet; Rudolf Schulz, violin; Richard Klemm, cello; Klaus Billing; piano; Charlotte Hampe; viola; Paul Höffer, piano; Anneleise Schier-Tiessen, piano. Introduced by Hans Heinz Stuckenschmidt.

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<sup>115</sup> Sources: Stefan Weiss, ‘Musik im Kulturbund der Sowjetischen Besatzungszone und der DDR 1945-1951’, in Volker Scherliess (ed.), *“Stunde Nulle” – zur Musik um 1945* (Kassel et al: Bärenreiter, 2014), pp. 127-49; Maren Köster, *Musik-Zeit-Geschehen. Zu den Musikverhältnissen in der SBZ/DDR 1945 bis 1952* (Saarbrücken: Pfau, 2002), pp. 125-34; Werner Danneberg, ‘Nachholebedarf. Kulturbund und neue Musik 1945-1952’, *Musik und Gesellschaft* 6/90 (1990), pp. 306-11; H.H.S., ‘Berlin’, *Stimmen* 5 (March 1948), p. 154; Kurt Westphal, ‘Berlin weltstädtisch – trotz aller Trümmer’, *Melos* 14/5 (March 1947), p. 145-7; Abby E. Anderton, ‘Music among the Ruins: Classical Music, Propaganda, and the American Cultural Agenda in West Berlin (1945-1949)’ (PhD thesis: University of Michigan, 2012), p. 92; Fred Prieberg, *Musik im anderen Deutschland* (Cologne: Verlag Wissenschaft und Politik, 1968), p. 107; Erwin Kroll, ‘Neue Musik’, ‘Berliner Konzerte. Ausländische Kammermusik von heute’, ‘Berliner Konzerte’; b-r, “Musikalische Eindrücke”, *Tagesspiegel*, 17 December 1946, 11 February, 4 March 1947.

Ernst Pepping, String Quartet (1943)  
Konrad Friedrich Noetel, Piano Trio (n.d.)  
Paul Höffer, Music for viola and piano (1946)  
Heinz Tiessen, *Klavierstücke* op. 31, 37, 52 (1915-23, 1924-8, 1944-5)

**Monday, 3 March 1947.**

John Bitter, lecture on 'Musikalische Eindrücke'.

**Special Concert: Monday, 17 March 1947.**

Berliner Bläserquartett.

Arnold Schoenberg, Wind Quintet, op. 26 (1924)

**Evening 5: Monday, 24 March 1947, 18.30.**

Helma Prechter, voice; Helga Schon, violin; Max Fröhlen, viola; Annelies Schmidt, cello; Klaus Billing, piano. Introduced by Reinhard Limbach.

Zoltán Kodály, Cello Sonata, op. 4 (1909-10)

Eugen Suchoň, Suite for piano with words

Vissarion Shebalin, Sonata for violin and viola, op. 35 (1944)

Boris Blacher, *Vier Lieder* after Friedrich Wolf (1947) (WP)

Jean Françaix, Sonatine for violin and piano (1934)

**Evening 6: Monday, 21 April 1947, 18.30.**

Leo Spies, Elisabeth Dounias-Sindermann, piano. Introduced by Hans Heinz Stuckenschmidt.

Claude Debussy, *En blanc et noir* (1915)

Norman Demuth, *Portrait of a Dancer*

Henk Badings, *Balletto grottesco* (1939)

Igor Stravinsky, Concerto for two pianos (1935)

**Evening 7: Monday, 19 May 1947, 18.30.**

Margot Hinnenberg-Lefèbre, soprano; Hans Frenz, flute; Wilhelm Martens, Fritz Wehmeyer; violin; Walter Brose, viola, Carl Dechert, cello; Hans Richter, double bass; Paul Höffer, piano. Introduced by Hans Heinz Stuckenschmidt.

Edmund von Borck, Sextet for flute and string quintet, op. 15a (1936)

Paul Höffer, *Sechs Lieder des Todes*, for soprano and piano (WP)

Walter Piston, Quintet for flute and string quartet (1942)

**Evening 8: Monday 16 June 1947.**

Fritz Thöne, piano; Metzeltin Quartet. Introduced by Hans Heinz Stuckenschmidt.

Léos Janáček, String Quartet No. 2, *Intimate Letters* (1928)

Béla Bartók, Suite for piano, op. 14 (1916)

Sergei Prokofiev, *Sarcasms* for piano, op. 17 (1912-14)

Dimitri Shostakovich, String Quartet No. 2 in A, op. 68 (1944)

**1947-48.**

**Evening 9: Thursday, 30 October 1947.**

*Neue sowjetische Musik*. Helga Schon, violin; Klaus Billing, piano; Zernick Quartet. Introduced by Hans Heinz Stuckenschmidt.

Nikolai Myaskovsky, String Quartet No. 6 in G minor, op. 49 (1939-40)

Dimitri Kabalevsky, Variations for piano, op. 40 (1944)

Sergei Prokofiev, Violin Sonata No. 2 (1943)



Evening 10: Friday, 5 December 1947, 18.00.

*Neue amerikanische Musik*. BPO String Quartet (Hans Bastian, Hermann Bethmann, violins; Walter Müller, viola; Werner Haupt, cello); Nora Boulanger, piano.

Quincy Porter, String Quartet No. 4 (1931)

Aaron Copland, *El Salon Mexico* (1936), transcribed for piano by Leonard Bernstein,  
Walter Piston, String Quartet No. 1 (1933)

Saturday, 26 January 1948.

Hans Heinz Stuckenschmidt, lecture on 'Schönberg und die Ästhetik des Behagens'.

Evening 11: Thursday, 12 February 1948.

Hans Bastiaan, violin; Werner Haupt, cello; Alfred Bürkner, clarinet; Klaus Billing; piano; Karola Goerlich, mezzo; BPO String Quartet. Introduced by Reinhard Limbach.

Olivier Messiaen, *Quatuor pour la fin du temps* (1940-41)

Werner Egk, *La Tentation de Saint Antoine* (1947)

Evening 12: Friday, 12 March 1948.

Erika Legart, soprano; Hans Schaetz, viola; Klaus Billing, piano.

Léos Janáček, *Ríkaldá*, for soprano, viola and piano (1924-6)

Joaquin Turina, *Ensueño; Orgia*, from *Danzas fantásticas* for piano (1919)

Anton von Webern, *Drei Lieder nach Gedichten von Stefan George* (1907-8)

Gottfried von Einem, Selection from *Hafislieder*, op. 5 (1944)

Jean Françaix, *Cinq portraits de jeunes filles*, for piano (1936)

Evening 13: Thursday, 1 April 1948.

Hildegard Weiss, Paul Hammermeister, piano.

Ferruccio Busoni, *Fantasia contrappuntistica* (1910-21)

Improvisation on Bach Chorale, *Wie wohl ist mir, o Freund der Seele*

Evening 14: Thursday, 29 April 1948.

*Neue holländische Musik*. Eberhard Riesling, piano. Introduced by Riesling.

Hendrik Andriessen, Sonata for piano (1934)

Willem Pijper, Two Sonatinas for piano (1917-25)

Nico Schuyt, Suite for piano

Rudolf Escher, Suite for piano, *Arcana Musae Dona* (1944)

April-May 1948.

Siegfried Borries, lecture on 'Die Entwicklung zur neueren Musik'.

Evening 15: Thursday, 27 May 1948.

Gertrud Hepp, mezzo; Ellen Schmidt, flute; Charlotte Hampe; viola; Rudolf Schulz Quartet.

Hans Schröder, *Kantate nach Pflanzengedichten von Hans Much*, for mezzo, flute and viola

Max Butting, String Quartet No. 5, op. 52 (1947)

Evening 16: Thursday, 1 July 1948.

Solistenvereinigung des Berliner Rundfunks, dir. Günther Arndt; Erwin Milzkott, flute; Erich Erthel, oboe; Otto Pischkitl, bassoon.

Paul Hindemith, *Sechs Chöre nach französischen Texten von Rainer Maria Rilke* (1939)

Virgil Thomson, *Agnus Dei* (1925)

Hanns Eisler, *Oh, Endless is this Misery* (n.d.)

Hermann Reichenbach, *The Shepherd*

Friedrich Zipp, *Chinesische Jahreszeiten*

Harald Genzmer, *Drei Chöre*  
Wolfgang Fortner, Serenade for flute, oboe, bassoon (1948)

## 1948-49.

Evening 17: Friday, 29 October 1948.

Rudolf Schulz Quartet; Fritz Thöne, piano. Introduced by Heinz Tiessen.

Béla Bartók, String Quartet No. 4 (1928)  
Arnold Schoenberg, *Drei Klavierstücke*, op. 11 (1909)  
Igor Stravinsky, *Three Movements from Petrushka* (1921)  
Paul Hindemith, String Quartet No. 4, op. 32 (1923)

October-November [?] 1948.

Siegfried Borries, lecture on 'Hindemith – ein Hörproblem?'

Evening 18: Monday, 8 November 1948.

Kirmse Quartet; Carl Ernst Ortwein, piano.

Alexander Cherepnin, String Quartet, op. 36 (1922)  
Max Butting, Piano Trio, op. 54 (1947)  
Darius Milhaud, String Quartet No. 7, op. 87 (1925)

Evening 19: Monday, 13 December 1948.

Gunter Baum, baritone; Hans Dünschede, violin; Peter H. Lehmann, cello; Raimund Schlesier, piano.

Fred Lohse, Duo for violin and piano  
Wihelm Maler, Sonata for piano  
Boris Blacher, *Drei Psalmen*, for baritone and piano (1943)  
Boris Blacher, *Fünf Sinnsprüche Omars des Zeltmachers*, for baritone and piano (1931)  
Hermann Heiß, *Chaconne* for piano (1936)  
Georgi Swiridow, Piano Trio, op. 6

Evening 20: Monday, 21 February 1949, 18.30.

Diana Eustrati, mezzo; Andre Asriel, piano; Rudolf Schulz Quartet; Hans Frenz, flute; Heinrich Geuser, clarinet; Willi Fugmann, bassoon.

Hanns Eisler, Suite for septet, *Kinderszenen* (1940)  
Hanns Eisler, Septet No. 2, *Zirkus*, for flute, clarinet, bassoon, and string quartet (1947)  
Hanns Eisler, Lieder: *Frühling*, *Frühling II*, *Speisekammer*, *Hotelzimmer*, *Im zehnten Jahr* (all after Brecht) (1942-3); *Andenken* (after Hölderlin) (1943), for mezzo and piano  
Hanns Eisler, Fugue for piano (1946)  
Hanns Eisler, *Sieben Stücke für Kinder*, for piano (1932-3)

March 1949.

André Asriel, lecture on Jazz.

Evening 21: Monday, 21 February 1949, 18.30.

Gerda Lammers, soprano; Wolfgang Meyer, piano.

Paul Hindemith, *Das Marienleben* (1922-3, rev. 1935-48)

Evening 22: Monday, 21 February 1949, 18.30.

Leo Spies, piano; Weißenfels Quartet.

Leo Spies, String Quartet in B-flat minor (WP)  
Léos Janáček, Sonata, *I.X.1905* for piano (1905)  
Nikolai Tschemberdschi, String Quartet No. 3

## Appendix 5m

### The Wittener Kammermusiktage, 1947-48, 1950<sup>116</sup>

#### **Wittener Kammermusiktage, 11-13 January 1947.**

Saturday, 11 January 1947.

19:00.

Kurt Redel, flute; Karl Otto Schauerte, piano; Herta Ruthenfranz-Brenscheidt, piano.

Emil Peeters, Sonata for flute and piano (WP)

Karl Otto Schauerte, Sonate for piano

Günter Raphael, Sonata No. 2, op. 46, no. 8, for solo flute (1940-46) (WP)

Max Trapp, Sonatine, op. 25, for piano

Paul Hindemith, Sonata for flute and piano (1963)

Sunday, 12 January 1947.

11:00.

Gisela Uhlig, soprano; Helmut Wagner, piano; Karl Hans Wunder, piano.

Karl Hans Wunder, Piano Sonata No. 3 in A, Werk 12

Hubert Eckartz, *Drei Lieder* for soprano and piano

Ernst Lothar von Knorr, *Kammersonate* (1935)

Richard Ludwig, *Tonsätze* for piano (1927, rev. 1946) (WP)

19:00.

Udo Dammert, piano.

Ernst Pepping, *Drei Fugen über Bach* (1943) (WP)

Wilhelm Maler, Piano Sonata No. 5 (WP)

Paul Hindemith, *Ludus tonalis* (1942) (selection)

Karl Höller, *Sonatine in drei Sätzen* (1943)

Béla Bartók, *Three Rondos after Folk Tunes* (1916, 1927)

Monday, 13 January 1947.

19:00.

Kurt Redel, flute, Radio Frankfurt Kammerorchester (members of the Vestisches Sinfonieorchester), dir. Robert Ruthenfranz.

Karl Schäfer, Music for string orchestra (1942)

Helmut Degen, Concerto for flute and string orchestra (WP)

Hans Wedig, Music for string orchestra

#### **Wittener Kammermusiktage, 19-22 June 1948.**

Performers over the course of the festival: Margot Müller, soprano; Erika Redel, piano; Kurt Redel, flute; Günter Faber and Heinz Geissen, piano; Enzen Quartet, Leopold Malmurovicz, double bass, Helmut Wagner, piano.

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<sup>116</sup> Source: Harry Vogt and Frank Hilberg (eds.), *Kammerton der Gegenwart. Wittener Tage für neue Kammermusik* (Hofheim: Wolke Verlag, 2009), pp. 187-9.

Saturday, 19 June 1948.

19:30.

Paul Mathey, Sonatine for violin and piano

Ludwig Kraus, *Drei Lieder nach Gedichten von Annette von Droster-Hülshoff*

Erich Marckhl, String Quartet in E minor

Sunday, 20 June 1948.

11:00.

Arno Knapp, Sonata for solo violin

Armin Schibler, *Geistliche Gesänge* from *Hauslicher Psalter*, op. 11 (1945) (Lieder cycle)

Gustav Adolf Schlemm, Sonata for flute and piano (WP)

19:30.

Richard Petzold, String Quartet in E minor (WP)

Johannes Driessler, Sonata for flute, op. 3 (1946, rev 1948) (WP)

Pierre Wissmer, Sonatine for violin and piano (1946)

Günter Bialas, Sonata for flute and piano (1946)

Monday, 21 June 1948.

19:30.

Bernard Reichel, Sonatine for viola and piano (1946)

Hans Humpert, Sonata for piano (1934)

Tuesday, 22 June 1948.

19:30.

Richard Ludwig, Music for string instruments (WP)

Fred Lohse, *Kammerkantate* for soprano, piano, violin and cello (WP)

Bernard Schulé, *Konzertmusik* for strings (WP)

### ***Wittener Kammermusiktage, 27-29 October 1950.***

Performers over the course of the festival: Rudolf Thull, violin; Orlando Zucca, flute, Margot Müller, soprano, Anny van Leyen, alto, Herta Ruthenfranz-Brenscheidt, piano; Fritz Büker, piano; Heinrich Eckert, piano; Hans Kracke, piano, Enzen Quartet.

Friday, 27 October 1950.

20:00.

Pierre Wissmer, Violin Sonata

Erich Sehlbach, Music for flute op. 53 no. 1

Rudolf Petzold, Violin Sonata, op. 19 (1936)

Armin Schibler, *Hauslicher Psalter*, op. 11

Saturday, 28 October 1950.

17:00.

Franz Dietsch, *Gesänge und Lieder*

Gero Folkerts, *Vier Liebeslieder*

Richard Ludwig, *Lieder nach Gedichten von Morgenstern* (WP)

Robert Ruthenfranz, *Lieder* (1936)

20:00.

Werner Dankert, *Nocturnos, Bukolikon* for piano

Friedrich Ripe, *Lieder nach Gedichten von Ruth Fähler*

Horst Bitter, Suite for piano

Siegfried Read, *Intonation* and *Kanon* from *Explicatio gravitatis musicae Teil 1* for piano

Sunday, 29 October 1950.

17:00.

Cesar Bresgen, *Kuckucksuite*

Gerhard Frommel, *Impromptu* (1942)

Leo Justinus Kaufmann, *Bagatelle*

Walter Girnatis, *Kleine Suite*

Hans Lang, *Musik über alte Frühlingslieder*

Karl Höller, *Kleine Sonate*

20:00

Erich Markhl, String Quartet in E minor (1934)

Hans Kracke, Piano Sonata (WP)

Fritz Werner, String Trio

Otto Busch, String Quartet

## Appendix 5n

### **The Bayreuther Wochen – Neue Musik, 1947, Tagung für Neue Musik und Musikerziehung, Bayreuth, 1948-50, and Darmstadt, 1951**

#### **Bayreuther Wochen: Neue Musik, 8 March – 28 April 1947.<sup>117</sup>**

Saturday, 8 March 1947, 20:00. Löhehaus.

Sibylle Ursula Fuchs, soprano; Eberhard Otto, piano.

Béla Bartók, *Eight Hungarian Folksongs* (1904-5)

Benjamin Britten, *Seven Michelangelo Sonnets* (1940)

Paul Hindemith, Four songs from *Das Marienleben* (1922-3, rev. 1935-48)

Hermann Reutter, *Sechs Lieder nach Gedichten von Brentano und Hölderlin*

Thursday, 13 March 1947, 20:00. Colmdorfer Schlößchen.

Hans Mersmann, Lecture: 'Die Entwicklungslinien der Musik in der letzten drei Jahrzehnten'.

Saturday, 15 March 1947, 20:00. Löhehaus.

Raba Trio: Jost Raba, violin; Inge Steinmann, cello; Karl Kottermeier; piano.

Heinrich Kaspar Schmid, Trio in D minor, op. 35

Maurice Ravel, Piano Trio in A minor (1914)

Hans Fleischer, Trio, op. 35 (1924)

Sunday, 16 March 1947, 20:00. Colmdorfer Schlößchen.

Rolando Zucca, flute; Irma Zucca-Schlabach, piano; Liselotte Weiske, violin; Robert Spilling, piano.

Heinrich Kaspar Schmid, *Capriccio* for flute and piano, op. 34 no. 5

Max Reger, Suite in A minor for violin and piano (1908)

Erich Sehlbach, *Musik für Flöte allein*, op. 53 (1950)

Ottorino Respighi, Violin Sonata (1917)

Paul Hindemith, Flute Sonata (1936)

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<sup>117</sup> Sources: Hans Mersmann, 'Bayreuther Wochen Neue Musik'; L. 'Liederabend'; O. 'Ueber moderne Musik', *Fränkische Presse*, 25 February, 14, 18 March 1947; O., 'Raba-Trio im Löhehaus'; L., 'Kammermusik im Colmdorfer Schloß', *Fränkische Presse*, 21 March 1947; O., 'Violin-Abend'; Dr. J., 'Klavier-Abend'; *Fränkische Presse*, 28 March 1947; O., 'Paul Hindemiths Tonsatzlehre'; L., 'Hindemith-Abend'; L., 'Konzert auf zwei Klavieren'; O. 'Zeitgenössisches Konzert', *Fränkische Presse*, 18, 22, 25, 30 April 1947; and various listings in this paper; *Neue Zeitung*, 10 March 1947; 'Notizen', *Melos* 14/5 (March 1947), p. 154; 'Bayreuther Wochen Neue Musik', advert in *Melos* 14/7-8 (May-June 1947), p. 234; Herbert Weitemeyer, 'Bayreuth auf neuen Wegen', in Herbert Barth (ed.), *Jahrbuch der Musikwelt*. 1. Jahrgang 1949/50 (Bayreuth: Verlag Julius Steeger, 1949), p. 38. This festival is little-known and ignored by many writers on the *Tagung* (see below). I have not found any reviews other than those in the *Fränkische Presse*, nor is there any wider documentation kept at the Stadtarchiv Bayreuth (my thanks to Christine Bartholomäus for checking their files for me), but am profoundly grateful to Franziska Göde of the Universitätsbibliothek Bayreuth for conducting a thorough search of the local *Frankische Presse* for this period, and copying all reviews and articles relating to the event. There may have been a few extra or different concerts than those in the initial listing (with the Mersmann article), some of the details of which changed later, and those reviewed. The *Neue Zeitung* piece lists fourteen concerts, the first *Melos* item sixteen; as the *Neue Zeitung* item appeared later, it is more likely to be accurate, but it is not clear of representatives from either publication attended any of the events. The first two items date the event as taking place from March to April, but the later *Melos* advert indicates it went up to May.

Saturday, 22 March 1947, 20:00. Löhehaus.

Margarete Mayer-Baldesart, piano.

Ottorino Respighi, *Tre preludi sopra melodie gregoriane* (1920)  
Claude Debussy, 'La soirée dans Grenade', from *Estampes* (1903)  
Music of Isaac Albéniz, Manuel de Falla, Sergei Rachmaninoff, and others.

Sunday, 23 March 1947, 20:00. Colmdorfer Schlößchen.

Fritz Robinson, violin; Irmgard Kutsch, piano.

Hans Fleischer, Suite in E  
Johanna Senfter, Violin Sonata in G minor  
Hans Pfitzner, Violin Sonata in E minor, op. 27 (1918)

[April 1947, 20:00. Evangelistisches Gemeindehaus.<sup>118</sup>

Berliner Bläserquintett.

Works of Arnold Schoenberg, Paul Hindemith and others.]

Sunday, 6 April 1947, 10:00. Gemeindehaus.

'Harlekinade': danced recitation by Hans Rudolf Joop, with musical improvisation by Hans Friedrich Holte, piano.

Texts by Christian Morgenstern and Hans Rudolf Joop.  
Béla Bartók, 'Portrait' from Suite, op. 3  
Cyril Scott, *Danse orientale*, op. 74 no. 2  
Genary Karganov, *Intermezzo*, op. 10  
Paul Hindemith, *Suite 1922*  
Wilhelm Groß, *Kleine Sonate*, op. 16  
Possibly also a work of Konrad Friedrich Noetel.

Wednesday, 9 April 1947, evening. Oberschule für Mädchen.

First evening of Arbeitskreis, dir. Heinz Reidelbauch, considering 'Paul Hindemiths Tonsatzlehre als Grundlage eines neuen Musikverstehens'.

On 'Die Grundelemente des musikalischen Schaffens'.

Thursday, 10 April 1947, evening. Oberschule für Mädchen.

Second evening of Arbeitskreis, dir. Heinz Reidelbauch, considering 'Paul Hindemiths Tonsatzlehre als Grundlage eines neuen Musikverstehens'.

On 'Form und Gestalt des musikalischen Kunstwerkes'.

Saturday, 12 April 1947, evening. Oberschule für Mädchen.

Third evening of Arbeitskreis, dir. Heinz Reidelbauch, considering 'Paul Hindemiths Tonsatzlehre als Grundlage eines neuen Musikverstehens'.

On 'In der Lehrwerkstätte des Tonsetzers'. With a performance of a work of Wolfgang Fortner.

Monday, 14 April 1947, 20:00. Oberschule für Mädchen.

Fritz Dorf Müller, piano; Alexander Kaczkowski, violin; Rolando Zucca; flute.

Introduction by Dorf Müller: 'Logik und Poesie der Tonsprache Paul Hindemiths'.  
Paul Hindemith, *Suite 1922*  
Paul Hindemith, Flute Sonata (1936)  
Paul Hindemith, Violin Sonata in C (1939)

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<sup>118</sup> Postponed from 11 March. I have not found any definite confirmation that this concert actually took place.

Wednesday, 16 April 1947, 20:00. Gemeindehaussaal.  
Robert Spilling, Hanna Kluger-Wandzik, piano.

Felix Petyrek, *Toccata und Fuge* (1934)  
Kurt Hessenberg, *Fantasy*, op. 19 (1942)  
Claude Debussy, *En blanc et noir* (1915)  
Julius Weismann, *Neun Variationen*, op. 21 (1907)

Wednesday, 23 April 1947, 20:00. Gemeindehaussaal.<sup>119</sup>

Bayreuther Madrigalchor, dir. Hermann Rüth; Hertha Kübler, piano; Hermann Mertes, baritone.

Rudi Stephan, Selections from *Sieben Lieder nach verschiedenen Dichtern*, after texts of Gustav Falke and Hinrich Hinrichs

Gustav Mahler, *Rückert-Lieder* (1904)

Piano Sonatas of Ernst Pepping, Sergei Prokofiev, Igor Stravinsky.

Fritz Büchtger, Motet, *Der Mensch*, after Matthieu Claudius

Ernst Pepping, Selections from *33 Volkslieder* for female/children's chorus

Paul Hindemith, *Landsknechtstrinklied*, op. 33 (1923)

Saturday, 26 March 1947, 20:00. Colmdorfer Schlößchen.

Herbert Jancke, Lecture: 'Psychologie des musikalischen Fortschrittes'.

Monday, 28 April 1947. Gemeindehaussaal.

Ballet Raimonda.

Works of Johann Sebastian Bach, Paul Hindemith and others.

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<sup>119</sup> Originally billed as a concert with Arbeitersängervereinigung; Bayreuther Bläservereinigung; Carmen Sendel, piano, featuring works of Fortner, Jenisch, Honegger and Schoeck.



## ***Die Neue Musik im Unterricht, Bayreuth, 19-27 May 1948.*<sup>120</sup>**

Director of the event: Herbert Weitemeyer.

Lecturers and leaders of work and school groups: Ursula Bartels, Hans Bergese, Walter Bergmann, Max Böhm, Helmut Borenfeld, Helmut Degen, Erich Doflein, Wilhelm Gebhardt, Anton Hardörfer, Hermann Heiß, Hugo Herrmann, Hilmar Höckner, Fritz Jöde, Hermann Keller, Wilhelm Keller, Dieter Körber, Claudius Lipp, Wilhelm Maler, Hans Mersmann, Hans Friedrich Micheelsen, Eberhard Preußner, Siegfried Read, Fritz Reusch, Paul Stern, Dietrich Stoverock, Christian Strauß, Rolf Unkel, Bodo Wolf.

Performers: Udo Dammert, Wolfgang Fernow, Erika Frieser, Else Grüneisen, Gerd Lohmeyer, Hans Alexander Kaul, Hermann Reutter, Friedrich Riehm, piano; Dora von Möllendorf-Straube, Kurt Schäffer, violin; Walter Kraft, Otto Meyer, organ; Rudolf Würthner, accordion; Michael Schmidt Quartet; Bayreuther Bläserquartett; Sibylle Fuchs, alto; Paul Gümmer, baritone; Nana Keser-Kohrs, dance. Conductors: Helmut Degen, Wolfgang Fortner, Hermann Heiß, Wolfgang Hohensee, Gustav Koslik, Karl Marx, Eberhard Otto, Fritz Schieri, Karl Schleifer, Walter Schönheit; Bayreuther Symphonieorchester.

Circle of students:

Staatliche Musikhochschule München, Abteilung 'Künstliche Lehramt'.

Folkwangschule, Essen.

Nordwestdeutsche Musikakademie, Detmold.

Wilhelm Gebhardt and education students from the Musikhochschule München.

Schule Schloß Salem, Baden.

Lehrerinnenbildungsanstalt, Bayreuth.

### **Monday, 17 May 1948 (pre-festival event).**

Bayreuther Symphonie-Orchester, dir. Carl Mathieu Lang; Günter Kehr, violin.

Wolfgang Fortner, *Streichermusik*

Paul Hindemith, Violin Concerto (1939)

Joseph Haydn, Symphony No. 104 in D, *London*

### **Wednesday, 19 May 1948.**

16:45. Großer Saal des Evangelistischen Gemeindehaus. Eröffnung der Tagung.

Bayreuther Symphonie-Orchester, dir. Karl Schleifer; Irmgard Barth, alto; Walter Albers, violin.

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<sup>120</sup> Sources: INMM archive, Programme booklet for 'Arbeitstagung "Die Neue Musik im Unterricht". Bayreuth, 19. Bis 27. Mai 1948'; Leo Hans Schneider, *Bayreuther Wochen Neue Musik. Ein Bildbericht* (Bayreuth: Verlag Julius Steeger, 1949); Helga de la Motte-Haber and Julia Gerlach (eds.), *Vom Singen und Spielen zur Analyse und Reflexion. 50 Jahre Darmstädter Institut für Neue Musik und Musikforschung* (Hofheim: Wolke, 1996); Diether de la Motte, '1948 in Bayreuth', in de la Motte (ed.), *Neue Musik – Quo vadis? 17 Perspektiven* (Mainz: Schott, 1988), pp. 162-5; Luise Küßner, 'Musikalische Ur- und Erst-Aufführungen in Europa 1945-1948', in Herbert Barth (ed.), *Jahrbuch der Musikwelt*. 1. Jahrgang 1949/50 (Bayreuth: Verlag Julius Steeger, 1949), pp. 129-56; -ff and Kurt Driesch, 'Eine pädagogische Tagung in Bayreuth: "Neue Musik im Unterricht"', *Melos* 15/6-7 (June-July 1948), pp. 180-3; 'Tagung "Neue Musik" wird heute eröffnet', *Frankische Presse*, 19 May 1948; E.O., 'Neue Musik im Unterricht/Eröffnung der Arbeitstagung in Bayreuth', La., 'Junge Komponisten am Werk'; 'Kulturspiegel'; E.O., 'Meister der Moderne im Festspielhaus'; 'Veranstaltungen', *Frankische Presse*, 21 May 1948; E.O., 'Jugend bekennt sich zur neuen Musik'; La., 'Vier Nationen im Weltstreit'; 'Fortner dirigiert Strawinsky'; 'Veranstaltungen', *Frankische Presse*, 25 May 1948; E.O., 'Kammermusik auf neuen Wegen', *Frankische Presse*, 28 May 1948; La., 'Fortner dirigiert Strawinsky-Uraufführung'; E.O., 'Musikerziehung und Neue Musik', *Frankische Presse*, 1 June 1948; and other listings from the same paper.

Heinrich Kaminski, Cantata, *In memoriam Gabrielae*, for alto solo, violin solo and orchestra (1940)  
Werner Egk, *Vier Italienischer Lieder* (1932)

Lecture: Erich Doflein, 'Die Lage der Musikerziehung und die Neue Musik'.

20:30. Großer Saal des Evangelistischen Gemeindehaus.

Bayreuther Symphonie-Orchester, dir. Eberhard Otto, Helmut Degen; Paul Gümmer, baritone; Lola Benda, violin.

Hugo Distler, Cantata, *Lied am Herde*, for baritone and chamber orchestra (1941)

Hermann Heiß, *Duo-Konzert*, Composition for violin and string orchestra in three movements (1948) (WP)

Karl Marx, *Drei Gesänge zu Texten von Stephan George* for baritone and chamber orchestra, op. 22 (1934)

Helmut Degen, Symphony No. 1 (1944-45) (WP)

Thursday, 20 May 1948.

Großer Saal des Lehrerinnen-Bildungsanstalt.

8:30. Rolf Unkel, lecture on 'Erfahrungsbericht über Propaganda für Neue Musik'.

9:30. Helmut Bornefeld, lecture on 'Ende oder Wende in der Neuen Musik'.

16:00. Saalbau Maisel, St. Johannis.

Udo Dammert, piano.

Alexander Cherepnin, Piano pieces for China.

With piano pieces of Lao Chih Cheng and Rodin Ho.

16:45. Saalbau Maisel, St. Johannis.

Erich Doflein, with Wolfgang Fernow, piano: 'Über das klavierpädagogische Werk Béla Bartóks, insbesondere seine Sammlung *Mikrokosmos*'.

20:30. Großer Saal des Evangelistischen Gemeindehaus.

Bayreuther Symphonie-Orchester, dir. Gustav Koslik; Viola Ripera, Hermann Reutter, Erika Frieser, Udo Dammert, piano.

Walter Piston, Concertino for piano and small orchestra (1937)

Hermann Reutter, Piano Concerto No. 4 in G minor (1948)

Maurice Ravel, Piano Concerto for the left hand (1929-30)

Sergei Prokofiev, Piano Concerto No. 3 (1917-21)

Friday, 21 May 1948.

Großer Saal des Evangelistischen Gemeindehaus.

8:00. Karl Schleifer, Lecture on 'Heinrich Kaminski als Wegbereiter der Neuen Musik'.

8:45. Hugo Herrmann, Lecture on 'Handwerk oder Wissenschaft in der Neuen Musik'.

9:30. Hugo Herrmann, with Rudolf Würther, accordion: 'Neue originale Musik für Akkordeon'.

16:00. Saalbau Maisel, St. Johannis.

Dir. Hans Friedrich Micheelsen, with his Schülerkreis.

Hans Friedrich Micheelsen, *Der Kaiser und die Nachtigall*, school opera (1948) (WP)

20:30. Großer Saal des Evangelistischen Gemeindehaus.

Sibylle Ursula Fuchs, alto; Paul Gümmer, baritone; Udo Dammert, piano (solo); Else Grüneisen, Hermann Reutter, piano (accompaniment).

Wilhelm Maler, Piano Sonata No. 4 in B-flat (1944)

Wolfgang Fortner, *Vier Gesänge nach Worten von Hölderlin*, for low voice and piano (1944)  
Ernst Pepping, *Variationen Nr. 1* (1947) (WP)  
Ernst Pepping, *Fuge über B-a-c-h* (1942)  
Hermann Reutter, *Lieder auf Text von Gottfried Keller*, op. 59 (c. 1948)  
Werner Egk, Piano Sonata (1947) (WP)  
Béla Bartók, *Three Rondos after Folk Tunes* (1932)

### Saturday, 22 May 1948.

Großer Saal des Evangelistischen Gemeindehaus.

8:00. Helmut Degen, lecture on 'Stilprobleme der Neuen Musik'.

9:30. Fritz Jöde, lecture on 'Über Erziehung zur Neuen Musik'.

16:30. Großen Saal der Baumwollenspinnerei.

Abteilung 'Künstlerisches Lehramt' der Staatlichen Hochschule für Musik München, dir. Christian Strauß.

Wolfgang Fortner, *Creß ertrinkt*, school play with music, text by A. Zeitler (1930)

Wolfgang Jacobi, *Die Jobsiade*, school opera with text by Robert Seitz, after Karl Arnold Kortum (1931)

### Sunday, 23 May 1948.

10:00. Festspielhaus. Festliches Konzert, 'Junge Dirigenten bekennen sich zur "Neuen Musik"'.  
Bayreuther Symphonie-Orchester, dir. Fritz Schierl, Wolfgang Hohensee, Walter Schönheit.

Paul Hindemith, Symphony from *Mathis der Maler* (1934)

Wolfgang Fortner, *Streichermusik*

Hans Mersmann, lecture on 'Die Jugend und die Neue Musik'.

Hans Mersmann, lecture on 'Die Jugend und die Neue Musik'.

Paul Hindemith, Passacaglia from *Nobilissima visione* (1938)

15:00. Großer Saal des Evangelistischen Gemeindehaus. 'Wie wir auf Umwegen zur Neuen Musik kamen'.

Event presented by teachers and pupils at Schule Schloß Salem (Baden), dir. Paul Stern.

17:30. Großer Saal des Evangelistischen Gemeindehaus. Jugendvorstellung.

Dir. Hans Friedrich Micheelsen, with his Schülerkreis.

Hans Friedrich Micheelsen, *Der Kaiser und die Nachtigall*, school opera (1948)

20:30. Großer Saal des Evangelistischen Gemeindehaus.. Kammerkonzert.

Viola Ripera, piano; Hermann Heiß, piano; Nana Keser-Kohrs, dancer; Gerd Lohmeyer; piano, Bläserquartett des Bayreuther Symphonie-Orchester (Walter König, flute; Christian Schmidt, oboe; Richard Katzel, clarinet; Karl Much, bassoon).

Wolfgang Jacobi, Piano Sonata No. 2 (1936) (WP)

Hermann Heiß, *Chaconne* for piano (1936)

Erwin A. Krug, *Heitere Suite* for woodwind (WP)

Gerhard Frommel, *15 kleine Konzertstücke* for piano (WP)

Ernst Lothar von Knorr, *Nächtliche Suite*, for dancer, piano, and reciter (1947)

### Monday, 24 May 1948.

Saal des Evangelistischen Gemeindehaus.

8:30. Bodo Wolf, lecture on 'Die Neue Musik in ihren geistesgeschichtlichen Zusammenhängen und Bindungen'.

9:30. Eberhard Preußner, lecture on 'Der Erziehungswert der Neuen Musik'.

16:00. Großer Hörsaal der Lehrerinnen-Bildungsanstalt. Lichtbildervortrag.  
Dieter Körber, lecture on 'Schönheitsbegriffe der modernen Kunst'.

17:15. Großer Hörsaal der Lehrerinnen-Bildungsanstalt.  
Students from Künstlerisches Lehramt der Staatlichen Hochschule für Musik, München.

Max Böhm, lecture on 'Musikanlage des Kindes und Neue Musikerziehung'.

Max Böhm, *Der Struwelpeter, Sieben Lehrstücke*, for childrens or women's choir, string quartet, percussion and piano (with light show), text by Heinrich Hoffmann.

## Tuesday, 25 May 1948.

Großer Hörsaal der Lehrerinnen-Bildungsanstalt.

8:00. Walter Bergmann, lecture on 'Wandlungen des Tonalitätsbegriffes'.

9:30. Hermann Keller, lecture on 'Über Hindemiths "Unterweisung im Tonsatz"'.  
Saalbau Maisel, St Johannis.

16:00. Dietrich Stoverock works with pupils from the Lehrerinnen-Bildungsanstalt Bayreuth on works of Paul Höffer.

17:30. Wilhelm Gebhardt works with children from the Übungsschule der Musikhochschule München on new music for various instruments, and demonstrates rhythmic exercises.

20:30. Großer Saal des Evangelistischen Gemeindehaus. Kammerkonzert.

Helga Spengler, alto; Dora von Möllendorf, violin; Friedrich Riehm, piano; Michael Schmid Quartet (Michael Schmid, Ludwig Jäger, Oskar Menzel, Werner Gellermann), Erich Kloß, piano.

Quincy Porter, String Quartet No. 3 (1930)

Walter Klopsch, *Fünf Lieder* (WP)

Philipp Jarnach, Sonata for solo violin, op. 13 (1922)

Paul Kurzbach, *Fünf Lieder auf Texte von Manfred Hausmann* (WP)

Roy Harris, Piano Quintet (1936)

## Wednesday, 26 May 1948.

Orgelsaal der Lehrerinnen-Bildungsanstalt.

8:00. Hilmar Höckner, lecture on 'Neue Musik im Schulorchester'.

9:30. Siegfried Reda, lecture on his new work *Schule des Orgelspieles* (with practical demonstrations).

16:00. Saalbau Miasel, St Johannis.

Dietrich Stoverock works with students from the Lehrerinnen-Bildungsanstalt on works of Carl Orff.

17:15. Demonstration of new musical work through compositional students, led by Wilhelm Maler, with discussion.

20:30. Großer Saal des Evangelistischen Gemeindehaus. Orchesterkonzert.

Bayreuther Symphonie-Orchester, dir. Wolfgang Fortner; Kurt Schäffer, violin; Hans Alexander Kaul, piano.<sup>121</sup>

Part I: 'Musik der Jungen Generation'.

Wolfgang Hohensee, *Ouvertüre aus einer symphonischen Suite* for wind instruments

Hans Werner Henze, *Concertino* for piano and wind orchestra (1947)

Paul Breuer, Violin Concerto (1946)

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<sup>121</sup> Replacing Hans Helmut Schwarz, who was ill.

Part II: 'Uraufführung: Igor Strawinsky'.

Igor Stravinsky, Concerto in D for string orchestra (GP)

Thursday, 27 May 1948.

Saal des Evangelistische Gemeindehauses.

8:00. Claudius Lipp, lecture on 'Erziehung zur Neuen Musik im Anfang'.

9:30. Wilhelm Keller, lecture on 'Einführung in die Methode meines Tonsatzunterrichtes', with demonstrations from pupils.

16:00 Ordenskirche St. Georgen.

Otto Meyer, Walter Kraft, organ.

Karl Thieme, *Toccata* for organ (WP)

Ernst Pepping, *Fünf Choralbearbeitungen* from *Kleines Orgelbuch* (1940)

Siegfried Reda, Organ Concerto No. 1 (1946)

Walter Kraft, Partita on the *Abendlied* of Heinrich Schütz, *Nun will sich scheiden Tag und Nacht*

17:00. Großer Saal des Evangelistischen Gemeindehaus. 'Dem Gedenken Ludwig Webers'.

Essener Folkwang-Ensemble, dir. Anton Hardörfel.

Anton Hardörfel, introduction on 'Ludwig Weber, sein Wesen und Werk'.

Ludwig Weber, *Du und ich*, for voice and six woodwind

Ludwig Weber, *Christgeburt*, chamber play with text from Oberfurer, with music after old songs for actors, singers and dancers (concert performance)

## ***Jugend und Neue Musik, Bayreuth, 7-14 June 1949.***<sup>122</sup>

President: Hans Mersmann.

Leader of the event: Herbert Weitemeyer.

Director of the section for private music educators: Erich Doflein.

Director of the section for school music: Dietrich Stoverock.

Organisation in Bayreuth: Herbert Barth.

Staff: Alfred von Beckerath, Günter Bialas, Siegfried Borris, Helmut Bornefeld, Dore Brandt, Elma Doflein, Johannes Drießler, Fidelio Finke, Wolfgang Fortner, Lilli Friedemann, Wilhelm Gebhardt, Hermann Heiß, Wolfgang Jacobi, Fritz Jöde, Hermann Keller, Wilhelm Keller, Egon Kraus, Wilhelm Maler, Charlotte Pfeffer, Hermann Pfrogner, Karl Otto Schauerte, Anton Walter, Eberhard Werdin, Josef Wenz, Karl Würzburger.

Performers: Erika Frieser-Schneyer, Wolfgang Fernwo, Hermann Heiß, Edith Picht-Axenfeld, Carl Seemann, Franz Trautner, piano; Thomas Ch. David, flute; Heinz Riedelbauch, bassoon; Francine Guignard, violin; Michael Schneider, organ; Freund Quartet; Kerl Trio, Bamberger Symphoniker, dir. Georg Ludwig Jochum.

### Tuesday, 7 June 1949.

Kleine Saal. Exhibition of music and music literature from international publishers.

20:00. Opening meeting, Café Metropol.

### Wednesday, 8 June 1949.

8:00-8:45. Charlotte Pfeffer, lecture on 'Rhythmik' (with practical demonstrations).

9:00-11:00. Abteilung Privatmusikunterricht.

Hans Mersmann, lecture on 'Lage und Arbeitsmöglichkeiten des Privatmusiklehrers'.

9:00-10:00. Abteilung Schulmusik.

Dietrich Stoverock, lecture on 'Aufgabe der Schulmusik'.

Egon Kraus, lecture on 'Die Möglichkeit der Pflege Neuer Musik in den Schulen der Westzonen'.

10:00-11:00. Karl Otto Schauerte, lecture on 'Wie reagiert Jugend auf Neue Musik?'

11:00-12:00. Wilhelm Keller, lecture on 'Die Neue Diatonik als Grundlage der Satztechnik'.

15:00-16:00. Musik der Gegenwart für Unterricht, Hausmusik und Studium.

Francine Guignard, Elma Doflein; violins. Introduced by Eric Doflein.

Béla Bartók, Twenty Duos for two violins (1931)

16:00-17:00. Hermann Heiß, lecture on 'Grundlagen und Möglichkeiten der 12-Tonmusik'.

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<sup>122</sup> Sources: INMM archive, Programme booklet for 'Arbeitstagung. Jugend und Neue Musik. 7. bis 14. Juni 1949, Bayreuth'; Stadtarchiv Bayreuth, Hermann Keller, 'Berichte. Jugend und neue Musik. Vorschau auf eine Tagung im Juni dieses Jahres', from early 1948; Schneider, *Bayreuther Wochen Neue Musik*; de la Motte-Haber and Gerlach, *Vom Singen und Spielen*; 'Musikpädagogische Tagung in Bayreuth', *Melos* 16/5-6 (May-June 1949), pp. 166-7; G. Schweizer, 'Eine musikpädagogische Tagung in Bayreuth: Jugend und neue Musik', *Melos* 16/7-8 (July-August 1949), pp. 202-3; 'Im Dienst der neuen Musik: Frankfurt, Darmstadt und Bayreuth', *Musica* 3/3 (May 1949), pp. 191-4; Walter Bergmann, 'Jugend und Neue Musik', *Musica* 3/7-8 (July-August 1949), pp. 273-4; Gertrud Runge, 'Musikerziehung als Schicksalsfrage. Zur Bayreuther Tagung "Jugend und neue Musik"', *Die Zeit*, 30 June 1949; 'Tagung "Jugend und Neue Musik" eröffnet', *Fränkische Presse*, 8 June 1949; Eberhard Otto, 'Kammerkonzerte von hohem Niveau', *Fränkische Presse*, 11 June 1949; 'Kritischer Rückblick auf 7 Tage "Neue Musik"', *Fränkische Presse*, 18 June 1949; and various listings in this paper.

17:30-18:30. Chorvorführungen.  
Chor der Staatlichen Hochschule für Musik Stuttgart, dir. Hans Grischkat.

Johann Nepomuk David, *Zwei Motetten*, op. 23 (1939)  
Karl Marx, *Drei Chöre nach Gedichten von Fritz Diettrich* (1947)  
Hugo Distler, Selections from *Minnelieder* (1936-8)

20:15. Evangelistische Gemeindehaus. Kammerkonzert.  
Kergl Trio (Max Kergl, violin; Bernhard Merz, viola; Ferdinand Merten, cello); Thomas Christian David, flute; Willy Krümmling, oboe.

Johann Nepomuk David, String Trio, op. 33, no. 2 (1945)  
Johann Nepomuk David, Sonata for flute and viola, op. 32, no. 1 (1944)  
Siegfried Borris, Oboe Quartet (1938)  
Johann Nepomuk David, String Trio, op. 33, no. 2 (1945)

Thursday, 9 June 1949.

8:00-8:45. Gemeinsames Singen.  
Dir. Fritz Jöde, focusing on folk song of the present.

9:00-11:00. Abteilung Privatmusikunterricht.  
Wilhelm Gebhart, lecture on 'Der ergänzende Gruppenunterricht in der Praxis des Privatmusiklehrers'.

9:00-11:00. Abteilung Schulmusik.  
Dietrich Stoverock, lecture on 'Stimmbildung und Neue Musik'.  
Colloquium on Benjamin Britten's *The Young Person's Guide to the Orchestra* (1945) (using materials from the archive of Nordwestdeutscher Rundfunk).

11:00-12:00. Wilhelm Keller, lecture on 'Die Neue Diatonik als Grundlage der Satztechnik'.

15:00-16:00. Musik der Gegenwart für Unterricht, Hausmusik und Studium.  
Erika Frieser-Schneyer, piano; Elma Doflein, Francine Guignard, violins. Introduced by Erich Doflein.

Harald Genzmer, Sonatina for piano (1940)  
Reinhard Schwarz-Schilling, Sonata for piano  
Wilhelm Maler, *Kleine Serenade* for piano (1941)  
Johann Nepomuk David, Sonata for two violins, op. 32 no. 3 (1945)  
Paul Hindemith, *Kanonische Sonatine* for two violins, op. 31 no. 3 (1923)

16:00-17:00. Hermann Heiß, introduction to his *Komposition für Klavier E-Fis-D* (1925-6).

17:30-18:30. Chorvorführungen.  
Chor der Staatlichen Hochschule für Musik Freiburg, dir. Konrad Lechner.

Hugo Distler, *Vorspruch "Wer die Musik sich erkiest"*, after texts of Martin Luther  
Walter Kraft, Choral Motet, *Ich weiß ein lieblich Engelspiel*  
Hugo Distler, *Die Sonne sinkt von hinnen*, after text of Hermann Claudius  
Ernst Pepping, *Das gute Leben, Drei Sprüche* (1936)  
Johann Nepomuk David, *Zwei Volksliedsätze* (1949) (WP)  
Ernst Pepping, Motet, *Jesus und Nikodemus*  
Johann Nepomuk David, Motet, *Ut queant laxis* (1946)

20:15. Evangelistische Gemeindehaus. Kammerkonzert.  
Francine Guignard, violin; Erika Frieser-Schneyer, Hermann Heiß, Wolfgang Fernow, Franz Trautner, piano; Heinz Reidelbauch, bassoon.

Helmut Degen, Piano Sonata No. 4  
Hermann Heiß, *Komposition über E-Fis-D* (1925-6)  
Paul Hindemith, Bassoon Sonata (1938)  
Maurice Ravel, Violin Sonata (1923-7)

Friday, 10 June 1949.

8:00-8:45. Gemeinsames Singen.

Dir. Fritz Jöde, focusing on folk song of the present.

9:00-11:00. Abteilung Privatmusikunterricht.

Siegfried Borris, lecture on 'Neue Musik im Dienst des Anfängerunterrichts'.

9:00-11:00. Abteilung Schulmusik.

Dore Brandt, lecture on 'Verpflichtung und Aufgabe'.

Anton Walter, lecture on 'Neue Musik im neuen Lehrplan der höheren Schule'.

11:00-12:00. Hermann Pfrogner, lecture on 'Grundprobleme neuer Harmonik'.

15:00-16:00. Musik der Gegenwart für Unterricht, Hausmusik und Studium.

Johannes Drießler, piano; Francine Guignard, violin; Wolfgang Fernow, piano. Introduced by Erich Doflein.

Johannes Drießler, *Aphorismen* for piano (1948) (WP)

Karl Marx, Sonatina for violin and piano (1949) (WP)

Hugo Distler, *Kleine Klavierstücke* (1935-6)

Willy Burkhard, *Suite en miniature* for violin and piano (1944)

16:00-17:00.

Freund Quartet. Introduced by Erich Doflein.

Béla Bartók, String Quartet No. 6 (1939)

17:30-18:30. Chorvorführungen.

Chor der Folkwangschule, Essen, dir. Anton Hardörfer.

Siegfried Reda, Motets

Erich Sehlbach, *Requiem* (1948) (WP)

Claude Debussy, *Trois Chansons* after Charles d'Orleans (1898)

Béla Bartók, *Slovakian Folk Songs* for four-part choir and piano (1916-17)

20:15. Evangelistische Gemeindehaus. Kammerkonzert.

Freund Quartet. Introduced by Erich Doflein.

Karl Höller, String Quartet No. 6 in E minor (1948) (WP)

Béla Bartók, String Quartet No. 6 (1939)

Wolfgang Jacobi, String Quartet (1948) (WP)

Saturday, 11 June 1949.

8:00-8:45. Gemeinsames Singen.

Dir. Fritz Jöde, focusing on folk song of the present.

9:00-11:00. Abteilung Privatmusikunterricht.

Fritz Jöde, lecture on 'Neue Musik im Dienst des Anfängerunterrichts', with demonstrations by the Chor der Musikschule der Stadt Hamburg.

11:00-12:00. Hermann Pfrogner, lecture on 'Grundprobleme neuer Harmonik'.

15:00-16:00. Musik der Gegenwart für Unterricht, Hausmusik und Studium.

Josef Häusler, piano; Irmgard Langenbeck, recorder; Elma Doflein, Tamara Rath, Walter Heck, violin. Introduced by Erich Doflein.

Short light piano works of Béla Bartók, Helmut Degen, Harald Genzmer, Paul Hindemith, Wilhelm Maler, Igor Stravinsky.

Harald Genzmer, Sonatina for recorder and piano



Harald Genzmer, *Stücke* for three violins

16:00-17:00. Jens Rohwer, lecture on 'Tonale Instruktionen'.

17:30-18:30. Chorvorführungen.

Madrigalchor der Staatlichen Hochschule für Musik, Köln, dir. Hermann Schroeder.

Ferdinand Kauffmann, *Komm heil'ger Geist*

Julius van Nuffel, *Ave Maria*

Hugo Distler, Motet, *Wachet auf*

Hermann Schroeder, Kyrie, Credo and Sanctus from *Missa Dorica* (1932)

Alfons Scharrenbroich, *Tanzlied*

Fritz Schieri, *Wer sich die Musik erkiest*

Carl Orff, Three choral pieces from *Catulli carmina* (1940-43)

20:00. Generalversammlung des Institutes für Neue Musik und Musikerziehung.

### Sunday, 12 June 1949.

11:00. Greetings from Oberbürgermeister Wollragen, Wieland Wagner, Franz Rau (director, Staatskonservatorium der Musik in Würzburg), Karl Wurzbürger, Hans Mersmann.

Chor der Staatlichen Hochschule für Musik, München, dir. three different students.

Heinrich Kaminski, *Vier Choräle*

Speeches.

Fritz Büchtger, *Vier Chöre*, op. 29, after Christian Morgenstern (1949)

Speeches.

Josef Haas, *Kanonische Motetten nach Worten des Angelus Silesius*, op. 75, nos. 1 and 2 (1927)

16:00-17:30. Chorvorführungen.

Evangelistische Kantorei Heidenheim, dir. Helmut Bornefeld.

Helmut Bornefeld, *Kantoreisätze* for voices and instruments (from choral work)

Introductory lecture by Bornefeld with demonstrations of different possibilities.

17:45-18:45. Hans Mersmann, introduction to Stravinsky's Concerto for two pianos (1936), with demonstrations from Edith Picht-Axenfeld and Carl Seemann.

20:30. Edith Picht-Axenfeld, Carl Seemann, piano.

Igor Stravinsky, Concerto for two pianos (1936)

Claude Debussy, *En blanc et noir* (1913)

Paul Hindemith, Sonata for two pianos (1942)

### Monday, 13 June 1949.

8:00-8:45. Charlotte Pfeffer, lecture on 'Rhythmik', with practical demonstrations.

9:00-11:00. Abteilung Privatmusikunterricht.

Erich and Elma Doflein, lecture on 'Das Geigenschulwerk'.

9:00-11:00. Abteilung Schulmusik.

Eberhard Werdin, lecture on his school opera, *Des Kaisers neue Kleider*

Josef Wenz, lecture on 'Musikerziehung durch Handzeichen. Neuformung eines alten Weges.'

11:00-12:00. Wolfgang Fortner, lecture on 'Probleme des neuen Tonsatzes'.

15:00-16:00. Musik der Gegenwart für Unterricht, Hausmusik und Studium.

Josef Häusler, piano; Elma Doflein, Tamara Rath, Walter Heck, violin. Introduced by Erich Doflein.

Short light piano works of Béla Bartók, Helmut Degen, Harald Genzmer, Paul Hindemith, Wilhelm Maler, Igor Stravinsky.

Herbert Marx, *Stücke* for 3 violins

16:00-17:00. Jens Rohwer, lecture on 'Tonale Instruktionen'.

17:30-18:30. Chorvorführungen.

Kantorei der Nordwestdeutschen Musikakademie Detmold, dir. Kurt Thomas; students from the Musikakademie, instruments.

Diether de la Motte, *Klageliedern Jeremias* for mixed choir (1948)

Mathias Siedel, Motet, *Gott ist die Liebe* (1948)

Kurt Thomas, *Eichendorff-Kantate* for mixed choir, baritone solo, flute and string quartet

20:30. Ordenskirche St. Georgen. Orgelkonzert.

Michael Schneider, organ.

Josef Rauch, Introduction, Invention, Passacaglia and Fugue on *O Haupt voll Blut und Wunden*

Johann Nepomuk David, Partita, *Es ist ein Schnitter, heißt der Tod* (1947)

## Tuesday, 14 June 1949.

8:00-8:45. Charlotte Pfeffer, lecture on 'Rhythmik', with practical demonstrations.

9:00-11:00. Abteilung Privatmusikunterricht.

Alfred von Beckerath, introduction to his play with music, *Reinecke Fuchs*.

Günter Bialas, lecture on 'Das Volkslied im Neuen Tonsatz'.

11:00-12:00. Wolfgang Fortner, lecture on 'Probleme des neuen Tonsatzes'.

15:00-16:00. Musik der Gegenwart für Unterricht, Hausmusik und Studium.

Ensemble run by Lilli Friedemann. Introduced by Erich Doflein.

Helmut Degen, Music for strings<sup>123</sup>

Wolfgang Fortner, Concerto for string orchestra (1933)

Johannes Drießler, String Trio, op. 1 no. 2 (1943)

Paul Hindemith, *Kleine Duos* for two violins<sup>124</sup>

Paul Hindemith, Selections for strings from *Schulwerk*, op. 44, nos. 3 and 4 (1927)

16:00-17:00. Wolfgang Fortner, introduction to his Symphony (1947).

17:30-18:30. Chorvorführungen.

Chor der Staatlichen Hochschule für Musikerziehung Trossingen, dir. Ernst Lothar von Knorr.

Benjamin Britten, *A Ceremony of Carols* (1942)

Hans Brehme, *Gesänge* for mixed choir *a capella*, op. 35 (1937-9)

Ernst Lothar von Knorr, Motet, *Suchet Gott, so werdet ihr leben*, for mixed choir *a cappella* (1948)

20:15. Symphoniekonzert.

Bamberger Symphonie-Orchester, dir. Georg Ludwig Jochum; Carl Seemann, piano. Introduced by Wolfgang Fortner.

Günter Bialas, Concerto for double string orchestra and timpani (1946)

Harald Genzmer, Piano Concerto (1942)

Wolfgang Fortner, Symphony (1947)

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<sup>123</sup> This may have been the Serenade for strings (1938), Concerto for strings (1946) or Divertimento for strings (1949).

<sup>124</sup> These were probably the *Kanonischen Duette* (1931).

## ***Jugend und Neue Musik, Bayreuth, 22-27 May 1950.***<sup>125</sup>

Präsidium: Hans Mersmann, Erich Doflein, Hermann Keller, Wolfgang Jacobi, Herbert Weitemeyer, Siegfried Borris, Fidelio Finke, Wilhelm Gebhardt, Wilhelm Maler, Dietrich Stoverock, Karl Würzburger.

Artistic direction: Herbert Weitemeyer.

Organisation direction: Herbert Barth.

Lecturers and artists: Rudolf Albert, Horst Beckedorf, Jean Sébastian Benda, Hanns Berekoven, Werner Berg, Hans Bergese, Günter Bialas, Gerda Bialas-Specht, Fritz von Bloh, Fritz Büchtger, Udo Dammert, Dietrich Erdmann, Rolf Ermeler, Wolfgang Fernow, Elfriede Feudel, Karl Foltz, Toni Grad, Hans Grischkat, Margot Guillaume, Paul Gümmer, Anton Hardörfer, Gertie Herzog, Hilam Höckner, Wilhelm Isselmann, Wilhelm Keller, Heinrich Knappe, Gerhard Nestler, Wilhelm Pfeifer, Edith Picht-Axenfeld, Liselotte Pistor, Friedrich Plath, Eberhard Preußner, Fritz Reuter, Jen Rohwers, Gustav Scheck, Michael Schneider, Emil Seiler, Rose Stein, Atis Techmanis, Hans Thamm, K. Tribeskorn, Alexander Turslit, Martin Wolschke, Max Zeidler, Ljubomir Romansky, Siegfried Reda.

### Monday, 22 May 1950.

8:00-9:00. Instrumentales Musizieren.

Dir. Hilmar Höckner.

Helmut Degen, Selections from *Musizierreihe für Streicher*

8:30-9:30. 'Zeit, Raum, Kraft und Form als Elemente der Musik'. First hour: 'Grundübungen der rhythmisch-musikalischen Erziehung'.

Elfriede Feudel and Fachseminar of Stuttgart Hochschule für Musik, dir. Liselotte Pistor.

9:30-10:30.

Choral demonstrations by Chorgemeinschaft Lichtenberg/Ofr. (Laienchor), dir. Werner Berg.

Hans Joachim Weber, *Jauchze dem Tag; Tanzlied; Ich glaube keinen Tod*

Ludwig Weber, *Herr Christel!; Gesang der Geister über dem Wasser*

Erich Sehlbach, *Märzlied*

Karl Thieme, *Wer zuletzt lacht...*, five madrigals after Wilhelm Busch, for mixed choir.

Jens Rohwer, *Wir woll'n im grünen Wald*, musical canon after text of Gottfried Wolters

10:30-12:15. Eröffnungsfeier.

Kammerorchester der Musikhochschule München, dir. Heinrich Knappe.

Werner A. Schmidt, *Cassation* for string orchestra, op. 6

Dietrich Erdmann, Music for string orchestra in one movement (1949-50) (WP)

Erich Doflein, lecture on 'Neue Werker für Kammerorchester'.

Karl Höller, Fugue from String Quartet No. 5, op. 48 (1948)

Werner Fusan, Music for strings, piano, percussion and timpani

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<sup>125</sup> Sources: INMM archive, Programme booklet for '3. Arbeitstagung. Jugend und Neue Musik. 22. bis 27 Mai 1950, Bayreuth'; Stadtarchiv Bayreuth: Verband Bayerischer Tonkünstler, 'Bayreuther Musikbriefe' 1/3 (1 July 1950); de la Motte-Haber and Gerlach, *Vom Singen und Spielen*; Waldmann, 'Dritte Arbeitstagung des Instituts für Neue Musik und Musikerziehung in Bayreuth: Jugend und Neue Musik', *Melos* 17/7-8 (July-August 1950), pp. 225-7; 'Bayreuth Jugend und Neue Musik', *Musica* 4/4 (April 1950), p. 148; Erich Valentin, 'Jugend und neue Musik. 3. Bayreuther Arbeitstagung', *ZfM* 111/7 (July 1950), pp. 382-4; E.O., 'Bayreuth begrüßt die Freunde der "Neuen Musik"', *Fränkische Presse*, 23 May 1950; Gertrud Runge, 'Zuflucht bei der Phantasie. Ergebnisse der Bayreuther Tagung "Jugend und neue Musik"', *Die Zeit*, 15 June 1950.

12:15. Press reception.

14:30-16:00. Vorführung neuer Literatur für Unterricht, Hausmusik und Studium. Neue Unterrichtsmusik für Klavier; Anfänger von 7-14 Jahren.  
Fritz Büchtger, with students of Rosl Schmid, Wilhelm Gebhart, Andrea Wolffenstein and others from Munich.

Selections performed from:

Béla Bartók, *For Children* (1908-9)  
Fritz Büchtger, *Spielbuch für Ute*  
Karl Marx, *Spielbuch für Peter*  
Walter Rein, *Spielbuch für Gisela*  
Wilhelm Maler, *Für den Anfang*  
Willy Burkhard, *Was die Hirten erlitten*  
Jacobi-Gebhardt-Mersmann, *Neue Klavierschule*  
Hans Friedrich Micheelsen, *Klavierübung nach Volksliedern*  
Heinrich Kaminski, *Klavierbüchlein*  
Béla Bartók, *Mikrokosmos II and III* (1926, 1932-39)  
Armin Knab, *Sonne und Regen*  
Günter Raphael, *Advents- und Weihnachtlieder* (1949)

16:30-18:30. Sonnensaal. Erstes Kammerkonzert.

Kammermusikgruppe der Freiburger Hochschule, dir. Gustav Scheck; Emil Seiler, viola; Atis Teichmanis, cello; Wolfgang Fernow, piano; Margot Guillaume, soprano; Rose Stein, harp, Friedrich Plath, oboe; K. Triebkorn, clarinet.

Albert Roussel, Serenade for flute, viola and cello, op. 59 (1947)  
Paul Hindemith, *Die Serenaden*, cantata after romantic texts for soprano, oboe, viola and cello, op. 35 (1924)  
Claude Debussy, Sonata for flute, viola and harp (1915)  
Wolfgang Fortner, Sonata for cello and piano (1945)  
Darius Milhaud, Sonata for flute, oboe, clarinet and piano, op. 47 (1918)

20:30. Symphoniekonzert.

Bamberger Symphoniker, dir. Lyubomir Romansky; Edith Picht-Axenfeld, piano.

Karl Amadeus Hartmann, Symphony No. 4 for string orchestra (1947-8)  
Boris Blacher, *Konzertante Musik*, op. 10 (1937)  
Béla Bartók, Piano Concerto No. 2 (1930-31)  
Werner Egk, *Orchestersonate* (1948)

## Tuesday, 23 May 1950

8:00-9:00. Gemeinsames Singen.

Dir.. Hans Grischkat.

8:00-9:00. Instrumentales Musizieren.

Dir. Hilmar Höckner.

9:00-10:00. 'Zeit, Raum, Kraft und Form als Elemente der Musik'. Second hour: 'Erfinden und Gestalten mit den Elementen'.

Elfriede Feudel and Fachseminar of Stuttgart Hochschule für Musik, dir. Liselotte Pistor.

10:30-12:30. Begrüßungsfeier. Neue Chormusik.

Chor der Musikhochschule Stuttgart, dir. Hans Grischkat.

Siegfried Reda, *Drei Sätze aus dem Psalmbuch*

Ernst Pepping, 'Sanctus' and 'Agnus Dei' from Mass, *Dona nobis pacem* (1948)

Speeches: Representatives of the authorities.

Jens Rohwer, *Zwei Gebete der Deutschen*

Karl Marx, *Drei Rilkegesänge*, op. 47 (1949)

Speech from Hans Mersmann.

Johann Nepomuk David, *Zehn Volksliedsätze* for 3-5 part mixed choir (1949)

Ernst Pepping, Two movements from *Heut und Ewig, Liederkreis nach Gedichten von Goethe* (1948-9)

14:30-15:45. Vorführung neuer Literatur für Unterricht, Hausmusik und Studium. Neue

Unterrichtsmusik für Klavier; Fortgeschrittene ab 14 Jahren.

Fritz Büchtger, with students of Rosl Schmid, Wilhelm Gebhart, Andrea Wolfenstein and others from Munich.

Selections performed from:

Otto E. Crusius, *Sieben Morgenmusiken*

*Das neue Klavierbuch II*. Works of Igor Stravinsky, Paul Hindemith, Darius Milhaud, Jean Françaix, Harald Genzmer.

*Geist und Technik*. Works of Hermann Schröder, Wolfgang Fortner, Helmut Degen, Wilhelm Maler, Paul Höffer, Kurt Knab.

Béla Bartók, *Mikrokosmos IV-VI* (1926, 1932-39)

Fritz Büchtger, *Jubilate* for soprano, recorder and violin

Ernst Pepping, *Fantasien* (1945)

Karl Marx, *Vierzehn Lieder*

Siegfried Reda, *Klavierstücke*

Jan Bender, *Fröhliche Klaviermusik*

Gebhart-Jacobi-Mersmann, *Neue Klavierschule*. Works of Karl Höller, Wolfgang Jacobi, Werner Egk.

16:00-17:15. 'Das Sololied unserer Zeit'.

Devised Paul Gümmer; Elisabeth Schlemlich, soprano; Elisabeth Thomsen, alto; Wilhelm Kaiser, tenor, Paul Gümmer, baritone; Heinz Hennig, Siegfried Strohbach, piano.

Hermann Simon, *Gens humana* for baritone

Heinrich Kaminski, *Drei 'Cantiques bretons'* for alto

Konrad Friedrich Noetel, *Rote Äugelein* for soprano; *Bitte* for soprano

Jens Rohwer, *Heimkehr* for alto; *Die Feindschaft* for tenor

Rudolf Schwarz-Schilling, *Der wanderne Musikant* Nos. 2 and 3, for baritone

Hermann Heiß, *Wie alles ruht* for soprano; *Montenegrinisches Liebeslied* for soprano

Armin Knab, *Kommt ein Kindlein auf die Welt* for alto; *Barbaratag* for alto; *Liebesklagen des Mädchens* for soprano

Willy Burkhard, *Wandernde Stille* for tenor; *Erster Schnee* for tenor

Alfred Koerppen, *Wir haben Salz geladen* for baritone; *Unter den Sternen* for baritone; *Der Mäuserich* for baritone

17:30-18:30. Werke für Kammerorchester.

Orchester der Essener Folkwangschule, dir. Anton Hardörfer.

Ernst Pepping, "*Lust hab ich g'habt zur Musika*". *Variationen zu einem Liedsatz von Senfl*, for string orchestra and six wind instruments (1937)

Igor Stravinsky, *Dances concertantes* (1941-2)

Benjamin Britten, *Sinfonietta*, op. 1 (1935)

20:30. Evangelistische Stadtkirche.

Knabenchores des Pfarrwaisenhauses Windsbach, dir. Hans Thamm; Siegfried Reda, organ.

Helmut Bornefeld, *Choralpartita II*

Ernst Pepping, *Sechs Motetten* for four-part choir (1937)

Siegfried Reda, *Choralkonzert III, Christ unser Herr zum Jordan kam*

Hugo Distler, *Totentanz*, motet for choir and speaker after the Lübecker Totentanz with text by Angelus Silesius (1934-6)

Wednesday, 24 May 1950

8:00-9:00. Gemeinsames Singen.  
Dir. Hans Grischkat.

8:00-9:00. Instrumentales Musizieren.  
Dir. Martin Wolschke.

Paul Hindemith, *Schulwerk IV*

9:00-10:00. 'Musik und Bewegung'.  
Musical culture and study film about fundamental questions on music education, and shaping of music.  
Music by Alexander Truslit; introductory words, Alexander Truslit.

11:00-12:30. Chorvorführungen. Leichte Chormusik für Schule und Laienchöre.  
Waisenhaus-Knabenchores Windsbach, dir. Hans Thamm.

Hugo Distler, *Vorspruch*

Walter Kraft, *Säerspruch; Ohne Gott; Lied der Strandwache; Regensommer; Das Lied vom Brote*

Christian Lahusen, *Frühlingslieder*

Albert Thate, *Lieder für Männerchor zu Versen von Wilhelm Busch*

Karl Marx, *Märzlied bei Regen; Herbstliche Weisheit*

Gerhard Schwarz, *Stimme der Heimat*

15:00-16:00. Vorführung neuer Literatur für Unterricht, Hausmusik und Studium. Neue  
Unterrichtsmusik in Ungarn.  
Wolfgang Fernow, piano.

Erich Doflein, lecture on 'Neue Unterrichtsmusik in Ungarn'.

Sándor Veress, *Fingerlarks*

Endre Szervánsky, Violin duos

Erna Czövek, *Piano-ABC. Études collection*

Zoltán Kodály, *Klavierstücke*

16:00-17:15. Das Sololied unserer Zeit.

Devised Paul Gümmer. Singers not listed in programme, possibly same as on 23 May.

Karl Marx, *Frühlingstau in deinen Augen* for alto; *Da wächst der Wein* for tenor; *Laß Neid und  
Mißgunst* for tenor; *Kläffer* for tenor

Fritz von Bloh, *Das Mädchen* for soprano; *Schauder* for soprano; *Ruhe in dir* for soprano

Theodor Warner, *Sommergedenken* for alto; *Reiselied im August* for tenor

Ernst Pepping, *Grabschrift* for baritone; *Warnung* for alto; *Slaapleed* for baritone

Fritz Büchtger, *An die Wolken* for tenor; *Eins und Alles* for tenor

Hans Kammeier, *Wanderlied* for alto

Helmut Bornefeld, *Der König im Walde* for alto; *Zwei Tauben* for alto; *Die Glocke* for alto

Harald Genzmer, *Die Badende* for soprano; *Der Knabe* for baritone

Siegfried Strohbach, *Blumenbilder*

17:15-18:30. Chorvorführungen.

Chor der Landesmusikschule Hannover, dir. Fritz von Bloh.

Ernst Pepping, *Das Jahr* (1940)

Siegfried Strohbach, *Der Bänkelsänger*

Alfred Koerppen, *Drei Lieder des jungen Reiters*

20:15. Zweites Kammerkonzert.

Jean Sébastian Benda, Günter Bialas, piano; Gerda Bialas-Specht, mezzo soprano; Dietrich Erdmann,  
piano; Paul Gümmer, baritone; Emil Seiler, viola.

Günter Bialas, *Orpheus singt*, five songs for alto and piano after Rainer Maria Rilke's *Sonette an  
Orpheus* (1945) (Gerda and Günter Bialas)

Dietrich Erdmann, Suite for piano in 5 movements (played by composer)

Alfred Koerppen, *Die Vagantenballade*, after texts of François Villon, for baritone, piano, flute and percussion instruments (Paul Gümmer with students of the Landesmusikschule Hannover)  
Paul Hindemith, Sonata for solo viola, op. 25, no. 1 (1922)  
Hermann Heiß, *Capricci ritmici* (WP) (1949-50) (Jean Sébastian Benda)

Thursday, 25 May 1950.

8:00-9:00. Studio für neue Chorkomposition. First hour: Geistliche Chormusik.  
Dir. Jens Rohwer.

2-4 part sections on *Nun bitten wir den heil'gen Geist*.

8:00-9:00. Instrumentales Musizieren.  
Dir. Martin Wolschke.

Paul Hindemith, *Schulwerk IV*

9:15-11:00. Reichshof-Lichtspielen.  
Dir. Wilhelm Keller, with recordings and lighting from Münchner Rundfunk.

Carl Orff and Gunild Keetman, *Musik für Kinder*

11:15-12:15.  
Hanns Berekoven, lecture on 'Möglichkeiten und Schwierigkeiten für die Neue Musik in der Volksschule'.

11:15-12:15. Sonnensaal.  
Udo Dammert, practical piano course on 'Die folkloristische Klaviermusik der Gegenwart'.

Hans Bergese, *Klangspiele nach süddeutschen Volksweisen*  
Darius Milhaud, *Saudades do Brazil* (1920-21)  
Alexander Cherepnin, *Bagatelles chinoises* (1935)  
Béla Bartók, *Romanian Dances* (1910)

15:00-16:00. Sonnensaal. Vorführung neuer Literatur für Unterricht, Hausmusik und Studium.  
Privatmusiklehrer (Alter 12 – 14 J.) musizieren Spielmusik für Anfänger.  
Dir. Wilhelm Isselmann. Students from Cologne.

Wilhelm Mahler, *Volkliedinventionen* for two violins  
Ernst Lothar van Knorr/Karl Schäfer/Wilhelm Maler, *Drei kleine Stücke* for violin and piano  
Günter Bialas, Duet for two violins

16:15-18:15.  
Jens Rohwer, lecture on 'Einführung in den drei- und vierstimmigen Satz. (Die neue Harmonik und ihre Stimmführungsregeln in Anlehnung an das Lehrbuch *Tonale Instruktionen und Beiträge zur Kompositionslehre* von Jens Rohwer)'.  
Rolf Ermeler, flute; Max Zeidler, violin; Jens Rohwer, viola; Horst Beckedorf, cello.

Jens Rohwer, Quartet for violin, viola, flute and cello (1949)

20:00. Generalversammlung des Institutes für Neue Musik und Musikerziehung.

Friday, 26 May 1950.

8:00-9:00. Studio für neue Chorkomposition. Second hour: Umrahmung einer kleinen Kantate über die Vergänglichkeit.  
Dir. Jens Rohwer.

With choirs and canons from Hugo Distler, Paul Hindemith and Jens Rohwer.

8:00-9:00. Instrumentales Musizieren.  
Dir. Wilhelm Isselmann.

9:00-10:00. Reichshof-Lichtspielen.  
Dir. Wilhelm Keller, with recordings and lighting from Münchner Rundfunk.  
Carl Orff and Gunild Keetman, *Musik für Kinder* (continuation)

10:00-11:00.  
Schülern Bayreuther Schulen, dir. Fritz Reuter.

Hans Bergese, *Die Bremer Stadtmusikanten*, musical after Grimm's fairy tales, with text by Annelies Schmolke.

11:15-12:15.  
Toni Grad, lecture on 'Musikerziehung in der Kleinstadt und auf dem Lande'.

11:15-12:15. Sonnensaal.  
Udo Dammert, practical piano course (continuation from Thursday).

15:00-16:30. Sonnensaal. Vorführung neuer Literatur für Unterricht, Hausmusik und Studium.  
Studierende der Geigenklasse Isselmann an der Staatliche Hochschule für Musik, Köln; Annemarie Jochum, Ludwig Müller, Jean Schmidt, violin; Günther Ludwig, piano.

Wolfgang Fortner, Sonata for violin and piano (1945)  
Kurt Hessenberg, *Hausmusik* for two violins and piano  
Hajo Hinrichs, *Zwei kleine Stücke* for solo violin  
Ernst Lothar von Knorr, *In fließender Bewegung* for solo violin (c. 1941)  
Wilhelm Maler, *Phantasien über ein altes Lied*, from *Terzett* for three violins  
Kurt Thomas, Sonata in B-flat for violin and piano.

17:00-18:00. Sonnensaal. Chorvorführungen.  
Chor der Staatlichen Hochschule für Musik, München; Heinrich-Schutz-Kreise, München, dir. Michael Schneider.

Fritz Büchtger, *Drei Motetten*, op. 33  
Wolfgang Fortner, *Drei Chöre* (1932)  
Wolfgang Jacobi, *Vier Frauenchöre auf Kinderreime* (1948)  
Johann Nepomuk David, *Drei Tierlieder*, op. 36 (1945)

20:00. Symphoniekonzert.  
Münchener Rundfunkorchester, dir. Rudolf Albert; Gerty Herzog, piano.

Olivier Messiaen, *L'Ascension*, *Quatre meditations symphoniques* (1932-3)  
Paul Hindemith, *Konzertmusik* for piano, brass and harp (1930)  
Igor Stravinsky, *Symphony in Three Movements* (1945)

## Saturday, 27 May 1950

8:00-9:00. Instrumentales Musizieren.  
Dir. Wilhelm Isselmann.

9:00-10:15.  
Karl Foltz, with Else Lang, lecture on 'Mussische Bewegungsbildung – Musikerziehung durch Bewegungserlebnis'.  
With practical demonstrations from a student group from Else-Lang-Schule, Cologne, together with students from the Lehreinnen-Bildungsanstalt Bayreuth (representative Wilhelm Pfeifer).

10:30-11:30.  
Eberhard Preußner, lecture on 'Der Laie und die Neue Musik'.



11:45-13:00. Zwei szenische Aufführungen.

Studierende der Badischen Hochschule für Musik and Technische Hochschule Karlsruhe; musical direction, Gerhard Nestler; stage direction, Marie Pinazzi. Stage design by architecture students from the Technische Hochschule.

Gerhard Nestler, *Concerto drammatico* after Goethe, for three voices and three instruments  
Kurt Weill, *Down in the Valley* (1945-8)

## ***Neue Musik und Musikerziehung, Darmstadt, 14-20 May 1951.***<sup>126</sup>

Lecturers and artists: Werner Berkenkamp, Günter Bialas, Fritz von Bloh, Siegfried Borris, Johann Nepomuk David, Fred Drissen, Wilhelm Ehmann, Kurt Felgner, Johannes Feyerabend, Erich Forneberg, Wolfgang Fortner, Wilhelm Gebhardt, Martin Geisler, Franzpeter Goebels, Gottfried Grote, Heinrich Hardöfer, Maria Heiß, Olaf Hudemann, Fritz Jöde, Gunild Keetman, Lisa Kehr, Martin Keil, Wilhelm Keller, Ernst Laaff, Günther Massenkeil, Hans Mersmann, Elisabeth Most, Paul Nitsche, Jost Raba, Siegfried Raba, Heinrich Sambeth, Martha Schilling, Max Martin Stein, Else Stock, Dietrich Stoverock, Kurt Thomas, Wilhelm Volk, Jules de Vries, Herrad Wehrung, Joachim Widmann, Aga Zeh-Landzettel. Raba Trio; Members of the Orchester des Hessischen Landestheaters Darmstadt.

Directors: Erich Doflein, Herbert Weitemeyer.

Monday, 14 May 1951,

20:30. Stadthalle.

Münchner Chor- und Kammermusikkreises, dir. Werner Berkenkamp.

Opening speeches by Ludwig Metzger (Kultusminister, Hessen), and Ludwig Engel (Oberbürgermeister, Darmstadt).

Opening lecture by Erich Doflein.

Choral concert:

Paul Hindemith, *Sechs Chöre nach französische Gedichten von Rainer Maria Rilke* (1939)

Claude Debussy, *Trois chansons de Charles d'Orléans* (1898-1908)

Fritz Büchtger, *Zwei Chöre nach Texten von Dante*

Luigi Dallapiccola, 'Il coro delle malmaritate' and 'Il coro dei malammogliati' from *Sei cori di Michelangelo Buonarroti il giovane* (1932-33)

Béla Bartók, Four Hungarian Folksongs (1930)

Tuesday, 15 May 1951.

08:00-09:00. Gemeinsames Singen.

Gruppe des Kantatenkreises der Hamburger Musikantengilde, dir. Fritz Jöde. Gemeinsames Singen.

Abteilung Privat Musikerzieher.

09:00-10:00. Saal 3.

Prof. Dr. Siegfried Borris, 'Klingende Elementarlehre'.

Abteilung Musiklehrer an Höheren Schulen.

09:00-10:30. Saal 1.

Studienrat Erich Forneberg. Stoffverteilungsplan for Exta bis Prima mit Vorführungen von neuen Sätzen für den Schulgebrauch durch Chor- und Instrumentalgruppe des Gymnasiums Aue, Wuppertal.

10:30-11:00. Saal 1.

Wilhelm Keller, 'Tonsatzübungen an mittleren Schulen'.

Abteilung Volksschullehrer.

09:00-10:00. Saal 9.

Günter Bialas, 'Der elementare Volksliedsatz als Musikübung in der Schule'.

09:00-10:00. Saal 8.

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<sup>126</sup> Sources: INMM and Archiv der deutschen Jugendbewegung, Nachlass Hilmar Höckner, 08.127, programme for 'Neue Musik und Musikerziehung. 4. Arbeitstagung des Instituts für neue Musik und Musikerziehung 14. bis 20. Mai 1951 in Darmstadt'; de la Motte-Haber and Gerlach, *Vom Singen und Spielen*, pp. 22-3; Guido Waldmann, 'Neue Musik und Musikerziehung in Darmstadt', *Melos* 18/6-7 (June-July 1951), pp. 195-6; 'Tagung für Neue Musik und Musikerziehung in Darmstadt', *Musica* 5/3 (March 1951), pp. 121-2; Karl H. Wörner, 'Neue Musik und Musikerziehung', *Musica* 5/7-8 (July-August 1951), pp. 391-3.

Wilhelm Keller, 'Improvisations- und Erfindungsübungen in der Volksschule'.

10:00-11:00. Saal 8.

Dr. Heinrich Sambeth, 'Erfahrungen im Bau von Instrument mit Kindern (mit Lichtbildern)'.

11:00-12:00. Saal 1.

Dorfschulkinder spielen auf selbstgebaute Instrumenten.

Dorfschulklasse Kierspe/Westfalen, dir. Dr. Heinrich Sambeth.

11:00-12:00.

Tonsatzkurze.

Saal 4.

Prof. Johann Nepomuk David, 'Doppelter Kontrapunkt und Polytonalität. Analyse der Werke des Orchesterkonzertes vom Freitag abend. Satübungen nach mitgebrachten Themen'.

Saal 5.

Prof. Dr. Hans Mersmann, 'Einführung in die lineare Polyphonie' (course also given 08:00-09:00).

10:00-12:00.

Instrumentalfachkurse.

Saal 3.

Max Martin Stein, piano. 'Grundzüge der pianistischen Lehre von C. A. Martienssen'.

Saal 6.

Jost Raba, violin. 'Methodik des Geigenspiels'.

Pauluskirche.

Siegfried Reda, organ. 'Darstellung neuer Orgelmusik'.

14:30-16:00.

Chorleiterkursus.

Prof. Kurt Thomas, Grunschulug für Chorleiter.

16:00-17:00. Stunde der jungen Interpreten.

Reinhold Lampart, piano (Staatliche Hochschule für Musik, München); Edgard Traver and Heinz Schumacher, piano (Staatliche Hochschule für Musik, Stuttgart); Ruth Rehmann, violin; Toni Langen, clarinet; Bernhard Rodeburg, piano (Robert-Schumann-Konservatorium, Düsseldorf).

Maurice Ravel, *Ondine* (1908); *Alborado del gracioso* (1904-5) for piano

Hans Otte, *Variationen für zwei Klaviere über ein eigenes Thema* (1951)

Béla Bartók, *Contrasts* for violin, clarinet and piano (1938)

17:30-18:45. Stadthalle. Chorkonzert.

Singgemeinschaft des Gymnasiums Bergisch-Gladbach, dir. Paul Nitsche.

Adolf Brunner, *Sprüche* for mixed choir, after Angelus Silesius (1947)

Siegfried Reda, *Chormusiken nach chinesischen Dichtungen*, as rendered by Klabund (1947)

Ernest Pepping, *Der Morgen. Volkslieder* for mixed choir (1942)

Hugo Distler, *Der Knabe und das Immelein* (1939)

Eberhard Werdin, *Lieder nach mittelhochdeutschen Dichtungen*

Paul Nitsche, *Galgenlieder nach Christian Morgenstern* (WP)

Hans Bergese, *Villanellen nach altitalienischen Texten* (WP)

20:30. Paulskirche.

Kammerchor und Kammerorchester der Nordwestdeutschen Musikakademie, dir. Kurt Thomas;

Martha Schilling, Johann Feyerabend, Fred Drissen, soloists.

Johannes Drießler, Oratorio, *Dein Reich komme* (1950)

Wednesday, 16 May 1951.

08:00-09:00. Saal 1. Gemeinsames Singen.  
With Fritz Jöde.

Abteilung Privat Musikerzieher.  
09:00-10:00. Saal 3.  
Prof. Dr. Erich Doflein, 'Neue Klavierliteratur für den Unterricht'.

Abteilung Musiklehrer an Höheren Schulen  
09:00-10:30. Saal 1.  
Erich Forneberg.

10:30-11:00. Saal 1.  
Wilhelm Keller.

Abteilung Volksschullehrer.  
09:00-10:00. Saal 9.  
Günter Bialas.

09:00-10:00. Saal 8.  
Wilhelm Keller.

10:00-11:00. Saal 8.  
Prof. Wilhelm Gebhart, 'Stoffverteilungsplan für das Singen in allen 8 Klassen der Volksschulen'.

11:00-12:00. Saal 1.  
Gunild Keetman and Wilhelm Keller, 'Das Orffsche Schulwerk'. With Kindergruppe des Münchner Rundfunks and Singgruppen des Ludwigs-Realgymnasiums Darmstadt, dir. Elisabeth Most, and Voktoriaschule Darmstadt, dir. Wilhelm Volk.

11:00-12:00.  
Tonsatzkurze.  
Saal 4.  
Prof. Johann Nepomuk David.

Saal 5.  
Prof. Dr. Hans Mersmann.

10:00-12:00.  
Instrumentalfachkurse.  
Saal 3.  
Max Martin Stein, piano.

Saal 6.  
Jost Raba, violin.  
Pauluskirche.  
Siegfried Reda, organ.

14:30-16:00.  
Chorleiterkursus.  
Prof. Kurt Thomas.

17:30. Stadthalle. Kammermusikstunde.

Elisabeth Stumpf, soprano; Aga Zeit-Landzettler, alto; Kurt Bausch, baritone; Else Stock, piano; Jules de Vries, saxophone; Martin Keil, piano accompaniment; Raba Trio (Jost Raba, violin; Inge Steinmann, cello; Karl Kottermeier, piano).

Hermann Hei, *Modi I* for piano (1951) (WP)

Hermann Hei, *Dreistimmige Sentenzen nach Worten von Gnther Michel*, for soprano, alto and bass (1949)

Wolfgang Jacobi, Sonata for saxophone and piano (1932)

Wolfgang Jacobi, Trio (1950)

20:30. Paulskirche. Kirchenkonzert.

Kammerchor der Folkwangschule Essen, dir. Heinrich Hardfer and Siegfried Reda; Herrad Wehrung, solo soprano; Martin Geisler, flute; Joachim Widmann, organ.

Karl Marx, Motet, *Das Leben begehren ist der Welt Trost allein*, op. 15, no. 1 (1930)

Siegfried Reda, *Liedensverkndigung und Heilung eines Blinden Evangelienmusik auf den Sonntag Estmohi* (1949); *Ecce homo* (1950); both for four-part choir

Helmut Bornefeld, *Intonation (Der Totenvogel)* for organ

Helmut Bornefeld, *Der Herr ist mein getreuer Hirt*, choral cantata V for soprano, transverse flute, organ (and choir ad lib) (1949)

Siegfried Reda, Two choirs from *Psalmbuch* (1950)

Helmut Bornefeld, Choral Partita IV for organ after *Mit Fried und Freud ich fahr dahin* (1950)

Wilhelm Keller, *Drei Motteten* (1950)

Thursday, 17 May 1951.

08:00-09:00. Saal 1. Gemeinsames Singen.

With Wilhelm Keller.

Abteilung Privat Musikerzieher.

09:00-10:00. Saal 3.

Prof. Dietrich Stoverock, 'Neues Gemeinschaftsmusizieren im Privatmusikunterricht'.

Abteilung Musiklehrer an Hheren Schulen

09:00-10:30. Saal 1.

Erich Forneberg.

10:30-11:00. Saal 1.

Wilhelm Keller.

Abteilung Volksschullehrer.

09:00-10:00. Saal 9.

Gnter Bialas.

09:00-10:00. Saal 8.

Wilhelm Keller.

10:00-11:00. Saal 8.

Prof. Wilhelm Gebhart.

11:00-12:00. Saal 1.

Gunild Keetman and Wilhelm Keller, 'Das Orffsche Schulwerk'. As on Wednesday 16 May.

11:00-12:00.

Tonsatzkurze.

Saal 4.  
Prof. Johann Nepomuk David.

Saal 5.  
Prof. Dr. Hans Mersmann.

10:00-12:00.  
Instrumentalfachkurse.

Saal 3.  
Max Martin Stein, piano.

Saal 6.  
Jost Raba, violin.

Pauluskirche.  
Siegfried Reda, organ.

14:30-16:00.  
Chorleiterkursus.  
Prof. Kurt Thomas.

16:00. Mathildenhöhe Saal 1.  
Generalversammlung des Institutes für Neue Musik und Musikerziehung.

20:30. Stadhalle. Kammerkonzert.  
Olaf Hudemann, baritone; Max Martin Stein, Franzpeter Goebels, piano; Wolfgang Fortner, Martin Keil, piano accompaniment.  
Bernhard Heiden, Sonata (1937)  
Edvard Tubin, Sonata (1951)  
Wolfgang Fortner, *Shakespeare-Songs* for baritone and piano (1946)  
Béla Bartók, Sonata for two pianos and percussion (1937)

Friday, 18 May 1951.

08:00-09:00. Saal 1. Gemeinsames Singen.  
With Fritz Jöde.

Abteilung Privat Musikerzieher.  
09:00-10:00. Saal 3.  
Franzpeter Goebels, 'Die moderne Etude – Wesen und Aufgabe'. With demonstrations at the piano.

Abteilung Musiklehrer an Höheren Schulen  
09:00-10:30. Saal 1.  
Erich Forneberg.

10:30-11:00. Saal 1.  
Wilhelm Keller.

Abteilung Volksschullehrer.  
09:00-10:00. Saal 9.  
Günter Bialas.

09:00-10:00. Saal 8.  
Wilhelm Keller.

11:00-12:00.  
Tonsatzkurze.

Saal 4.  
Prof. Johann Nepomuk David.

Saal 5.  
Prof. Dr. Hans Mersmann.

10:00-12:00.  
Instrumentalfachkurse.

Saal 3.  
Max Martin Stein, piano.

Saal 6.  
Jost Raba, violin.

Pauluskirche.  
Siegfried Reda, organ.

11:00-12:15. Stadthalle, Chorkonzert.  
Osnabrücker Kammerchor, dir. Kurt Felgner; members of the Orchester des Hessischen Landestheaters Darmstadt.

Paul Hindemith, *Apparebit repentina dies* for mixed choir and 10 brass instruments (1947)  
Armin Schibler, *Die Wessobrunner Kantate*, after texts from the middle ages, for mixed a capella choir, op. 10 (1944)  
Paul Hindemith, *Chorlieder nach alten Texten*, op. 33 (1923)  
Carl Orff, *Catulli carmina*, Acts I, II and III (1940-43)

14:30-16:00. Saal 1.  
Chorleiterkursus.

Prof. Kurt Thomas.

15:00-16:00. Saal 3.  
Prof. Dr. Wilhelm Ehmann, 'Neue Wege der Blasmusik'. With demonstrations from Bläserklasse der Westfälischen Landeskirchenmusikschule, Herford.

16:00-17:00. Saal 3. Stunde der jungen Interpreten.  
Streichquartett der Staatlichen Musikhochschule Köln (Werner Neuhaus, Günter Roßbach, violin; Erich Hohlscheid, viola; Betty Hindrichs, cello).

Ernst Krenek, String Quartet No. 7 (1943-44)  
Paul Hindemith, String Quartet No. 3 (1920)

17:30. Stadthalle. Collegium musicum.  
Collegium musicum der Johannes-Gutenberg-Universität Mainz und das Staatliche Institut für Musik, Mainz, dir. Ernst Laaf; Lisa Kehr, soprano; Günther Massenkeil, baritone.

Paul Hindemith, Three piece for string orchestra from *Schulwerk*, op. 44 (1927)  
Hermann Reutter, *Der glückliche Bauer*, cantata for choir and orchestra after poems of Mathias Claudius, op. 44 (1932)  
Werner Fussen, *Spielmusik I* for strings  
Igor Stravinsky, *Pater noster* (1926, rev. 1949)

Igor Stravinsky, *Ave Maria* (1934, rev. 1949)  
Arnold Schoenberg, *Unentrinnbar; Du sollst nicht, du mußt*, op. 27, nos. 1, 2 (1925)

Paul Hindemith, *Vom Hausregiment; Landsknecht-Trinkleid*, op. 33 (1923)  
Béla Bartók, *Mutter, einen Mann; Liebeslied* (1930)

20:30. Stadthalle. Orchesterkonzert.

Kammerorchesters (Streichorchester) der Staatlichen Hochschule für Musik Stuttgart, dir. Johann Nepomuk David.

Johann Nepomuk David, Concerto for string orchestra, op. 40, no. 1 (1949)

Igor Stravinsky, Concerto in D for string orchestra (1946)

Béla Bartók, Divertimento for strings (1939)

Saturday, 19 May 1951.

08:00-09:00. Saal 1. Gemeinsames Singen.  
With Fritz Jöde.

Abteilung Privat Musikerzieher.

09:00-10:00. Saal 3.

Dietrich Stoverock, 'Gemeinschaftsmusizieren'.

Abteilung Musiklehrer an Höheren Schulen

09:00-10:30. Saal 1.

Erich Forneberg.

Abteilung Volksschullehrer.

09:00-10:00. Saal 9.

Günter Bialas.

09:00-10:00. Saal 8.

Wilhelm Keller.

10:00-11:00. Saal 1. Vorführung.

Studierende und die Kindergruppe der Hessischen Landesmusikschule Darmstadt.

'Rhythmische Gymnastik an der Hessischen Landesmusikschule Darmstadt', dir. Maria Heiß. Music by Hermann Heiß.

1. Gehen von Rhythmen.

2. Bewegungsstudien.

3. Kinderstübentänze.

11:00-12:00. Saal 1. Neuartige Sing- und Spielmusik für die Schule.

Chor- und Instrumentalgruppe des Gymnasiums Aue, Wuppertal, dir. Erich Forneberg.

Günter Bialas, *Kinderreime aus aller Welt* (1950) (WP)

Wilhelm Keller, *Aus Morgensterns Galgenliedern*

11:00-12:00.

Tonsatzkurze.

Saal 4.

Prof. Johann Nepomuk David.

Saal 5.

Prof. Dr. Hans Mersmann.



10:00-12:00.  
Instrumentalfachkurse.

Saal 3.  
Max Martin Stein, piano.

Saal 6.  
Jost Raba, violin.

Pauluskirche.  
Siegfried Reda, organ.

15:00-16:00. Saal 3.  
Wilhelm Ehmann, 'Neue Wege der Blasmusik'.

16:00-17:00. Stunde der jungen Interpreten. Das Klavierwerk von Igor Stravinsky.  
Karl-Heinz Girgensohn, Hildegund Baumann, Helmut Barth, Hanne Wintgen, Karl-Heinz Färber,  
Jürgen Klodt, Armin Janßen, Liesel Heidersdorf, piano (all from the class of Carl Seemann).

Igor Stravinsky, Sonata for two pianos (1943)  
Igor Stravinsky, Sonata for solo piano (1924)  
Igor Stravinsky, Three Pieces for piano four-hands (1915)  
Igor Stravinsky, *Five Easy Pieces* (1917)  
Igor Stravinsky, *Serenade in A* (1925)  
Igor Stravinsky, Concerto for two pianos (1935)

17:30. Pauluskirche.  
Spandauer Kantorei (Chor der Berliner Kirchenmusikschule), dir. Gottfried Grote.  
Ernst Pepping, *Passionsbericht des Matthäus*, for a cappella choir (1950)

20:30. Pauluskirche. Geselliges Beisammensein in sämtlichen Räumen und im Garten der Gaststätte  
"Heiligkreuz" (Omnibus-Pendelverkehr).  
Städtische Blasorchester Ebingen, dir. Musikdirektor Langheinrich.

Hermann Grabner, *Firlelei-Variationen* (1937)  
Ottmar Gerster, *Oberhessische Bauertänze* (1938)  
Paul Höffer, *Festliche Ouvertüre* (1937)  
Fritz Rotschuh, Suite for wind orchestra  
Alfred von Beckerath, *Kleine Sinfonie* for wind orchestra (WP)

Sunday, 20 May 1951.

10:00. Stadthalle. Chorkonzert.  
Kammerchor der Akademie für Musik und Theater Hannover; Members of Orchester des Hessischen  
Landestheaters Darmstadt, dir. Fritz von Bloh; Olaf Hudemann, baritone.

Kurt Thomas, Mass in A minor  
Reinhard Schwarz-Schilling, *Vom Baum des Leben* (1950)  
Karl Thieme, *Tröstliche Einkehr*, five motets (1949)

Speech by Hans Mersmann.

Günter Bialas, *Indianische Kantate*, for baritone, choir and instruments (1950)

## Appendix 5o

### **The *Berliner Musiktage*, 1947-48, and *Englische Musiktage* Berlin, 1947**

#### ***Berliner Musiktage*, 28 May – 1 June 1947.<sup>127</sup>**

Performers: Berliner Bläser-Quintett, Klaus Billing, Walter Brose, Hans Dünshede Quartet, Johannes Frenz, Charlotte Hampe, Walter Hauck, Gerty Herzog, Margot Hinnenberg-Lefèbre, Paul Höffer, Helmut Koch, Theo Mackeben, Theo??do [copy unclear] Maestri, Wilhelm Meyer, Gerhard Pflüger, Günther Plagge, Gerda Reyne-Dicken, Artur Rother, Ellen Schmidt, Johannes Schüler, Rudolf Schulz Quartet, Reinhard Schwarz-Schilling, Rudolf Wagner-Regeny, Solistenvereinigung des Berliner Rundfunks, Berliner Staatskapelle, Sinfonie-Orchester and Große Unterhaltungs-Orchester des Berliner Rundfunks.

Wednesday, 28 May 1947.

16:00.

Berliner Rundfunk. Orchesterkonzert.

Heinrich Kaminski, *In memoriam Gabrielae* (1940) (CP)

Joachim Günther, Symphony (WP)

Ernst Roters, Piano Concerto (WP)

Gottfried von Einem, *Capriccio* for orchestra, op. 2 (1942)

Harald Genzmer, *Sinfonische Musik* (1941) (CP)

Thursday, 29 May 1947.

11:00.

Renaissance-Theater. Kammerkonzert.

Hugo Distler, *Sechs Chöre aus dem Mörrike-Chor-Liederbuch* (1938-9)

Johann P. Thilman, *Das kleine Requiem*, for cor anglais, alto saxophone, viola and piano, op. 27 (CP)

Kurt Hessenberg, Violin Sonata

Hermann Reutter, *Drei Lieder* (WP)

Karl Marx, *Divertimento* for sixteen wind, op. 21 (1934) (CP)

18:00.

Berliner Rundfunk, Orchesterkonzert.

Works of Werner Eisbrenner, Ernst Fischer, Georg Hanetzschel, Michael Jary, Theo Mackeben, Friedrich Schröder, Ludwig Stiel, Fried Walter, Wolfgang Zeller.

Friday, 30 May 1947.

17:30.

Deutsche Staatsoper. Opern-Abend.

Paul Hindemith, *Nobilissima vision* (1938)

Ferruccio Busoni, *Arlecchino* (1914-16)

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<sup>127</sup> Sources: *FddKB* 21 May – 1 June 1947, pp. 4-5; 1-11 June 1947, p. 2.

Saturday, 31 May 1947.

15:30.

Kammerspiele des Deutschen Theaters. Kammerkonzert.

Peter Schacht, String Quartet (CP)

Rudolf Wagner-Régeny, Two Piano Sonatas (1943) (WP)

Reinhard Schwarz-Schilling, *Lieder* (WP)

Hans Schröder, Duo Sonata for flute and viola (WP)

Heinz Tiessen, Wind Quintet (WP)

Sunday, 1 June 1947.

11:00.

Deutsche Staatsoper. Orchesterkonzert, dir. Johannes Schüller; Wilhelm Meyer, oboe.

Boris Blacher, *Konzertante Musik*, op. 10 (1937)

Konrad F. Noetel, Concerto for String Orchestra (WP)

Paul Höffer, Concerto for Oboe and String Orchestra (1946) (CP)

Max Butting, Symphony No. 4, op. 42 (1942) (WP)

18:30 (Auxiliary event).

Gemeindesaal der Kirche am Hohenzöllernplatz. Kammerorchesters Richard Kayser.

Kurt von Wolfurt, *Serenade*

Walter Scharwenka, Cello Concerto

Hans-Peter Vauck, *Spielmusik; Maestoso e allegro*

### ***Englische Musiktage Berlin, 23 May – 8 June 1947.*<sup>128</sup>**

Friday, 23 May 1947.

Städtische Oper, dir. Robert Heger. Soloists Schäblen, Grümmer, Witte, Nissen.

Benjamin Britten, *Peter Grimes* (1944-5)

Tuesday, 27 May 1947.

Gemeindesaal der Kirche am Hohenzöllernplatz. With Erika Legart and Leo Spies.

Lecture by Fred Hamel: 'Musikland England'.

Thursday, 29 May 1947.

Städtische Oper. Sinfonie-Konzert des Orchesters der Städtischen Oper, dir. Robert Heger; Edmund Rubbra, piano.

Ralph Vaughan Williams, *Fantasia on a Theme of Thomas Tallis* (1910, rev. 1919)

Edmund Rubbra, *Sinfonia Concertante*, op. 38 (1934-6)

William Walton, Symphony No. 1 (1932-5)

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<sup>128</sup> Sources: *FddKB* 21 May – 1 June 1947, pp. 2, 4-5, 10.

Sunday, 1 June 1947.

Städtische Oper. Berlin Philharmonic Orchestra, dir. Hans Schmidt-Isserstedt; James Gibb, piano.

Henry Purcell, Incidental music to *Abdelazer*

Michael Tippett, Symphony No. 1 (1945)

Alan Rawsthorne, Piano Concerto (1939, rev. 1942)

Benjamin Britten, *Variations on a theme of Frank Bridge* (1937)

Monday, 2 June 1947.

Gemeindesaal der Kirche am Hohenzollernplatz. Kammerorchester der Berliner Philharmoniker, dir. Robert Heger. Elisabeth Grümmer, soprano.

Works of Henry Purcell, William Boyce, John Ireland, Benjamin Britten.

Sunday, 8 June 1947.

Stadtmissionskirche, Gardeplonierplatz. Chor der St. Hedwigs-Kathedrale; Orchester der Städtischen Oper, dir. Karl Forster; Margarete Klose, mezzo-soprano; Aug. Fr. Buschmann, tenor; Wilhelm Schirp, baritone.

Programme unknown.

### ***Berliner Musiktage, 10-13 May 1948.*<sup>129</sup>**

Monday, 10 May 1948.

18:00.

Titania-Palast, Steglitz, Schloßstraße. Berlin Philharmonic Orchestra, dir. Robert Heger; Gerty Herzog, piano.

Karl Amadeus Hartmann, *Symphonische Ouvertüre* (1942)

Hans Humpert, Music for Orchestra

Boris Blacher, Piano Concerto No. 1 (1947)

Ernst Pepping, *Serenade* (1944-5) (WP)

20:30.

Deutscher Bühnen-Club, Kurfürstendamm 72.

Awarding of the Franz-Schreker-Preis.

Tuesday, 11 May 1948.

10:00.

Bezirksamt Wilmersdorf.

General meeting of the Sektion Komponisten.

19:00.

Meistersaal, Köthenerstraße 38.

Rolf Ermeler, flute; Hertha Klust, piano Hilda Zinganell, alto; Helmut Krebs, tenor; Rudolf Schulz Quartet.

Werner Fussen, Music for flute and piano, op. 13

Ernst Lothar von Knorr, *Vier Tag-Gesänge (Wie wandelt alles doch das Licht)* for string quartet and voice (1946)

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<sup>129</sup> Sources: Advert in *Stimmen* 1/6 (April 1948), p. 190; advert in *Tagesspiegel*, 1 May 1948. *FddKB*, 1-10 May 1948, pp. 1-2.

Dietrich Erdmann, *Sechs Lieder*  
Hermann Schroeder, String Quartet

Wednesday, 12 May 1948.

10:00.

Bezirksamt Wilmersdorf.

Meeting of Sektion Komponisten and GEMA.

19:00.

Kammerspiele des Deutschen Theaters, Schumannstraße.

Siegfried Borries, violin; Helmut Kötscher, cello; Hans Brehme, piano; Walter Schulz, cello, Helmut Krebs, tenor; Solistenvereinigung and Kammerorchester des Berliner Rundfunks, dir. Helmut Koch.

Hans Brehme, *Kammerkonzert* for violin, cello, piano and string orchestra, op. 43 (1946)

Ottmar Gerster, *Concerto* for cello and small orchestra (1946)

Wolfgang Fortner, *Nuptiae Catulli* for tenor solo, chamber choir and chamber orchestra (1937)

Thursday, 13 May 1948.

Städtische Oper.

Orchester der Städtischen Oper, dir. Robert Heger; Oskar Sala, Trautonium.

Julius Weismann, *Variationen und Fuge über ein eigenes Thema* for Trautonium and orchestra, op. 41

Lecture by Prof. Leithäuser, 'Übersicht über die elektro-akustischen Musikinstrumente'.

Lecture by Dr. Trefzger, 'Über künstlerische Entwicklungsmöglichkeiten'.

Harald Genzmer, *Concerto* for Trautonium and orchestra (1936, rev. 1939-40)

## Appendix 5p

### The *Kulturwoche* “*Lebendige Kunst*”, Koblenz, 1947.

#### Concerts during the course of the *Kulturwoche*.<sup>130</sup>

All events took place in the Stadttheater unless otherwise indicated.

1. Saturday 31 May, 20:00.

Rheinische Philharmonie, dir. Otto Winckler. Anneliese Rothenberger.

Jacques Offenbach, *Les contes d'Hoffmann*.

2. Monday 2 June, 20:00.

Erstes Symphoniekonzert. Rheinische Philharmonie, dir. Otto Winckler. Maurice Gendron, cello

Josef Haas, *Ouvertüre zu einem frohen Spiel* (1943)

Jean Françaix, *Serenade for small orchestra* (1934)

Serge Prokofiev, *Cello Concerto in E minor, op. 59* (1933-38)

Ernst Pepping, *Symphony No. 2* (1942)

3. Thursday 5 June, 17:30. Rathaussaal.

Lecture by Heinrich Strobel, ‘Über moderne französische Musik’.

4. Thursday 5 June, 20:00.

Kammermusikabend. Freund Quartet.

Kurt Hessenberg, *String Quartet in A* [No. 3?] (WP)

Paul Hindemith, *String Quartet No. 6 in E-flat* (1943)

Jacques Ibert, *String Quartet* (1937-42)

5. Saturday 7 June, 17:00.

Rheinische Philharmonie, dir. Otto Winckler. Hans Grahl.

Richard Wagner, *Tristan und Isolde*.

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6. Sunday 8 June, 11:00.

Morgenfeier mit Liedern zeitgenössischer Komponisten. Louise Richartz, alto.

Lieder of Armin Knab, Ottmar Schoeck. Rudi Stephan (including ‘Kythere’ (1913)).

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<sup>130</sup> Stadtarchiv Koblenz 623 Nr. 7191, p. 78; ‘Die Kulturwoche “Lebendige Kunst” 1947’, at [https://www.koblenz.de/bilder/stadtarchiv\\_kulturwoche\\_1947.pdf](https://www.koblenz.de/bilder/stadtarchiv_kulturwoche_1947.pdf) (accessed 16 November 2017); Ka. ‘Lebendige Kunst? Beginn der Koblenzer Kulturwoche’; KD.V., ‘Zur Koblenzer Kulturwoche. “Lebendige Kunst” in der Rhein- und Moselstadt’, *Rheinischer Merkur* 31 May and 14 June 1947; Eduard Verhülndonk, ‘“Lebendige Kunst” in Koblenz’, *Melos* 14/10-11 (August-September 1947), pp. 302-3. The event as a whole ran from 31 May to 9 June, and included a variety of plays, exhibitions and lectures.

7. Sunday 8 June, 20:00.

Zweites Symphoniekonzert. Stadtorchester, dir. Otto Winckler. Hermann Reutter, piano.

Helmut Degen, *Heitere Suite* (1941)

Hermann Reutter, *Symphonische Phantasie* for piano and orchestra (1938)

Wolfgang Fortner, *Die vier marianischen Antiphonen* (1929)

## Appendix 5q

### **The *Zeitgenössischer Stuttgarter Musiktage*, 1947 and *Tage zeitgenössischer Musik*, Stuttgart, 1950-51**

#### ***Zeitgenössischer Stuttgarter Musiktage*, 10-19 June 1947.<sup>131</sup>**

All concerts in the Württemberg Staatstheater, Großes Haus unless otherwise specified.

##### 1. Tuesday, 10 June 1947.

16:30.

Staatsoper Stuttgart, dir. Bertil Wetzelsberger; Godela Orff, Bernauerin; Friedrich Schönfelder, Albrecht; Fritz Brand, Kuttenträger; Wolfgang Windgassen, Hans Blessin, Heinz Cramer, other parts; Heinz Mende, chorus director; Reinhard Lehmann, production; Wilhelm Reinking, stage design.

Carl Orff, *Die Bernauerin* (1944-1945) (open dress rehearsal)

##### 2. Wednesday, 11 June 1947.

19:00.

Radio-Stuttgart Orchester, dir. Gustav Koslik; Ludwig Hoelscher, cello; Mila Kopp, speaker.

Sergei Prokofiev, *Peter and the Wolf* (1936)

Paul Hindemith, Cello Concerto (1940)

Marcel Delannoy, Symphony No. 1 (1933)

##### 3, Thursday, 12 June 1947.

19:00. Furtbachhaus.

Freund-Quartett (Karl Freund, Heinrich Ziehe, violins; Georg Schmid, viola; Walter Reichhardt, cello).

Gian Francesco Malipiero, String Quartet No. 3, *Cantari alla Madrigalesca* (1931)

Wolfgang Fortner, String Quartet (1935)

Jacques Ibert, String Quartet (1937-1942)

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<sup>131</sup> Sources: E. Hermann, 'Von neuer Musik'; 'Zeitgenössische Musik', *Stuttgarter Nachrichten*, 6 and 11 June 1947; E.H., 'Beginn der Zeitgenössischen Musiktage'; Alexander Eisenmann and Erwin Bareis, 'Stuttgarter Musiktage', *Stuttgarter Nachrichten*, 14 June 1947; Alexander Eisenmann and Erwin Bareis, 'Stuttgarter Musiktage'; Alexander Eisenmann, "'Die Bernauerin" von Carl Orff. Uraufführung', *Stuttgarter Zeitung*, 18 June 1947; Erich Hermann, 'Tage zeitgenössischer Musik', *Stuttgarter Nachrichten*, 21 June 1947; Alexander Eisenmann, 'Drittes Sinfoniekonzert im Staatstheater', Erwin Bareis, 'Hermann Reutters Chor-Fantasie', Dr. Kurt Haering, 'Kammermusikabend', Erwin Bareis, 'Jazz- eine Ende oder ein Anfang?' and G. Schindler, 'Und nun eine Stimme der jungen Generation', all from *Stuttgarter Zeitung*, 25 June 1947; Andreas Liess, *Carl Orff*, translated Adalheid and Herbert Parkin (London; Calder & Boyars, 1966), p. 111; IfZ/OMGUS 5/348-1/7, 'Bi-weekly report on Theater & Music for period 26 June to 10 July 1947'; GLAK/OMGUS 12/91-2/10, Jenkins to Hinrichsen, 5 June 1947 (with programme for festival attached). Various earlier drafts of the programme can be found in GLAK/OMGUS 12/91-2/10.



4. Friday, 13 June 1947.

19:00.

Münchener Philharmoniker, dir. Hans Rosbaud; Tibor Varga, violin.

Aaron Copland, *An Outdoor Overture* (1938)

Alban Berg, Violin Concerto (1935)

Dmitri Shostakovich, Symphony No. 5 (1937)

5. Saturday, 14 June 1947.

16:30.

Staatsoper Stuttgart, dir. Bertil Wetzelsberger; Godela Orff, Bernauerin; Reinhard Lehmann, production; Wilhelm Reinking, stage design.

Carl Orff, *Die Bernauerin* (1944-45) (WP)

6. Sunday, 15 June 1947.

15:30.

Staatsoper Stuttgart, dir. Bertil Wetzelsberger.

Paul Hindemith, *Mathis der Maler* (1933-35)

7. Monday, 16 June 1947.

19:00.

Stuttgarter Kammerorchester, dir. Karl Münchinger. Furtbachhaus.

Ralph Vaughan Williams, *Fantasia on a Theme of Thomas Tallis* (1910, revised 1919)

Arthur Honegger, Symphony No. 2, *Symphonie pour cordes* (1937-1941) (GP)

Hans Schäuble, *Musik für Streichorchester*, "In Memoriam" op. 27a (1945) (GP)

8. Tuesday, 17 June 1947.

18:00.

Radio-Stuttgart-Orchester, dir. Gustav Koslik (taking over from the orchestra of the Württembergische Staatstheater, dir. Bertil Wetzelsberger); Arno Erfurth, piano.

Benjamin Britten, Passacaglia from *Peter Grimes* (1945)

Paul Hindemith, *Konzertmusik* for piano, brass and harp, op. 49 (1930)

William Schuman, Symphony No. 3 (1941)

9. Wednesday, 18 June 1947.

18:00.

Philharmonischer Chor, Radio-Stuttgart-Orchester, dir. Heinz Mende; Henny Wolff, soprano, Engelbert Czubok, baritone.

Hermann Reutter, *Chor-Fantasie* (after Goethe) (1939)

10. Wednesday, 18 June 1947.

19:00.

Steinhäuser-Quartett; [?] Smith, flute; Hubert Giesen, piano. Furtbachhaus.

Quincy Porter, String Quartet No. 3 (1930)

Günter Bialas, Sonata for Viola and Piano (1946) (WP)

William Bergsma, String Quartet No. [1 or 2?]

Benjamin Britten, String Quartet No. 2 in C (1945)

Roy Harris, *4 Minutes - 20 Seconds* for flute and string quartet (1934)

11. Thursday, 19 June 1947.

18:00.

Jazz concert. Gene Hammers and his orchestra; Margot Hielscher, voice.

Part 1: Works of five famous American Composers.

Nacio Herb Brown, *The Great American Bolero*

Cole Porter, *In the Still of the Night; Night and Day*

Jerome Kern, Selections from *Show Boat*

Irving Berlin, *Always*

David Rose, *Holiday for Strings*

Part 2: The Story of Jazz.

Traditional Negro Spiritual, *Swing Low Sweet Chariot*

Dixieland number, *Jazz Me Blues*

Hoagy Carmichael, *Basin Street Blues*

Irving Berlin, *Alexander's Ragtime Band*

Chicago Style, *Twelfth Street Rag*

George Gershwin, *Rhapsody in Blue* (1924)

Contributions of Famous Orchestra Leaders: Guy Lombardo, *Auld Lang Syne*; Wayne King, *The Waltz you saved for me*; Tommy Dorsey, *Getting Sentimental over you*; Boogie-Woogie number, *Baril*;

Benny Goodman, *Let's Dance*; Duke Ellington, *Sophisticated Lady*; Glen Miller, *Moonlight Serenade*.

Part 3: Modern American Jazz: Starduster's Interpretation.

*The Coffee Song* (Vocal by Gene Hammers and Quartet)

*Smoke Gets in Your Eyes* (Trombone Solo by Jackie Carman)

Theo Mackeben, *Heaven on Earth (Bei Dir war es immer so schön)* (Margot Hielscher)

Bernt Kamka, *Dream Tale* (Margot Hielscher)

*Rosalinde*

Gene Hammers and Charles Jones, *Concerto in Jazz*

12. Friday 20 June 1947.

18:00.

Repeat of concert from June 19th.

## 1950

### ***Tage zeitgenössischer Musik, 11-17 June 1950.***<sup>132</sup>

Sunday, 11 June 1950.

11:00. Kammertheater der Württembergischen Staatstheater.

Kammermusik I.

Hermann Loux, piano; Fritz Fischer, oboe; Hugo Gehring, bassoon; Hans Peter Weber, cor anglais; Henny Wolff, soprano; Hermann Hirschfelder, viola; Hermann Reutter, piano.

Francis Poulenc, Trio for piano, oboe and bassoon (1926)

Fritz Eberhard (Intendant, SDR), greeting speech.

Berhard Rövenstrunck, Duo for cor anglais and piano (WP)

Hermann Reutter, lecture on 'Vom Puppenspiel zu Don Juan und Faust'

Hermann Reutter, *Fünf antike Odern* after poems of Sappho translated by Rudolf Bach, for middle-range female voice, viola and piano, op. 57 (1947)

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<sup>132</sup> Sources: SDR Archiv, HA 71/00008, 'Ordner "M5" Prospekte Musik. Tage Zeitgenössischer Musik 1950-1972', Programme booklet for 1950 event.

20:00. Großes Haus der Württembergischen Staatstheater.  
Dir. Ferdinand Leitner; Walter Jockisch, stage director; Max Fritsche, stage design.  
Hermann Reutter, *Don Juan und Faust* (c. 1950)

#### Monday, 12 June 1950.

20:00. Kammertheater der Württembergischen Staatstheater.  
Heinrich Strobel, lecture on 'Moderne französische Musik', with examples.

#### Tuesday, 13 June 1950.

20:00. Kammertheater der Württembergischen Staatstheater.  
Kammerorchester des Süddeutschen Rundfunks, dir. Hans Müller-Kray; Hermann Werdermann, harpsichord; Alice Schönfeld, violin; Willy Glas, flute; Hans Peter Weber, cor anglais; Lieselotte Gierth, Rolf Reinhardt, piano; Richard Sohm, Karl Sehad, percussion.  
Goffredo Petrassi, *Sonate da camera* for harpsichord and 10 instruments (1948)  
Paul Groß, Concerto No. 2 for violin and chamber orchestra (WP)  
Arthur Honegger, *Concerto da camera* for flute, cor anglais and string orchestra (1948)  
Béla Bartók, Sonata for two pianos and percussion (1937)

#### Wednesday, 14 June 1950.

20:00. Kammertheater der Württembergischen Staatstheater.  
Schimmer Quartet (Roman Schimmer, Rudolf Krömer, violin; Hermann Hirschfehler, viola; Helmut Reimann, cello); Sibylle Ursula Fuchs, soprano; Franz Zubal, piano; Bruckner Choir, dir. Johann Nepomuk David.  
Arnold Schoenberg, String Quartet No. 3, op. 30 (1927)  
Hans Werner Henze, *Kantate nach dem Gedicht 'Wagst Du es jetzt, o Seele' von Walt Whitman*, for soprano and piano (1948)  
Paul Hindemith, *Sechs a cappella-Chöre*, op. 33 after various medieval texts (1923)  
Johann Nepomuk David, *10 Volksliedsätze* for 3-5 voice mixed choir (1919)

#### Thursday, 15 June 1950.

20:30. Großes Haus der Württembergischen Staatstheater.  
Symphonieorchester des Süddeutschen Rundfunks, dir. Hans Müller-Kray; Tibor Varga, violin.  
Rolf Unkel, Music for orchestra, Work 16 (WP)  
Béla Bartók, Violin Concerto No. 2 (1937-8)  
Igor Stravinsky, *Petrushka*, ballet in 4 tableaux (1911, rev. 1947)

#### Friday, 16 June 1950.

20:00. Kammertheater der Württembergische Staatstheater.  
Freund Quartet (Karl Freund, Gerhard Sietz, violin; Rudolf Nel, viola; Hermann von Beckerath, cello); Arno Erfurth, piano.  
Karl Amadeus Hartmann, String Quartet No. 2 (1945-6)  
Hans Erich Apostel, *Kubiniana. 10 Klavierstücke nach Zeichnungen von Alfred Kubin*, op. 15 (1946)  
Igor Stravinsky, *Serenade in A* (1925)  
Karl Höller, String Quartet No. 6 in E minor, op. 51 (1949-50).

Saturday, 17 June 1950.

20:00. Ordens-Saal des Ludwigsburger Schlosses.  
Stuttgarter Kammerorchester, dir. Karl Münchinger.

Jean Françaix, Symphony for Strings  
Arthur Kusterer, Concerto for string orchestra (1950) (WP)  
Arthur Honegger, Symphony for string orchestra (1937-41)

## 1951

### ***Musiktage Stuttgart, 15-21 April 1951.***<sup>133</sup>

All concerts in Sendesaal Villa Berg, Süddeutscher Rundfunk.

Sunday, 15 April 1951. 20:00.

1. Orchesterkonzert.

Symphonieorchester des Süddeutschen Rundfunks, dir. Karl Böhm; Branka Musulin, piano.

Paul Hindemith, *Sinfonische Metamorphosen nach Themen von Carl Maria von Weber*  
Ludwig van Beethoven, Piano Concerto No. 4 in G, op. 58  
Johannes Brahms, Symphony No. 1 in C minor, op. 68

Monday, 16 April 1951. 20:00.

1. Kammerkonzert.

Amadeus Quartet.

Béla Bartók, String Quartet No. 4, op. 95 (1928)  
Priaux Rainier, String Quartet (1939)  
Ludwig van Beethoven, String Quartet No. 8 in E minor, op. 59, no. 2

Tuesday, 17 April 1951. 20:00.

2. Kammerkonzert.

Bruckner-Chor, dir. Johann Nepomuk David; Brigitte Leitner, soprano.

Helmut Bräutigam, *Vogelchor aus "Die Vögel" von Aristophanes* (CP)  
Thomas Christian David, *An die Parzen*, after Hölderlin (WP)  
Otto-Erich Schilling, *Trois chants chorales* for a-cappella choir, after poems of Verlaine, Rimbaud and Romain (WP)  
Hermann Reutter, *Drei Madrigale*, op. 71 (c. 1950)  
Luigi Dallapiccola, *Due cori di Michelangelo Buonarroti il giovane* (first series) (1933-6)

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<sup>133</sup> Sources: SDR Archiv, Musik Allgemein 1951-1955 M1, 'Musiktage Stuttgart 1951, 15-21 April'; 'Chronik 1924-1959', in Süddeutscher Rundfunk Stuttgart (ed.), *Südfunk 1949-1959* (Stuttgart: Süddeutscher Rundfunk, 1959), n.p.; Guido Waldmann, 'Musiktage des Süddeutschen Rundfunks', *Musica* 15/7-8 (July-August 1951), pp. 306-7; E.H., 'Neues bei den Stuttgarter Musiktage', *Melos* 18/8 (August 1951), p. 227; 'Konzerte' listing in *Stuttgarter Zeitung*, 14 April 1951; Dr. W. B., 'Musiktage Stuttgart. Erstes Orchesterkonzert'; 'Ein Reigen moderner Musik'; 'Abschluß der "Musiktage Stuttgart 1951"', *Stuttgarter Zeitung*, 17, 20 and 23 June 1947.

Wednesday, 18 April 1951. 20:00.

2. Orchesterkonzert.

SWF-Orchester, dir. Hans Rosbaud.

Claude Debussy, *Images* (1905-12)

Albert Roussel, *Suite in F*, op. 33 (1927)

Darius Milhaud, *La création du monde* (1923)

Maurice Ravel, *La valse* (1919-20)

Thursday, 19 April 1951. 20:00.

3. Kammerkonzert.

Stuttgarter Kammerorchester, dir. Karl Münchinger.

Johann Sebastian Bach, *Orchestral Suite No. 1 in C*, BWV 1009

John Ireland, *Concertino pastorale* (1939)

Antonin Dvořák, *Serenade for Strings*.

Friday, 20 April 1951. 20:00.

4. Kammerkonzert.

Stuttgart String Trio; Kammerorchester des Süddeutschen Rundfunks, dir. Hans Müller Kray; Dennis Brain, horn.

Conrad Beck, *String Trio No. 2* (1947)

Johannes Brahms, *Clarinet Quintet in B minor*, op. 115.

Wolfgang Amadeus Mozart, *Horn Concerto No. 4 in E-flat*, KV 495

Saturday, 21 April 1951. 20:40.

3. Orchesterkonzert.

Symphonieorchester des Süddeutschen Rundfunks, dir. Hans Müller-Kray; Margot Pinter, piano.

Karl Amadeus Hartmann, *Symphonie concertante* (Symphony No. 5), *Hommage à Stravinsky* (1950) (WP)

Peter Ilyich Chaikovsky, *Piano Concerto No. 2 in G*, op. 44

Igor Stravinsky, *Le sacre du printemps* (1913)

## Appendix 5r

### The Godesberger Musiktage, 1947-48

#### *Godesberger Musiktage, mid-September 1947.*<sup>134</sup>

This contained seven concerts (with 30 works) over three days – two for chamber orchestra, four chamber concerts, and one organ recital. The dates for the Sunday concerts are documented, the others are extrapolated.

Artistic director: Philipp Jarnach.

Opening lectures by Philipp Jarnach, Dr Heer.

#### 1. Saturday, 13 September 1947.

Sibylle Ursula Fuchs, soprano; Lenzewski Quartet.

Michael Tippett, String Quartet No. 2 in F# (1941-2)

Arnold Schoenberg, String Quartet No. 2 in F# minor (1907-8)

Béla Bartók, String Quartet No. 2 in A minor, op. 17 (1915-17)

#### 2. Saturday, 13 September 1947.

Kölner Kammermusikvereinigung, dir. Kurt Schäffer.

Works of Antonio Vivaldi, Johann Sebastian Bach, Georg Philipp Telemann, Jean-Philippe Rameau, Johann Stamitz.

#### 3. Sunday, 14 September 1947.

Kölner Kammermusikvereinigung, dir. Philipp Jarnach; Hermann Reutter, piano; Ellen Bosenius, voice; Ernst Nippes, viola.

Philipp Jarnach, *Concertino nach Giovanni Platti*, op. 31.

Paul Breuer, Viola Concerto, op. 39 (WP)

Walter Braunfels, *Die Gottes minnende Seele*, after texts of Mechthild of Magdeburg, for soprano and chamber orchestra op. 53 (WP).

Hermann Reutter, Concerto for piano and strings, op. 69 (1947)

Rudolf Petzold, *Sinfonietta* op. 21 (1940)

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<sup>134</sup> Sources: Heinrich-Heine-Institut, Landeshauptstadt Düsseldorf, Nachlass Jürg Baur, 'Godesberger Musiktagen 1947'; Wolfram Gerbracht, 'Godesberger Musiktage 1947', *Melos* 14/12 (October 1947), pp. 346-7; 'Musica-Bericht', *Musica* 1947/3-4, p. 218; Wolfram Gerbracht, 'Zeitgenössisches Musik Godesberg 1947', *Musica* 2/1-2 (January-April 1948), pp. 74-5; orp., 'Godesberger Musiktage'; 'Tage moderner Musik', *Rheinische Zeitung*, 17 and 20 September 1947; W.J., 'Godesberger Musiktage', *Kölnische Rundschau*, 19 September 1947; 'Musiktage Bad Godesberg 1947', *Rhein-Ruhr-Zeitung*, 22 September 1947; Stefan Weiss, *Die Musik Philipp Jarnachs* (Cologne and Rheinkassel, Verlag Dohr, 1996), pp. 326-7; Jutta Scholl (ed.), *Der Komponist Jürg Baur. Eine Dokumentation* (Düsseldorf: Musikbibliothek der Stadtbüchereien Düsseldorf, 1993), p. 58; Ute Jung, *Walter Braunfels (1882-1954)* (Regensburg: Gustav Bosse Verlag, 1980), p. 618.

#### 4. Sunday, 14 September 1947.

Goebel Quartet (Lutz Goebel, Narciss Cleff, violins; Heinz Stähely, viola; Ernst Grote, cello); Tiny Wirtz, piano.

Heinrich Lemacher, String Trio (WP).

Bernd Alois Zimmermann, *Extemporale* for piano (1939-46)

Jürg Baur, *10 Klavier-Aphorismen* (1942-6)

Hermann Schroeder, String Quartet No. 1 in C minor (1939)

#### 5. Monday, 15 September 1947.

Gustav Scheck, flute; Carl Seemann, piano.

Darius Milhaud, Sonata for flute and piano (1922).

Claude Debussy, *Syrinx* (1913)

Paul Hindemith, Sonata for flute and piano (1936)

Alexander Cherepnin, Bagatelles, op. 5 (1913-8)

Harald Genzmer, Suite for piano (1948) (WP)

Philipp Jarnach, Sonatine for flute and piano, op. 12 (1919)

#### 6. Monday, 15 September 1947.

Ellen Bosenium, soprano; André Cassedanne, violin; Philipp Jarnach, piano.

Ernst Gernot Klußmann, *Sechs Gesänge*, after R. Binding's *Die Geliebten*, for soprano and piano

Ferruccio Busoni, Violin Sonata No. 2, op. 36a (1905)

Guillaume Lekeu, Sonata in G for violin and piano

#### 7. Monday, 15 September 1947.

Orgelkonzert.

Josef Zimmermann, organ.

Otto Siegl, *Kirchensonate* in A minor, for violin and organ

Flor Peeters, Passacaglia, op. 42 (1938)

Paul Hindemith, Sonata No. 1 for organ (1937)

Kaspar Roeseling, Passacaglia and Fuge in F minor

Hermann Schroeder, *Präludium, Canzone und Rondo* for violin and organ (1938)

Johann Sebastian Bach, Passacaglia in C minor

### **Godesberger Musiktage, 26-31 May 1948.**<sup>135</sup>

Artistic director: Philipp Jarnach.

#### Wednesday, 26 May 1948.

Gürzenich Quartet; Ewald Kaldemweier, voice; pianist unknown.

String quartets of Benjamin Britten and Rudolf Petzold.

Modest Musorgsky, *Songs and Dances of Death*

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<sup>135</sup> Sources: 'Notizen', *Melos* 15/3 (March 1948), p. 91; 'Notizen', *Melos* 15/8-9 (August-September 1948), p. 247; Herbert Eimert, 'Godesberger Musiktage', *Melos* 15/10 (October 1948), pp. 312-3; 'Bad Godesberger Musiktage'; Dr. W. Jacobs, 'Godesberger Musiktage', *Kölnische Rundschau*, 15 May and 1 June 1948.

Thursday, 27 May 1948.

Kammerkonzert.

Koblenzer Collegium Musicum, dir. August Vogt.

Jean Françaix, Serenade (1934)

Helmut Degen, *Kammersymphonie* (1947) (WP)

Igor Stravinsky, *Dumbarton Oaks* (1937-8)

Wednesday, 28 May 1948.

Josef Zimmermann, organ.

Hermann Schröder, *Vier Orgelchoräle*

Kaspar Roeseling, Wedding Cantata

And music of Jan Pieterszoon Sweelinck, Paul Hindemith, Heinrich Kaminsky.

Thursday, 29 May 1948.

Chor der Kölner Schulmusikabteilung, dir. Hermann Schröder; Ellen Bosenius, soprano; Philipp Jarnach, piano.

L.J. Kaufmann, *Alemannische Volkslieder* (WP)

Joseph Haas, selections from *Eine deutsche Singmesse*, op. 60 (1924)

Carl Orff, choruses from *Catulli Carmina* (1940-43)

Works of Hermann Schröder, Hugo Distler.

Friday, 30 May 1948.

Kölner Rundfunk-Sinfonie-Orchester, dir. Jean Meylan; Henry Honegger, cello.

Henry Purcell, Suite

Wolfgang Amadeus Mozart, Symphony in A, KV 201

Albert Roussel, Sinfonietta for string orchestra, op. 52 (1934)

Bohuslav Martinů, *Sonata da Camera* for cello and chamber orchestra (1940)

And works of Henry Purcell and Wolfgang Amadeus Mozart.

Kölner Kammerorchester, dir. Erich Kraack; Lotte Hellwig-Josten, violin; Ursula Ullrich, instrument unknown.

Johann Christian Bach, Double Concerto

Paul Hindemith, pieces for strings from *Schulwerk* (1927)

Len Zeyen, Cantata, *Der Abschied der Antigone*

Works of Giovanni Gabrieli and Claudio Monteverdi.

Saturday, 31 May 1948.

Hans Mersmann, lecture on 'Die Entwicklung der neuen Musik'.

Peter Quartet; Irma Zucca-Sehlbach, piano.

String quartets of Kurt Hessenberg and Philipp Jarnach.

Wilhelm Maler, Piano Sonata.



## **Appendix 5s**

### **The *Speyerer Kulturwoche*, 21-29 September 1947<sup>136</sup>**

This event included three orchestral concerts, and also chamber and church music evenings.

Performers: Symphonisches Orchester Speyer, Speyerer Domchor, Evangelische Kirchenchor, Chor des bischöflichen Konvikts, and various chamber musicians.

Music of Ottmar Gerster, Jean Françaix, Manuel de Falla, Kurt Hessenberg, Rudi Stephan, Johann Nepomuk David, Wolfgang Fortner, F. Werner, Hugo Distler, Heinrich Kaminski, Joseph Haas, Karl Höller, O. Eckhartz, Hermann Schröder, Hans Pfitzner, Ph. Kunz, Igor Stravinsky, Werner Eck, J. Meßner.

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<sup>136</sup> Source: Uwe Baur, 'Alte und neue Töne. Musik im Diskurs', in Franz-Josef Heyen and Anton M. Keim (eds.), *Auf der Suche nach neuer Identität. Kultur in Rheinland-Pfalz im Nachkriegsjahrzehnt* (Mainz: v. Hase & Koehler Verlag, 1996), pp. 309, 333.

**Appendix 5t**  
**The *Woche moderner Kunst*, Mönchen-Gladbach, 10-16**  
**October 1947**

This artistic event included a range of musical performances.<sup>137</sup>

[Orchester der München-Gladbach?], dir. Romanus Hubertus.

Works of Boris Blacher, Paul Hindemith, Ernst Pepping, Maurice Ravel, Arnold Schoenberg, Heinrich Sutermeister.

Peter Quartet

Works of Claude Debussy, Wolfgang Fortner, Paul Hindemith.

Städtische Bühnen München-Gladbach, with Elisabeth Schaffrath, dance.

Carl Orff, *Die Kluge* (1941-2)

Werner Egk, *Joan von Zarissa* (1940)

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<sup>137</sup> 'Notizen', *Melos* 14/13 (November 1947), p. 393.

## Appendix 5u

### **The Nürnberger Wochen neuer Musik, 1947**

#### ***Nürnberger Woche neuer Musik, 21-27 October 1947.*<sup>138</sup>**

Six evenings with seven concerts, and a lecture by Hans Mersmann.

Tuesday, 21 October 1947, 19:00.

Klara Fries, flute; Richard Lauer-Portner, Anita Lauer-Portner, violin; Arthur Kröber, viola; Willy Spilling, Walter Körper (Kaminski), harpsichord.

Hans Mersmann, 'Zeitfragen der neuen Musik'.

Composers unknown, Trios for flute, viola and harpsichord  
Heinrich Kaminski, Music for two violins and harpsichord (1931)

#### Second evening (exact date unknown)

Franz Nemeskei, piano (Jarnach); Sopihe Hagemann, violin (Roussel); Ernst Gröschel, piano (Roussel, Messiaen); Rettner Quartet (Kobune); Rolando Zucco, flute (Ibert); Willy Spilling, piano (Ibert, Genzmer); Klara Fries, flute (Genzmer).

Philipp Jarnach, *Das Amruner Tagebuch* for piano, op. 30 (1942)

Albert Roussel, Violin Sonata No. 2 in A, op. 28 (1924)

Kojiro Kobune, String Quartet op. 5

Jacques Ibert, Flute Sonatina, *Jeux* (1923)

Olivier Messiaen, *Fantaisie burlesque* (1932)

Harald Genzmer, Flute Sonata (1939)

#### Third evening (exact date unknown)

Hilde Hippler, Annemarie Schaller, soprano; Franz Rösch, violin; Heinz Schirmer, clarinet; Erich Appel, Werner Heider, Otto Kapperer, Karl Heinz Kießling, Evelind Ries, piano.

Paul Hindemith, Sonata for piano, four hands (1938)

Igor Stravinsky, Songs for children.<sup>139</sup>

Karl Höller, Violin Sonata No. 5, op. 39 (WP)

Ernst Pepping, Piano Sonata No. 1 (1937)

Olivier Messiaen, Four Songs

Paul Hindemith, Sonata for clarinet and piano (1939)

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<sup>138</sup> Sources: Stadtarchiv Nürnberg, Bestand F 2, Nr 48; 'Nürnberger Woche neuer Musik', *Nürnberger Nachrichten*, 18 October 1947; Karl Foessel, 'Nürnberger Woche neuer Musik', 'Nürnberger Woche neuer Musik', 'Internationale Ausklang. Nürnberger Woche neuer Musik', *Nürnberger Nachrichten*, 25 and 29 October, 5 November 1947; Erich Limmert, 'Lichtblick in Nürnberg', *Melos* 14/14 (December 1947), pp. 422-3; 'Internationale Kulturnotizen', *Wort und Tat* 7 (October 1947), p. 157; Axl Flierl, *Karl Höller* (Tutzing: Hans Schneider, 2007), p. 40.

<sup>139</sup> These are simply indicated as *Kinderlieder* on the review by Karl Foessel: they might have been the *Trip pesenki 'Iz vospominaniyha yunosheskikh godov* (*Three Little Songs 'Recollections of my Childhood'*) (1906, rev. 1913), or the *Detskiye pesenki* (*Three Children's Tales*) (1916-17).

Städtisches Orchester, dir. Alfons Dressel; H.G. Hanscke, viola (Hindemith).

Igor Stravinsky, *Dumbarton Oaks* (1937-8)

Jean Françaix, *Serenade for 12 instruments* (1934)

Hermann Reutter, *Concertino for piano and strings*, op. 69 (1947)

Helmut Degen, *Serenade for Strings* (1938)

Paul Hindemith, *Trauermusik* (1936)

Nürnberger Singgemeinschaft, dir. Waldemar Klink.

Ernst Pepping, *From Spandauer Chorbuch* (1934-8)

Paul Hindemith, *Lieder für Singkreise*, op. 43 no. 2 (1926)

Hugo Distler, *Motet, "Ich wollt, daß ich daheime wär"*, op. 12 (1934-6)

Monday, 27 October 1946.

Corburg Quartet; Henriette Klink-Schneider, voice; Alfons Dressel, piano.

Quincy Porter, *String Quartet No. 4* (1931)

Dmitri Shostakovich, *String Quartet No. 2*, op. 68 (1944)

Benjamin Britten, *Michelangelo Sonnets* (1940)

Béla Bartók, *Hungarian Folksongs* (1904-5)

Other works performed included:

Hermann Reutter, *Russische Lieder* (1947) (Henny Wolf, soprano)

Kurt Hessenberg, *Cello Sonata*, op. 23 (1941)

Heinrich Kaminski, *Choralsonate* for organ (1926)

Works of Johann Nepomuk David, Wolfgang Fortner, Hans Gebhard, Claude Debussy, Maurice Ravel, Darius Milhaud.

## Appendix 5v

### **The *Tage der neue Musik*, Mainz University, Mid-November 1947<sup>140</sup>**

All concerts with the SWF-Orchester, dir. Gotthold Ephraim Lessing.

1.

Albert Dietrich, viola.

Heinrich Strobel, lecture on ‘Wie höre ich neue Musik?’, with analyses of works to be heard, in between two performances of the works.

Igor Stravinsky, *Dumbarton Oaks* (1937-8)

Paul Hindemith, Concerto for Viola and Orchestra, op. 36, no. 4 (1927, rev. 1930)

2.

Maria Bergmann, piano.

Heinrich Strobel, further lecture on ‘Wie höre ich neue Musik?’, with analyses of the works in this concert in between two hearings of them.

Béla Bartók, Divertimento for Strings (1939)

Arthur Honegger, Concertino for piano and orchestra (1924)

3.

Heinrich Strobel, lecture on French music.

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<sup>140</sup> Sources: ‘Notizen’, *Melos* 14/13 (November 1947), p. 394; ut. ‘Gastspiel mit neuer Musik. Südwestfunk-Orchester in Mainz’, *Melos* 14/14 (December 1947), p. 419; Gh. Bh., ‘Genuß durch Belehrung. Von unserem zu den “Tagen der neuen Musik in Mainz” entsandten Musikkritiker’, *Badener Tagblatt*, 21 November 1947; M. Leue-Schneider, ‘Wie höre ich neue Musik?’, *Rheinischer Merkur*, 13 December 1947.

## Appendix 5w

### The *Homburger zeitgenössischer Musiktage*, Bad Homburg, 1947

#### *Homburger zeitgenössischer Musiktage*, Bad Homburg, 29-30 November 1947.<sup>141</sup>

Saturday, 29 November 1947, 20:00.

Symphonie-Orchester Bad Homburg, dir. Otto Schubert; Emma Lübbecke-Job, piano; Hanne Eifert-Marten, soprano.

Wilhelm Maler, *Orchesterspiel* (1930)

Léos Janáček, *Concertino* for piano and six instruments (1925)

Paul Hindemith, *Trauermusik* for violin and string orchestra (1936)

Paul Hindemith, Aria from *Das Unaufhörliche*, 'Es trägt die Nacht' (1931)

Boris Blacher, *Konzertante Musik*, op. 10 (1937)

Sunday, 30 November 1947, 11:00.

Wind players from Symphonie-Orchester Bad Homburg; Emma Lübbecke-Job, piano; Hanne Eifert-Marten, soprano; Eva Katharina Schmidt, violin; Gertrud Neumüller-Daper, piano.

Heinz Tiessen, *Heiteres Bläserquintett*

Igor Stravinsky, *Sonata* for piano (1924)

Karl-Hans Wunder, *Drei Lieder* for soprano with piano accompaniment (1944)

Karl-Hans Wunder, *Sonata* for violin and piano

Wilhelm Mohr, *Wind Quintet* in F# minor, op. 6 (1943)

Sunday, 30 November 1947, 17:00.

Symphonie-Orchester Bad Homburg, dir. Otto Schubert; Senta Bergmann, violin; Fritz Klessaschek, cello, Hans Brehme, piano; Michael Dietz, bass.

Kurt Hessenberg, *Concerto grosso*, op. 18 (1938)

Hans Brehme, *Kammerkonzert* for violin, cello, piano and string orchestra, op. 43 (1946)

Helmut Degen, *Heitere Suite* (1941)

Werner Egk, *Natur – Liebe – Tod*, cantata after poems of L.C.H. Hölty, for bass and chamber orchestra (1937)

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<sup>141</sup> Hessisches Hauptstaatsarchiv Wiesbaden HH 504/1876, Programme for *Homburger zeitgenössische Musiktage 1947*.

## Appendix 5x

### The *Tage moderne Musik*, Krefeld, 1948

*Tage moderne Musik*, 2 – 9 May 1948.<sup>142</sup>

Artistic director: Franz Paul Decker.

Thursday, 2 May 1948.

Introductory talk by Ernst Laaff.

Günter Kehr, violin; Heinz von Beckerath, cello; Heinz Schröter, piano.

Paul Hindemith, Cello Sonata, op. 11, no. 3 (1919)  
Arthur Honegger, Sonatina for violin and cello (1932)  
Igor Stravinsky, *Duo concertante* for violin and piano (1932)  
Dmitri Shostakovich, Piano Trio (unclear if No. 1 or 2)

Saturday, 4 May 1948

Städtische Orchester Krefeld, dir. Franz Paul Decker; Margot Pinter, piano.

Werner Egk, Suite from *Joan von Zarissa* (1940)  
Aram Khachaturian, Piano Concerto (1936)  
Paul Hindemith, *Symphonische Tänze* (1937)

Monday, 6 May 1948.

Städtische Orchester Krefeld, dir. Franz Paul Decker; Elisabeth Delseit, soprano.

Igor Stravinsky, *Dumbarton Oaks* (1937-8)  
Paul Hindemith, Four songs from *Das Marienleben* (1922-3, rev. 1935-48)  
Wolfgang Fortner, *Sweelinck-Suite* (1930)  
Jean Françaix, Serenade for twelve instruments (1934)  
Alfredo Casella, *Pupazzetti*, op. 27 (1920, after piano work 1915)

Thursday, 9 May 1948.

Solisten des Stadttheaters Krefeld.

Carl Orff, *Die Kluge* (1941-2) (studio performance)

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<sup>142</sup> Christoph Dohr, *Musikleben und Komponisten in Krefeld. Das 20. Jahrhundert* (Krefeld: Joh. Van Acken, Druckerei und Verlag, 1992), p. 31; 'Tage moderner Musik in Krefeld', *Melos* 15/5 (May 1948), p. 153; Johannes Jacobi, 'Tage neuer Musik in Krefeld', *Melos* 15/6-7 (June-July 1948), pp. 187-8.

## Appendix 5y

### The *Musiktage* and *Musica Viva*, Heidelberg, 1948-51

#### ***Heidelberger Musiktage, 17 May – 7 June 1948.*<sup>143</sup>**

This was a wider music festival, which included the following contemporary works:

Paul Hindemith, *Kammermusik* for violin and orchestra, op. 36 no. 3 (1925) (Berthold Cassedanne, Mannheimer Orchester, dir. Fritz Rieger).  
Wolfgang Fortner, *Sinfonie* (1947) (Mannheimer Orchester, dir. Fritz Rieger).  
Paul Hindemith, *Das Marienleben* (1922-3, rev. 1935-48) (Felici Hüni-Mihaczek, soprano; Radio Frankfurt Orchestra, dir. Kurt Schroeder)  
Arthur Honegger, *Pacific 231* (1924) (Radio Frankfurt Orchestra, dir. Kurt Schroeder)  
Paul Hindemith, Sonata for two pianos (1942) (Gerda and Franz Flößner)  
Maurice Ravel, Piano Trio (1914) (Trio di Trieste)  
Karl Höller, Violin Sonata in F# minor (Anita Portner, violin; Karl Höller, piano)  
Ernst Lothar von Knorr, Violin Sonata in C (1937, rev. 1945) (Anita Portner, violin; Karl Höller, piano)  
Günter Raphael, Violin Sonatina (1944) (Anita Portner, violin; Karl Höller, piano)  
Wilhelm Gernsheim, Oratorio, *Der Ackermann und der Told* (Bachverein, dir. Hermann Poppen)  
Charles Ives, Sonata for violin and piano [not clear which one] (Patricia Travers, violin; Hubert Giesen, piano)

#### ***Musica Viva Heidelberg, 1948 -1951.*<sup>144</sup>**

Friday, 5 November 1948.

Dir. Wolfgang Fortner.

Darius Milhaud, *Petite Symphonie* [unclear which one]  
Paul Hindemith, *Die junge Magd*, op. 23, no. 2 (1922)  
Paul Hindemith, *Die vier Temperamente* for piano and strings (1940)

January 1949, before 10 January.

Paul Hindemith, *Kleine Kammermusik* for wind quintet, op. 24 no. 2 (1923)  
Werner Egk, *La tentation de Saint Antoine* (1947)  
Darius Milhaud, *Petite Symphonie* [unclear which one]  
Anton von Webern, Symphony, op. 21 (1928) (GP)

April 1949.

Arnold Schoenberg, String Quartet No. 1 in D minor, op. 7 (1905)  
Wolfgang Fortner, *Shakespeare-Songs* (1946)  
Bohuslav Martinů, String Quartet No. 3 (1929)

Friday, 6 May 1949.

Hans Werner Henze, *Wiegenlied der Mutter Gottes*, for soprano and nine solo instruments (1948) (WP)  
Karl Amadeus Hartmann, *Musik der Trauer*, concerto for violin and string orchestra (1939)  
Arnold Schoenberg, Chamber Symphony No. 1 in E, op. 9 (1906)

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<sup>143</sup> Hans Kretzer, 'Heidelberger Musiktage', *Melos* 15/6-7 (June-July 1948), pp. 189-90.

<sup>144</sup> Sources: SDR Archiv 13/25497; 'Notizen', *Melos* 16/1 (January 1949), p. 29.



Wolfgang Fortner, *2 Exerzitien nach Bertold Brecht für 3 Gesangstimmen und Kammerorchester* (1949) (WP)

Wednesday, 18 January 1950.

Walter Tribeskorn, clarinet and saxophone; Heinrich Osterhld, oboe and cor anglais; Ernst Kraft, viola, Eugen Hesse, piano; Sibylle Fuchs, soprano; Kurt Flattscharher, viola; Walter Clement, cello; Werner Lörich, flute; Willi Edinger, bassoon; Wilhelm Weidemeyer, trumpet; Franz Schubert, percussion; Bernhard Zimmermann, harmonium; Friedrich Schirbel, Franz Wittmann, violin, Fritz Ahrens, double bass; Ewald Lindemann, conductor; Wolfgang Fortner, mediator.

Johannes Paul Thilman, *Das kleine Requiem*, for cor anglais, alto saxophone, viola and piano, op. 27

Paul Hindemith, *Die Serenaden*, op. 35 (1924)

Paul Hindemith, *Kammermusik Nr. 1*, op. 24 (1922)

Wednesday, 12 April 1950.

Werner Lörich, flute; Martin Steinkrüger, piano; Susanne Muser (alto); various players as in concert on 18 January, dir. Ewald Lindemann; Wolfgang Fortner, mediator.

Paul Hindemith, *Flute Sonata* (1936)

Paul Hindemith, *Piano Sonata No. 1* (1936)

Igor Stravinsky, *Dumbarton Oaks* (1937-8)

Igor Stravinsky, *Pribaoutki, Scherzlieder* for alto and chamber orchestra (1940)

Igor Stravinsky, repeat of *Dumbarton Oaks*

Thursday, 8 November 1951.

Wolfgang Fortner, Concert suite for large orchestra from the ballet, *Die weiße Rose* (1950)

Béla Bartók, *Dance Suite* (1923)

## **Appendix 5z**

### ***Wandlung der modernen Musik, Regensburg, 1948.***

#### ***Wandlung der modernen Musik, Regensburg, 3 – 16 July 1948.***<sup>145</sup>

Six evening concerts.

Sunday, 4 July 1948, 20:00. Karmelitensaal.

Yury Arbatzky, piano.

Serge Prokofiev, *Tales of an Old Grandmother*, op. 31 (1918)

And works of Alexander Skryabin, Arnold Schoenberg, Igor Stravinsky.

Tuesday, 6 July 1948, 20:00. Karmelitensaal.

Yury Arbatzky, piano.

Thursday, 8 July 1948, 20:00. Karmelitensaal.

Yury Arbatzky, piano.

Works of Arthur Honegger, Alban Berg, Swerdlowsky, Béla Bartók, Igor Stravinsky, Paul Hindemith.

Friday, 9 July 1948, 20:00. Karmelitensaal.

Yury Arbatzky, piano.

Works of Darius Milhaud, Ernst Krenek, Olivier Messiaen, Dimitri Shostakovich, Benjamin Britten.

Thursday, 15 July 1948, 20:00. Karmelitensaal.

Yury Arbatzky, piano.

Zivko Firfov, Sonata

Baki Komgoli, Toccata

And works of Pnaga Pebeéfic, Zivko Firfonik.

Friday, 16 July 1948, 20:00. Karmelitensaal.

Yury Arbatzky, piano.

Works of Yury Arbatzk.

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<sup>145</sup> Sources: M.M.Rh., 'Moderne Musik in der Diskussion'; 'Ein Prisma zeitgenössischer Musik', *Mittelbayerische Zeitung*, 6 and 13 July 1948; Joseph Thamm, 'Die letzten Arbatzky-Abende'; M.M.Rh., 'Yury Arbatzky mit eigenen Werken', 20 July 1948; and various listings in this paper.

## Appendix 5aa

### The *Zeitgenössisches Musikfest*, Coburg, 1949

#### *Zeitgenössisches Musikfest, Coburg, 6-10 May 1949.*<sup>146</sup>

Organised by the Coburg *Arbeitskreis für Neue Musik*, together with the city of Coburg, the Landestheater, the *Gesellschaft der Musikfreunde Coburg*, and the artistic communities *Musica Nova* and *Freunden des kulturellen Fortschritts*. Initiation, Wilhelm Lange, Konzertmeister for the city.

Friday, 6 May 1949.

10:30. Riesensaal Schloß Ehrenburg. Eröffnungsfeier.  
Opening speech from Oberbürgermeister Walter Langer.  
Josef Haas, lecture on 'Die Berufung des Künstlers in der heutigen Zeit'.

Coburger Kammermusik-Vereinigung.

Max Reger, String Quartet op. 109 (1909)  
Rudi Stephan, Music for seven string instruments (1911)

16:00. Union-Theater.  
Showing of American film, *Song of Love* (German title, *Clara Schumanns große Liebe*), introduced by Johannes Eckardt, and preceded by performances of Schumann Lieder by Federico Carlo, tenor; Georg Zeidrich, piano.

19:00. Reger-Haas-Abend.  
Josef Haas, lecture on 'Die künstlerische und menschliche Persönlichkeit Max Regers'.  
Annelies Landzettel, soprano; Fritz Huth, horn; Joseph Maria Schmitz, baritone; Coburger Kammertrio (Wilhelm Lange, violin; Heinrich Renner, viola; Gerhard Rietzschel, flute); Helmut Henze, piano.

Max Reger, Serenade in G, op. 141a (1915)  
Max Reger, *Fünf Lieder*  
Joseph Haas, Sonata for horn and piano, op. 29 (1910)  
Joseph Haas, *Lieder des Glücks*, op. 52 (1919)

Saturday, 7 May 1949.

10:30. Musikschaffendes Amerika.  
Carlos Moseley, lecture on 'Zeitgenössische Komponisten in Amerika'.

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<sup>146</sup> Sources: Heinz Zirnbauer, 'Zeitgenössische Musikfest-Tage in Coburg', *Melos* 16/7-8 (July-August 1949), p. 207; G. Feyler, 'Coburg regt sich.: Wir sprachen mit dem Initiator der "Zeitgenössischen Musik-Festtage"; 'Zeitgenössische Musikfesttage in Coburg vom 6.-10. Mai 1949'; *Neue Presse*, 26 and 30 April 1949; Reinhold Scharnke-ERES, "'Coburger Musikfesttage" eröffnet' and 'Auf den Spuren der Spätromantik. Erstes Konzert: Reger-Haas-Abend', 7 May 1949; R. Scharnke, 'Musikschaffendes Amerika. Carols Moseley sprach über amerikanische Kompositionen'; ERES, 'Zeitgenössische Bühnenwerke. Drei erfolgreiche Kurzopern von Hindemith-Reutter-Orff', *Neue Presse*, 10 May 1949; ERES, 'Sekles – Koscielny – Hindemith. Dr Schönherr und das Landestheater-Orchester im großen Hofbräusaal' and 'Meister der schwedischen Musik'; Dr. Schammberger, 'Geistliches Konzert in der Moritzkirche. Mit Professor Ernst Kaller an der Walcker-Orgel'; G. Feyler, 'Russische Musik der Gegenwart', *Neue Presse*, 12 May 1949; Scharnke, 'Abschied von Coburgs Musikfesttagen', *Neue Presse*, 14 May 1949; and various listings in this paper.

Hilde Feyler, piano; Maria Wiener, soprano; Bochröder Quartet (from Coburger Kammermusik-Vereinigung).

David van Vactor, Songs

Douglas Moore, Songs

George Gershwin, *Rhapsody in Blue* (1924)

George Gershwin, Songs for soprano and piano

Walter Piston, String Quartet No. 1 (1933)

16:00. Landestheater.

Reinhold Scharnke-ERES, introduction to the opera evening, with demonstrations by Landestheater soloists, with Adolf Ecsy and Helmut Henze, piano.

20:00 Landestheater. Zeitgenössische Bühnenwerke.

Oper des Landestheater-Coburgs, dir. Adolf Ecsy (Hindemith); Helmut Henze (Reutter), Walter Stoschek (Orff); H. v. Senden, stage direction (all); K.F. Feulner (Hindemith and Reutter), G. Weiß (Orff), stage design. Soloists: Elisabeth Schwier, Fritz Grumann, Ludwig Dobelmann, Josef Maria Schmitz, Jacqui Bügler, Wolfgang Broy, Günther Hencsek, Heinz Hermann, Annelies Landzettel, Löbel, Glogau, Dobelmann, Köster, Koelsch, Korth, Seipel; Eva-Brigitte Mayer, dancer.

Paul Hindemith, *Hin und zurück* (1927)

Hermann Reutter, *Der Weg nach Freudenstadt* (1948)

Carl Orff, *Die Kluge* (1941-2)

Sunday, 8 May 1949.

10:30. Riesensaal Schloß Ehrenburg.

Junior students: Adolf Dietzel, Helmut Volk, Eva Nagel, violin; Franz Schmidt, Dieter Bauer, Thomas Oursin piano; Christa Schleder, Hanneie Friedrich, voice; with Hermann Weiß, piano.

Harald Genzmer, Violin Sonata

Paul Hindemith, Sonata for solo violin, op. 31 no. 2 (1924)

Hans Mersmann, lecture on 'Jugend spielt Neue Musik'.

Joseph Haas, *Klavierstück*

Ottmar Gerster, *Drei Lönslieder*

Hermann Reutter, *Zwei Lieder* after texts of Matthias Claudius (c. 1947)

Karl Schäfer, Piano Sonata in E

Walter Lessing, Violin Sonata – Toccata – Kanon – Fuge (WP)

13:30. Bus trip to visit Vierzehnheiligen (a church near Bamberg). 'Tönendes Barock'.

Ernst Kaller, organ; Hans Krasser, violin; Wilhelm Langen, violin.

Works of J.S. Bach.

20:30. Landestheater. Kammerkonzert.

Paula Schultheiß, piano; Eugen Gugel, oboe; Ludwig Kirch, clarinet, Walter Korth, bass, Coburger Kammerorchester, dir. Helmut Henze and Adolf Ecsy.

Joseph Rauch, Clarinet Sonata, op. 15 (WP)

Hans Fleischer, Concerto for Strings, Flute and Clarinet, op. 35 (1924)

Jean Françaix, *Concertino* for piano and chamber orchestra (1932)

Richard Strauss, Oboe Concerto (1945)

Werner Egk, *Göttinger Kantate Natur – Liebe – Tod*, after verses by Ludwig Hölty (1937)

Monday, 9 May 1949.

10:30. Riesensaal Schloß Ehrenburg.  
Elisabeth Schwier, soprano, Bochröder Quartet; Helmut Henze, piano.

Reinhold Scharnke-ERES, lecture, 'Russische Musik und westliche Kultur'.

Serge Prokofiev, Russian folksongs, for soprano and piano (1944)

Dimitri Shostakovich, String Quartet No. 2 in A, op. 68 (1944)

20:00. Hauptkirche St. Morz. Geistliches Konzert.

Ernst Kaller, organ; Sternberg Choir.

Ernst Pepping, Double Fugue in F

Paul Hindemith, Sonata No. 1 for organ (1937)

Olivier Messiaen, *Apparition de l'église éternelle* (1932)

Hugo Distler, *Fürwahr, er trug unsere Krankheit*, op. 12, no. 9 (1934-6)

Ludwig Weber, *Herr Christe, komm in unsere Not*

Kurt Hessenberg, *O Herr, mache mich zum Werkzeug deines Friedens*, op. 37, no. 1

Hans Sternberg, Motet, *Herr, warum tritts du so ferne* (WP)

Tuesday, 10 May 1949.

10:30. Riesensaal Schloß Ehrenburg.

Bochröder Quartet; Coburger Kammerorchester, dir. Helmut Henze and Adolf Ecsy.

Fritz Tutenberg, lecture on 'Das Schwedische in der Musik'.

Erland von Koch, String Quartet, op. 28, no. 2

Albert Henneberg, Serenade op. 30

Dag Ivar Wirén, Serenade, op. 11

20:00. Großer Saal des Coburger Hofbräu. Symphoniekonzert.

Symphonie-Orchester des Landestheaters, dir. Wilhelm Schönherr; Leo Koscielny, cello.

Bernhard Sekles. *Geschichte*, op. 29

Leo Koscielny, Cello Concerto

Paul Hindemith, *Nobilissima visione* (1938)

## Appendix 5ab

### The *Festtage zeitgenössischer Musik*, Bochum 1949

*Festtage zeitgenössischer Musik*, Bochum, 19 May – 23 June 1949.<sup>147</sup>

Six weekly concerts.

1. Thursday, 19 May 1949, 19:00. Parkhaus.

Städtisches Orchester Bochum, dir. Hermann Meißner; Erwin Häusler, Alfred Oligmüller, violin; Fritz Geistfeld, viola; Karl Fränkle, cello.

Gustav Adolf Schlemm, *Symphony No. 2* (WP)

Bohuslav Martinů, *Concerto for string quartet and orchestra* (1931)

Paul Hindemith, *Symphonic Dances* (1937)

2. Thursday, 26 May 1949, 19:00. Paul-Gerhardt-Haus.

Der Junge Chor der Stadt Bochum, dir. Hermann Heißner and Günter Hildebrandt.

Karl Marx, *Frau Musica singt*, cantata for choir and instruments after text of Martin Luther

Hugo Distler, *Ein neues sing unserm Herre Gott*, from *Der Jahrkreis*

Hugo Distler, *Motet, Lob den Herrn*

Armin Knab, *Suite in alten Stil*, für three strings

Armin Knab, *Drei Lieder für Mädelschor*

Hanns-Joachim Weber, *Marienauer Tanzsätze, Spielmusik* for four voices

Hanns-Joachim Weber, *Der Chorsätze* for mixed choir

Paul Hindemith, *Ein Jäger aus Kurpfalz, Spielmusik* for strings and wind, op. 45, no. 3 (1928-9)

Hugo Distler, *Selections from Mörike-Chorliederbuch*, op. 19

Cesar Bresgen, *Concerto in G minor* for trombone and string orchestra

Gottfried Wolters, *Rieselied*

Heinrich Spitta, *Morgensonne lächelt auf mein Land*

Willi Träder, *Die Treue*

3. Thursday, 2 June 1949, 19:00. Parkhaus.

Städtisches Orchester Bochum, dir. Emil Peeters.

Emil Peeters, *Overture, Abenteuer in Spanien*

Karl Schäfer, *Drei Orchesterstücke nach deutschen Volksliedern*, op. 34

Werner Trenkner, *Variationen über eine Lumpensammlerweise*, op. 27

Eugen Bodart, *Symphony in B minor*, op. 39

4. Thursday, 9 June 1949, 19:00. Rathaussaal.

Städtisches Orchester Bochum, dir. Emil Peeters; Günter Kehr, violin; Arthur Fischer, clarinet; Ewald Maisel viola; Karl Fränkle, cello.

Igor Stravinsky, *Dumbarton Oaks* (1937-8)

Goffredo Petrassi, *Introduzione e allegro* for violin and 11 instruments (1934)

Karl Amadeus Hartmann, *Musik der Trauer* (later retitled *Concerto funèbre*) (1939, [rev. 1959])

Emil Peeters, *Divertimento* for clarinet, viola, cello and chamber orchestra

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<sup>147</sup> Sources: Stadtarchiv Bochum – Bochumer Zentrum für Stadtgeschichte: NAP 30/1, ZK 1  
Programmheft Städt. Orchester 1948/49 und Westfälische Rundschau; Dieter Bloch, *Vom Stadtmusicus zum Philharmonischen Orchester. 550 Jahre Musik in Bochum* (Bochum: Verlag Laupenmühlen & Dierichs, 1973), pp. 124-5; -g-, 'Zeitgenössische Musik in Bochum. Dreißig Jahre Städtisches Orchester'; 'Neue Musik in Bochum erfolgreich', *Ruhr-Nachrichten*, 21 May and 18 June 1949.

5. Thursday, 16 June 1949, 19:00. Parkhaus.

Städtisches Orchester Bochum, dir. Hermann Meißner; Hermann Reutter, piano.

Kurt Hessenberg, *Konzertante Musik* for two string orchestras (1947)

Hermann Reutter, Piano Concerto No. 4 in G minor, op. 62 (1948)

Bruno Stürmer, *Heitere Sinfonie* in D

6. Thursday, 23 June 1949, 19:00.

Städtisches Orchester Bochum, dir. Hermann Meißner; Max Strub, violin.

Hans Pfitzner, Violin Concerto in B minor, op. 34 (1923)

Richard Strauss, *Ein Heldenleben*, op. 40 (1898)

## Appendix 5ac

### The *Werkwochen für Neue Musik*, Düsseldorf, 1949-50<sup>148</sup>

Artistic director: Franzpeter Goebels.

#### ***Werkwoche für Neue Musik*, Düsseldorf, 23-29 October 1949**

All concerts at the Robert-Schuman-Konservatorium.

Sunday, 23 October 1949.

Morning:

Karl Gustav Fellerer, lecture on 'Neue Musik als europäisches Problem'.

Greetings by Joseph Neyse (Director of Konservatorium).

Konservatorium choir (teacher students), dir. Paul Müller, Jürg Baur.

Claudio Monteverdi, Four Madrigals

Jürg Baur, Choral work after text of Josef Weinheber

Ernst Pepping, *Das Jahr* (1940)

19:00

Franzpeter Goebels, Jürg Baur, piano.

Paul Hindemith, *Ludus tonalis* (1942) (CP)

[Probably] Monday, 24 October 1949.

Afternoon:

Friedrich Meyer-Tödtén, lecture on 'Das Volkslied in der Gegenwart', with demonstrations of canons by Walther Hensel.

[Probably] Tuesday, October 25, 1949.

Paul Müller, lecture on 'Strömungen in der Musikanschauung der Gegenwart'.

Wednesday, 26 October 1949.

Studio für Neue Musik, dir. Franzpeter Goebels, with students from the Konservatorium; including Ralph Maquis, baritone; Agnes Tokluth, soprano.

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<sup>148</sup> Sources: Hans Hubert Schieffer and Hermann Josef Müller, *Neue Musik in Düsseldorf seit 1945. Ein Beitrag zur Musikgeschichte und zum Musikleben der Stadt* (Cologne: Verlag Christoph Dohr, 1998), pp. 54-6; G. Sch., 'Werkwoche für Neue Musik in Düsseldorf', *Melos* 12/16 (December 1949), p. 344; Jürg Baur, 'Neue Musik im Rheinland', in Heinz Bremer (ed.), *Neue Musik im Rheinland: Bericht über die Jahrestagung Köln 1992* (Berlin: Merseburger, 1996), p. 7; Jürg Baur, 'Neue Musik im Rheinland – Erinnerungen und Gedanken', in Jutta Scholl (ed.), *Der Komponist Jürg Baur. Eine Dokumentation* (Düsseldorf: Stadtbücherei Düsseldorf, 1993), pp. 12-13; s-b, 'Beginn der Konservatoriums-Woche. Prof. Fellerer: "Neue Musik als europäisches Problem"; -ü-, 'Studio mit Hindemith'; S-b, 'Werkwoche für Neue Musik'; 'Ausklang der Werkwoche für neue Musik. Bartoks "Mikrokosmos" – Abschlußkonzert mit Strawinskij', *Rhein-Echo*, 24, 27 and 29 October, 1 November 1949; 'Werkwoche für Neue Musik eröffnet'; -er, 'Werkwoche für Neue Musik', *Rheinische Post*, 24 and 31 October 1949.



Jürg Baur, *Ostinato und Trio* for six woodwind instruments (1948)  
Wolfgang Fortner, *Shakespeare-Songs* (1946)  
Roger Quilter, songs  
Arnold Schoenberg, early songs  
Sergei Prokofiev, *Toccata* (1912)  
Kurt Hessenberg, Fantasy for two pianos (1938)  
Bernd Alois Zimmermann, String Trio (1944)

[Probably] Thursday, October 27, 1949.

Wolfdeiter Meinardus, lecture on 'Zum Problem des musikalischen Hörens'.

Hermann Heiß, *Chaconne* for piano (1936)  
Paul Hindemith, *Auf der Treppe sitzen meine Örchten*, op. 18, no. 4 (1920)

[Probably] Friday, October 28, 1949.

Gregor Berger, piano, lecture-recital on 'Der Mikrokosmos von Bartók als Unterrichtsmaterial'.

Béla Bartók, *Mikrokosmos* (selections) (1926, 1932-39)

Saturday, 29 October 1949.

Anna Ibal, voice; Joseph Neyse, piano; Kurt Schäffer, violin; Max Martin Stein, Franzpeter Goebels (Ravel, Heiß, Stravinsky), piano

Paul Hindemith, Four songs  
Maurice Ravel, Sonata for Violin and Piano in G (1923-27)  
Hermann Heiß, *Chaconne* for piano (1936)  
Igor Stravinsky, Concerto for two pianos (1935) (CP)

### ***Werkwoche für Neue Musik, Düsseldorf, 3-9 December 1950.*<sup>149</sup>**

Sunday, 3 December 1950.

Erich Doflein, lecture on 'Béla Bartók, Persönlichkeit und Werk'.

Student choir from Konservatorium.

Béla Bartók, Hungarian Folk Songs (1932)

Evening concert:

Max Martin Stein, Franzpeter Goebels, piano; Erich Majewski, Richard Matthes, percussion.

Béla Bartók, Sonata for Two Pianos and Percussion (1937) (CP)  
Paul Müller, lecture on Bartók Sonata for Two Pianos and Percussion.<sup>150</sup>

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<sup>149</sup> Sources: Schieffer and Müller, *Neue Musik in Düsseldorf*, pp. 54-6; Baur, 'Neue Musik im Rheinland'. p. 7; Baur, 'Neue Musik im Rheinland – Erinnerungen und Gedanken', pp. 12-13; Günter Schaab, 'Die Konservatoriumswoche. Erich Doflein sprach über Bartok'; S-b, 'Werkwoche für neue Musik'; 'Schluss der Bartok-Woche', *Rhein-Echo*, 6, 9 and 12 December 1950; -bi., 'Ein Klassiker der Gegenwart. Bartok – Vollender und Neuerer'; -er, 'Im Zeichen Bartóks. Werkwoche für neue Musik', *Rheinische Post*, 4 and 12 December 1950.

Monday, 4 December 1950.

Jürg Baur, 'Formproblems in der Neuen Musik, insbesondere bei Bartók'.

Evening concert:

Students at Konservatorium.

Béla Bartók, Duos for two violins (1931)

Béla Bartók, *Mikrokosmos* (selections) (1926, 1932-39)

Saturday, 9 December 1950.

Hans Mersmann, lecture on 'Bartók's Stellung im europäischen Kulturkreis'.

Karl Gustav Fellerer, lecture on 'Die Folklore in der Neuen Musik, insbesondere bei Bartók'.

Agnes Tokloth, soprano; Traude Hoff, Ruth Rehmman, violin; Toni Lange, clarinet; Mechthild Fluck, Reinhold Weber, Heinz Rittmeyer, Bernhard Roderburg, piano (all students).

Béla Bartók, *Village Scenes*, for voice(s) and piano (1926)

Béla Bartók, Suite for piano, op. 14 (1916)

Béla Bartók, *Allegro Barbaro* (1911)

Béla Bartók, Suite No. 1 for violin and piano<sup>151</sup>

Béla Bartók, *Contrasts* for clarinet, violin and piano (1938)

Evening concert:

Kurt Schäffer, violin; Schäffer Quartet (with Franz Josef Mair, violin; Paul Schröer, viola; Kurt Herzburch, cello); Max Martin Stein, Franzpeter Goebels, piano; Erich Majewski, Richard Matthes, percussion.

Béla Bartók, String Quartet No. 1 in A minor (1909)

Béla Bartók, Sonata No. 2 for violin and piano (1922)

Béla Bartók, Sonata for Two Pianos and Percussion (1937) (CP) (performed twice)

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<sup>150</sup> It is not entirely clear from the reviews whether this lecture took place on this evening or later in the week.

<sup>151</sup> I am unable to trace a work of Bartók by this name, so it may actually have been the Violin Sonata No. 1 (1921).

## Appendix 5ad

### **The *Festliche Tage für Neue Kammermusik*, Braunschweig, 1949-51**

Organisation: Städtisches Kulturamt, with Staatsmusikschule, Braunschweiger Musikgesellschaft von 1948, *Braunschweiger Zeitung*.

Patron: Oberstadtdirektor Lotz.

Artistic director: Heinz Zeebe.

#### ***Festliche Tage für Neue Kammermusik*, 8 - 12 November 1949.<sup>152</sup>**

Tuesday, 8 November 1949, 20:00.

20:00. Hörsaal B, Kant-Hochschule.

Wolfgang Fortner, lecture on 'Die deutsche Musik in ihrer europäischen Bedeutung'.

Wednesday, 9 November 1949, 20:00.

Aula, Kant-Hochschule.

Friedrich Brand, Karl Lenzen, piano (Klebe); Fritz Hahn, violin; Hans Serfling, cello, Heinz Zeebe, piano (Badings); Hans Geis, viola; Friedrich Brand, piano (Genzmer); Fritz Hahn, violin; Hans Geis, viola; Hans Serfling, cello (Françaix).

Giselher Klebe, Sonata for Two Pianos (1949) (WP)

Henk Badings, Piano Trio (1934)

Harald Genzmer, Viola Sonata (1940)

Jean Françaix, String Trio (1933)

Thursday, 10 November 1949, 20:00.

Auditorium maximum, Schleinitzstraße.

Madrigalchor der Braunschweigischen Staatsmusikschule, dir. Heinz Kühl; Franz Kudlatschek, piano (Fortner, Köhler); Gerhard Müller, viola; Eva Seidlitz, piano (Hindemith).

Ernst Pepping, Work for four-part choir

Wolfgang Fortner, *Kammermusik für Klavier* (1944)

Wolfgang Köhler, *Skizzen für Klavier* (WP)

Paul Hindemith, Viola Sonata (1939)

Paul Hindemith, *Liedern für Singkreise*, op. 43 no. 2 (1926)

Paul Hindemith, *Liedern nach alten Texten*, op. 23 (1923)

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<sup>152</sup> Sources: Listing in *Braunschweiger Zeitung*, 5/6 November 1949; Peter Luftt, 'Die deutsche Gegenwartsmusik'; gos, 'Fortner am Vortragspult'; Gotthard Schmidtke, 'Erfolgreiche Uraufführung: Im Zeichen der neuen Musik', 'Alljährlich "Festliche Tage für neue Kammermusik". Die Jugend musizierte'; 'Die neue Musik ist eine Realität: Das Wunder von Braunschweig', *Braunschweiger Zeitung*, 8, 10, 11, 12/13 and 14 November 1949; Heinrich Sievers, 'Festliche Tage neuer Kammermusik in Braunschweig', *Melos* 17/1 (January 1950), pp. 51-2; Rudolf Dumont du Voitel, 'Neue Musik findet ihr Publikum', *Musica* 4/3 (March 1950), p. 107.

Friday, 11 November 1949, 20:00.

Auditorium maximum, Schleinitzstraße.

‘Kammerorchester-Konzert’.

Chamber musicians from the Staatstheaterkapelle, including May Bylang, Viktor Beikius, Fritz von der Heyde, Kurt Mederacke, Kurt Rauschenbach, Willi Tschersig and M. Wachsmuth. Soloists: Lore Eckhard, Margarete Vogel, soprano; Katherine Koenig, alto; Herta Kluge-Kahn, harpsichord, piano. Heinz Zeebe, conductor.

Hans Werner Henze, *Apollo et Hyazinthus. Improvisationen für Cembalo und acht Soloinstrumente mit Altstimme* (1949) (CP)

Wolfgang Fortner, *Zwei Exertien nach Texten von Bert Brecht* for three female singers and fifteen solo instruments (1949) (CP)

Igor Stravinsky, *Pastorale*, for soprano, oboe, cor anglais, clarinet and bassoon (1907, rev. 1923)

Igor Stravinsky, *Pribaoutki* for solo voice and eight solo instruments (1914)

Paul Hindemith, *Kammermusik Nr. 1* for small orchestra (1922)

Saturday, 12 November 1949, 20:00.

Aula, Kant-Hochschule.

‘Wolfgang-Fortner Abend’.

Carl Momberg, voice; Hans Serfling, cello; Heinz Zeebe, piano.

Wolfgang Fortner, *Vier Gesänge nach Worten von Hölderlin* (1933)

Wolfgang Fortner, *Songs nach Texten von William Shakespeare* (1947)

Wolfgang Fortner, Sonata for Cello and Piano (1949)

### ***Festliche Tage für Neue Kammermusik, 13 - 17 November 1950.*<sup>153</sup>**

Tuesday, 13 November 1950. Braunschweiger Dom.

Braunschweiger Domchor, dir. Ellinor von der Heyde-Dorhn; Fritz von der Heyde, cello, Ellinor von der Heyde-Dorhn, organ.

Paul Hindemith, Sonata No. 2 for organ

Hugo Distler, Various motets, *Die Sonne sinkt von hinnen*

Ernst Pepping, Two motets

Johannes Drießler, Sonata for cello, op. 3 no. 2 (1947)

Johann Nepomuk David, *Präludium und Fuge für Orgel in a-moll; Ricercare für Cello und Orgel in c-moll; Fantasie für Orgel über das alt-französische Volkslied “l’homme armé”*

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<sup>153</sup> Sources: Listing in *Braunschweiger Zeitung*, 11/12 November 1950; ges, ‘Geistliche Musik der Gegenwart’; Gotthard Schmidtke, ‘Zweiter Abend: Bartok, Honegger, Steffens’; ‘Dritter Abend der “Festlichen Tage neuer Kammermusik”. Vortrag und Empfang’; ‘Abschluß der “Festlichen Tage neuer Kammermusik 1950”. Drei Uraufführungen’, *Braunschweiger Zeitung* 16, 17, 18 and 20 November 1950; Klaus Wagner, ‘Neue Kammermusik in Braunschweig’, *Melos* 18/1 (January 1951), p. 16. A scheduled performance of Hans Werner Henze’s *Labyrinth* was cancelled. The event was preceded by the third concert in the season by the Staatstheaterkapelle, which included performances of Henze’s *Ballett-Variationen*, with Henze billed as a ‘twelve-toner’. A critic indicated that this concert should be seen as an upbeat to the Festliche Tage. See Gotthard Schmidtke, ‘Drittes Sinfoniekonzert des Staatstheaterkapelle: Anruf des Neuen’, *Braunschweiger Zeitung*, 15 November 1950.

Wednesday, 14 November 1950.<sup>154</sup>

Viktor Belkuis, trumpet; Friedrich Brand, piano (Honegger); Karl Lenzen and Friedrich Brand, piano (Steffens and Bartók Sonata); Fritz Hahn, violin; Kurt Rauschenbach, clarinet; Hertha Kluge-Kahn, piano (Bartók Contrasts); Willi Mölhe and Herbert Lier, percussion.

Artur Honegger, *Intrada* (1947) for trumpet and piano.  
Walter Steffens, Sonatine (1949) for piano, four hands  
Béla Bartók, *Contrasts* (1938), for violin, clarinet and piano  
Béla Bartók, Sonata for Two Pianos and Percussion (1937)

Thursday, 15 November 1950.

Cesar Bresgen, lecture on 'Verlust der Mitte'.

Friday, 16 November 1950. Kant-Hochschule.

Members of the Staatstheaterkapelle. Rudolf Sinramm and Paul Grundmann, violin; Hans Geis, viola; Fritz von der Heyde, cello.

Edmund von Borck, Sextet, for flute and string quintet  
Cesar Bresgen, String Quartet (1948) (WP)  
Cesar Bresgen, *Offenbar und Untergeigen* for baritone and piano (WP)  
Zoltán Kodály, String Quartet

Saturday, 17 November 1950. Braunschweig-Theater, Auditorium Maximum.

Members of Braunschweiger Staatstheaterkapelle, dir. Heinz Zeebe.

Hans Werner Henze, *Ballett-Variationen* (1949)  
Wolfgang Fortner, *Aria nach Worten von T.S. Eliot aus dem Drama "Mord in Dom"* (1950) (WP)  
Gian Francesco Malipiero, *Ricercari*, for eleven instruments (1925)  
Stravinsky, Octet (1922-23)  
Jacques Ibert, *Capriccio*, for ten instruments (1938)

***Festliche Tage für Neue Kammermusik, 4 - 10 November 1951.***<sup>155</sup>

Sunday, 4 November 1951, 11:00 & 17:00.

Haus Saive Hospes.  
Hertha Kluge-Kahn and her students; Willi Tschersig, Oboe.  
Lecture on 'Zur Psychologie der Klaviertechnik'.

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<sup>154</sup> A planned performance of Milhaud String Trio was cancelled because of cellist's illness.

<sup>155</sup> Sources: Listing in *Braunschweiger Zeitung*, 3/4 November 1951; Heinrich Sievers, 'Neue Kammermusik in Braunschweig', *ZfM* 112/12 (December 1952), pp. 667-8; Gertrud Runge, 'Braunschweig als Vorbild', *Musica* 19/1 (January 1952), p. 22.

Tuesday, 6 November 1951, 20:00. Kant-Hochschule.

‘Jugend spielt junge Musik’.

Studenten of the Musikhochschulen in Berlin, Detmold und Hannover, playing works from their composition classes.

Including:

Mathias Siedel (Detmold), *Serenade* for three string instruments

Klaus Sonnenburg (Berlin), *Liedern auf Texte von Hermann Hesse*

and work of Alfred Koerppen (Hannover).

Wednesday, 7 November 1951, 20:00. Braunschweiger Dom.

‘Geistliche Musik der Gegenwart’.

Braunschweiger Domchor and Jugend-Domchor, dir. and organ, Ellinor von der. Heyde-Dorhn.

Including:

Alexander Wagner, *Braunschweiger Liedmesse* (1951) (WP)

Hans Friedrich Micheelsen, Organ Concerto No. 4 (WP)

and world premieres of choral works by Johannes Driessler, Kurt Hessenberg, Erich Limmert.

Thursday, 8 November 1951, 20:00. Kant-Hochschule.

Lisel Sturmtels, soprano; Carl Momberg, baritone; Heinz Zeebe, piano; Staatstheater String Quartet.

Giselher Klebe, String Quartet (1950)

Ernst Pepping, String Quartet (1943)

Arnold Schönberg, String Quartet No. 2 (1908)

Hermann Reutter, song cycle.

Friday, 9 November 1951, 20:00. Auditorium maximum.

Hermann Reutter, lecture on ‘Wort und Ton in der zeitgenössischen Musik’.

Saturday 10 November 1951, 20:00. Auditorium maximum.

Chamber Orchestra concert, dir. Heinz Zeebe; Gerda Wismar, Elisabeth Schärtel, voices; Hermann Reutter, piano; Viktor Belkius, trumpet.

Giselher Klebe, *Divertissement joyeux* for oboe, bassoon, horn, trumpet, trombone, percussion and strings (1949)

Hans Erich Apostel, *Drei Gesänge (G. Trakl)* for low female voice, four violas, two cellos and double bass (1951)

Igor Stravinsky, *Danses Concertantes* (1941-42)

Julien-François Zbinden, *Concertino* op. 6 for trumpet, string orchestra and tambour (1945-46)

Hermann Reutter, song cycle.

## Appendix 5ae

### *das neue werk, Hamburg, 1951*<sup>156</sup>

Artistic Director: Herbert Hübner.

All concerts took place in Studio 10 of the NDR station at Rothenbaumchaussee 132-34, Hamburg, unless otherwise stated.

#### 1951

Wednesday, 31 January 1951.

String ensemble, dir. Bernhard Hamann (Peragello); Bernhard Hamann, violin; Otto Franze, piano (Járdányi); Hans Alexander Kaul, piano (Fricker, Rainer, Nigg, Henze); NWDR-Sinfonieorchester, dir. Hermann Spitz.

Introductory speech by Adolf Grimme, general director of NWDR.

Mario Peragello, *Musik für doppeltes Streichquartett* (1948)

Peter Racine Fricker, Impromptu for piano (1950) (WP)

Priaulx Rainer, Barbarbic Dance Suite for piano (1950)

Pál Járdányi, Sonata No. 1 for violin and piano (1949)

Serge Nigg, *Deux pièces* for piano, op. 5 (1947)

Hans Werner Henze, Variations for piano, op. 13 (1948)

Andrzej Panufnik, *Sinfonia Rustica* (1948)

Friday, 9 March 1951.

Bernhard Hamann, violin; Heinrich Schüchner, cello; Jost Michaels, clarinet; Otto Franze, piano; Radelow Quartet; Ursula Fuchs, soprano; NWDR-Sinfonieorchester, dir. Hermann Spitz.

Olivier Messiaen, *Quatuor pour la fin du temps* (1941)

Wolfgang Fortner, String Quartet No. 3 (1948)

Luigi Dallapiccola, *Cinque frammenti di Saffo* (1942) (GP)

Tuesday, 17 April 1951.

Members of NWDR-Sinfonieorchester; Kammerchor des NWDR Hamburg, dir. Max Thurn; Herbert Beil, baritone; Conrad Hansen, piano.

Johannes Driessler, *Triptychon* for five-voice choir and small orchestra, after poems by Hans Carossa, op. 15 (1951) (WP)

Walter Steffens, Sonata for piano (1950) (WP)

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<sup>156</sup> A complete listing of all of the programmes for *das neue werk* from 1951 to 1969 can be found in Joanna Ching-Yun Lee, 'György Ligeti's "Aventures" and "Nouvelle Aventures": A documentary history' (PhD thesis: Columbia University, 1993), pp. 320-345, though performers are not listed here. Other sources: Heinz Joachim, 'Der NWDR als Mäzen der modernen Kunst. Das neue Werk', *Melos* 18/5 (May 1951), pp. 150-1; Hellmuth v. Ulmann, 'Neue Musik im Rundfunk', *Melos* 19/2 (February 1952), pp. 51-2; Gabriele E. Meyer, *Günter Bialas. Werkverzeichnis* (Kassel et al: Bärenreiter, 2003), p. 31; "'Das neue Werk'", *Musica* 5/5-6 (May-June 1951), p. 241; A. tb, 'Zweimal Kantate', *Die Zeit*, 14 June 1951; Walter Abendroth, 'Zweierlei Musik von heute', *Die Zeit*, 29 November 1951; 'Neues vom "Neuen Werk"', *Die Ansage* 26 (29 June 1951), p. 4; E. Ko., "'Das neue Werk" im NWDR'; S. Sch., 'Um neue musikalische Formen'; E. Ko., 'Krenek im NWDR', *Hamburger Freie Presse*, 12 March, 5 June and 12 December 1951; Broesike Schoen, 'Problem Schönberg. NWDR-Studiokonzert "Das Neue Werk"'; 'Krenek-Ehrung. NWDR-Studiokonzert "Neues Werk"', *Hamburger Abendblatt* 2/3 June and 8/9 December 1951; Philipp Jarnach, *Schriften zur Musik: mit Einführungen und Werkverzeichnis*, edited Norbert Jers (Berlin: Merseburger, 1994), pp. 108-14; Claudia Maurer Zenck, *Ernst Krenek, ein Komponist in Exil* (Vienna: Lafite, 1980), p. 340.

Diether de la Motte, *Toccata, Arie und Fuge* for piano (1948)  
Elmar Seidel, *Toccata: 6 Variationen über eine Tonleiter für Klavier* (1950)

Introduction by Günter Bialas.

Günter Bialas, *Indianische Kantate nach Eingeborenentexten* for baritone, chamber choir, 8 instruments, hand drum and xylophone (1950) (WP)

Friday, 1 June 1951.

Hans Herbert Fiedler, speaker; NWDR-Sinfonie Orchester; Chor des NWDR Hamburg, dir. Hermann Spitz; Traute Schröter, soprano; Werner Schröter, piano, Hamann Quartet.

Philipp Jarnach, 'Kleine Rede auf Arnold Schönberg'.

Arnold Schoenberg, *Drei Lieder* from op. 6 (1905)  
Arnold Schoenberg, *Drei Klavierstücke*, op. 11 (1909)  
Arnold Schoenberg, String Quartet No. 3, op. 30 (1927)  
Arnold Schoenberg, *Ein Überlebender von Warschau*, op. 45 (1947)

Monday, 19 November 1951.

Berlin String Quartet; NWDR-Sinfonieorchester, dir. Harry Hermann Spitz.

Ernst Schnabel, lecture on Franz Kafka.

Otto Kurth, readings of *Ein Landarzt*, from Kafka's *Erzählungen und kleine Prosa*.

Boris Blacher, *Epitaph* for string quartet (1951) (WP)  
Hans Werner Henze, *Ein Landarzt*, radio opera after the novella by Franz Kafka (1951) (WP)

Friday, 7 December 1951.

Members of NWDR-Sinfonieorchester, dir. Ernst Krenek; Tibor Varga, violin; Ernst Krenek, piano.

Lecture by Ernst Krenek on his own work.

Ernst Krenek, *Sinfonische Musik* for 9 solo instruments, op. 11 (1923)  
Ernst Krenek, Piano Sonata No. 3, op. 92 no. 4 (1943)  
Ernst Krenek, Sonata for violin and piano (1945)



## Appendix 5af

### The *Konzerte Neuer Musik*, Cologne, 1951-52

#### 1951-1952. *Konzerte Neuer Musik*.<sup>157</sup>

Monday, 8 October 1951.

KRSO, male chorus of NWDR, dir. Igor Stravinsky. Peter Pears, Martha Mödl, Heinz Rehfuß, Otto von Rohr, Helmut Krebs, singers; Werner Hessenland, speaker.

Igor Stravinsky, *Apollon Musgate* (1927-28)

Igor Stravinsky, *Symphony for Wind Instruments* (1920) (GP)

Igor Stravinsky, *Oedipus Rex* (1926-27)

Monday, 7 January 1952.

KRSO, dir. Paul Sacher. Franz-Willy Neugebauer, trumpet.

Arthur Honegger, *Horace Victorieux* (1920-21)

André Jolivet, *Concertino* for trumpet, string orchestra and piano (1948) (GP)

Béla Bartók, *Concerto for Orchestra* (1943, rev. 1945)

Monday, 3 March 1952.

KRSO, dir. Hans Rosbaud. Pietro Scarpini, piano.

Bernd Alois Zimmermann, *Symphony in one movement* (1947-51) (WP)

Goffredo Petrassi, *Piano Concerto* (1936-39) (GP)

Arnold Schoenberg, *Begleitmusik zu einer Lichtspielszene*, op. 34 (1929-30)

Alfredo Casella, *Paganiniana*, op. 65 (1942)

Monday, 5 May 1952.

KRSO and KRCh, dir. Ernst Ansermet. Margot Guilleaume, Anny Schlemm, Anni Bernards, Martha Diesen, Will Quadflieg, Bernhard Minetti, singers.

Paul Hindemith, *Nobilissima Visione – Orchestersuite* (1938)

Claude Debussy, *Le martyre de Saint Sébastien* (1911) (GP)

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<sup>157</sup> Westdeutscher Rundfunk (ed.), *Zwanzig Jahre Musik im Westdeutschen Rundfunk. Eine Dokumentation der Hauptabteilung Musik 1948-1968* (Cologne: Westdeutscher Rundfunk, 1968), p. 41.

## Appendix 6a

### The *Niederrheinisches Musikfest*, 1946-1951<sup>1</sup>

Only contemporary works performed are listed.

#### **101. *Niederrheinisches Musikfest in Aachen*, 8-11 June 1946.**

Paul Hindemith, Symphony, *Mathis der Maler* (1933-4)  
Philipp Jarnach, *Musik mit Mozart* (1933, rev. 1935)  
Edward Elgar, *Enigma Variations* (1898-9)  
Julius van Nuffel, *Psalmensuite*  
Walter Berten, *Intrada* for large orchestra (c. 1943)  
Ralph Vaughan Williams, Symphony No. 5 in D (1938-43, rev. 1951)  
Frederic Delius, *Brigg Fair: An English Rhapsody* (1907)  
Maurice Ravel, *Ma mère l'Oye* (1908-10, orchestrated 1911)  
Paul Dukas, *L'apprenti sorcier* (1897)  
Heinrich Lemacher, *Drei Gesänge nach Hölderlin* for alto and string quartet (1944)  
Hermann Schroeder, String Quartet No. 1 in C minor (1939)  
Hans Haas, *Klavierstücke*  
Emil Schuchardt, Flute Sonata  
Chamber music and Lieder of Karlheinz Höne and Joseph Eidens  
Lieder of Yrjö Kilpinen, Otto Siegl.

#### **102. *Niederrheinisches Musikfest in Düsseldorf*, 25 May – 1 June 1947.**

Gustav Mahler, *Das Lied von der Erde* (1908-9)  
Paul Hindemith, *Mathis der Maler* (1933-5)  
Igor Stravinsky, *Jeu de cartes* (1936-7)  
Paul Hindemith, Cello Concerto (1940)  
Alban Berg, Violin Concerto (1935)  
Paul Hindemith, *Symphonische Metamorphosen über ein Thema von Carl Maria von Weber* (1943)  
String quartets of Wolfgang Fortner, Paul Hindemith, Claude Debussy  
String trios of Max Reger and Lennox Berkeley.

#### **103. *Niederrheinisches Musikfest in Cologne*, 22-25 May 1948.<sup>2</sup>**

Jean Absil, Second Rhapsody  
Benjamin Britten, Serenade for tenor, horn and strings (1943)  
Henri Barraud, *Offrande à une ombre* (1942)  
Gaston Brenta, *Moto perpetuo* (1940)  
Florent Schmitt, *Tragédie de Salomé* (1907, symphonic poem 1910)  
Wolfgang Fortner, Symphony (1948)  
Paul Breuer, Concertino for string orchestra, piano and timpani (WP)  
Bernd Alois Zimmermann, Cantata, *Lob der Torheit* (1948) (WP)

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<sup>1</sup> Sources: Julius Alf, 'Das Niederrheinische Musikfest nach 1945. Ausklang einer Jahrhundert-Tradition', *Düsseldorfer Jahrbuch. Beiträge zur Geschichte des Niederrheins*, Band 57/58 (Düsseldorf: Droste Verlag, 1980), pp. 487-91; supplemented with Friedrich Berger, 'Musikalische Pfingsttage. Vom Niederrheinischen Musikfest in Aachen', *Kölnische Rundschau*, 14 June 1946.

<sup>2</sup> Also drawing upon Heinrich Lindlar, 'Moderne, Zeitgenössische, Neue Musik', in *Das Gürzenich Orchester. 75 Jahre Stadtkölnisches Orchester* (Cologne: Greven Verlag, 1963), p. 63.

String quartets of Heinrich Kaminski, Michael Tippett, Serge Prokofiev, Hermann Schröder, Heinz Paules, Paul Hindemith.  
Piano works of Michael Tippett, Manuel de Falla, Dimitri Kabalevsky, Darius Milhaud, Riccardo Pick-Mangiagalli, Mario Castelnuovo-Tedesco, Hector Villa-Lobos.  
And a symposium on new music with Bernd Alois Zimmerman and Paul Breuer, with Tiny Wirtz, piano.

#### **104. Niederrheinisches Musikfest in Aachen, 4-7 June 1949.**

Carl Orff, *Carmina Burana* (1935-6)  
Heinrich Lemacher, *Hymnus "Veni creator spiritus"* (1926)  
Ralph Vaughan Williams, *Mass in G minor* (1920-21)  
Rudolf Petzold, *Sinfonische Suite*, op. 28 (WP)  
Hermann Josef Nellessen, *Symphony for large orchestra* (WP)  
Choral work of Ernst Pepping.

#### **105. Niederrheinisches Musikfest in Wuppertal, 2-6 June 1950.**

Ernst Pepping, *Variations for orchestra* (1949) (WP)  
Carl Orff, *Catulli Carmina* (1940-43)  
Paul Hindemith, *Symphony in E-flat* (1940)  
Olivier Messiaen, *Trois Tâla* (Movements 3, 4 and 5 of the *Turangalila Symphony*) (1946-8)  
Igor Stravinsky, *Symphony of Psalms* (1930, rev. 1948)  
Heinrich Sutermeister, *Raskolnikoff* (1948)  
Igor Stravinsky, *Scènes de ballet* (1944)  
Béla Bartók, *Concerto for orchestra* (1943)  
Arthur Honegger, *La danse des morts* (1938)  
Hans Pfitzner, *Von deutscher Seele* (1921)

#### **106. Niederrheinisches Musikfest in Düsseldorf, 18-20 May 1951.**

Paul Hindemith, *Apparebit repentina dies*, for mixed choir and brass (1947)  
Henry Barraud, *Piano Concerto* (1939)  
Bohuslav Martinu, *Symphony No. 5* (1946)  
Johannes Drießler, *Oratorio, Dein Reich komme* (1950)  
Hans Vogt, *Konzert für mehrchöriges Orchester* (1950)  
Richard Strauss, *Elektra* (1906-8)

## Appendix 6b

### The Schwetzingen Festspiele, 1946

#### *Festspiele im Schlosstheater Schwetzingen, 15 June – 14 July 1946.*<sup>3</sup>

Only concerts featuring contemporary works are listed. The 'direction' (in the sense indicated by 'dir.')

always refers to the musical direction, unless otherwise indicated.

15 June 1946.

Nationaltheater Mannheim.

Richard Strauss, *Ariadne auf Naxos* (1912-16)

16 June 1946.

Sinfoniekonzert des Nationaltheaters Mannheim, dir. Richard Laugs; Emmi Leisner, contralto.

Wolfgang Amadeus Mozart, Symphony in G

Paul Hindemith, Overture, *Amor und Psyche* (1943)

Claude Debussy, *L'après-midi d'un faune* (1894)

Paul Dukas, *L'apprenti sorcier* (1897)

Max Reger, work unknown

20 June 1946.

Kammermusikabend. Günter Kehr, violin; Carl Seemann, piano.

Wolfgang Amadeus Mozart, Sonata for Violin and Piano in E minor, KV 304

Ludwig van Beethoven, Sonata for Violin and Piano No. 4 in A minor, op. 23

Claude Debussy, Sonata for Violin and Piano (1917)

Paul Hindemith, Sonata for Violin and Piano in E (1935)

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<sup>3</sup> Sources: IfZ/OMGUS 3/408-2/26, 'History of OMGWB, Part IV Film, Theater and Music as to 30 June 1946'; GLAK/OMGUS 12/91-2/10, Pastene to Festival Committee, 18 June 1946; Pastene to Jenkins, short note, undated; Claus Helmut Drese, 'Ein Arkadien der Musik – Oper in Schwetzingen einst und jetzt', in Bernhard Hermann and Peter Stieber (eds.), *Ein Arkadien der Musik. 50 Jahre Schwetzingen Festspiele 1952-2002* (Stuttgart and Weimar: J.P. Metzler, 2002), pp. 52, 56; *Chronik der Stadt Schwetzingen 766-1982* (Schwetzingen: Hans Sperber, 1984), pp. 85-86; Bärbel Pelker, 'Chronologie zu Musik und Theater in Schwetzingen (1743-2003)', in Silke Leopold and Bärbel Pelker (eds.), *Hofoper in Schwetzingen. Musik, Bühnenkunst, Architektur* (Heidelberg: Universitätsverlag Winter, 2004), pp. 419-422; Brigit Pape, *Kultureller Neubeginn in Heidelberg und Mannheim 1945-1949* (Heidelberg: Universitätsverlag C. Winter, 2000), pp. 296-8; R. 'Schwetzingen Musikfestspiele 1946', *Stuttgarter Zeitung*, 31 July 1946; i.u., 'Schwetzingen Festspiele (Vorbericht)'; 'Schwetzingen Festspiele. Zweiter Vorbericht'; 'Schwetzingen Festspiele (Dritter Vorbericht)'; Carl Orff und Igor Stravinsky. 'Premieren bei den Schwetzingen Festspielen', *Rhein-Neckar-Zeitung* 19, 22, 29 June, 6 July 1946; A.G., 'Die Festspielwochen in Schwetzingen. Großer Erfolg der Mannheimer und Heidelberger Operaufführungen'; x. 'Festlicher Ausklang in Schwetzingen. Das Rokoko-Theater wird nordbadische Gastspielbühne', *Der Morgen. Mannheimer Zeitung*, 6 and 16 July 1946; b-r, 'Schwetzingen Festspiele', *Frankfurter Rundschau*, 2 July 1946; Karl Balsler, 'Schwetzingen: Abschluß der Festspiele', *Darmstädter Echo*, 24 July 1946. Jerome Pastene had also endeavoured to have a performance of Roy Harris's Third Symphony in a concert by the Staatstheater Orchester Stuttgart, conducted by Josef Dünnwald, but this concert never materialised.

23 June 1946.

11:00.

Städtischen Orchesters Heidelberg, dir. Fritz Henn; Josef Pembaur, piano.

Samuel Barber, Adagio for Strings, op. 11 (1936)

Franz Liszt, *Totentanz*

Max Reger, Variations and Fugue on a Theme of Mozart, op. 132

18:00.

Städtische Bühne Heidelberg, dir. Fritz Bohne; Liselotte Diehl, Friedrich Dalberg, Helmut Conradt, Heinz Landwehr, Hugo Schäfer-Schuchardt, Carl Walther, E.A. Stock, Kurt Schneider.

Carl Orff, *Die Kluge* (1941-2)

Paul Hindemith, *Hin und zurück* (1927)

27 June 1946.

Freund Quartet.

Ravel, String Quartet in F (1903)

And string quartets of Mozart, Beethoven and Schubert.

28 June 1946.

Heidelberger Kammerorchester.

Programme including:

Quincy Porter, *Ukrainian Suite* (1925)

Sergei Bortkeiwicz, work unknown

William Schuman, Symphony for strings (1943)

29 June 1946.

Nationaltheater Mannheim.

Igor Stravinsky, *L'histoire du soldat* (1918)

30 June 1946.

Sinfoniekonzert des Nationaltheaters Mannheim, dir. Richard Laugs; Karl Freund, violin.

Aaron Copland, *Appalachian Spring* (1942-5)

Peter Ilyich Chaikovsky, Violin Concerto

Johannes Brahms, Symphony No. 2 in D, op. 73

6 July 1946.

Nationaltheater Mannheim.

Igor Stravinsky, *L'histoire du soldat* (1918)

10 July 1946.

Nationaltheater Mannheim.

Richard Strauss, *Ariadne auf Naxos* (1912-16)

14 July 1946.

Städtische Bühne Heidelberg.

Carl Orff, *Die Kluge* (1941-2)

Paul Hindemith, *Hin und Zurück* (1927)

Sinfoniekonzert des Nationaltheaters Mannheim, dir. Richard Laugs; Georg Faßnacht, tenor; Heinrich Keller, horn.

Igor Stravinsky, *Dumbarton Oaks* (1937-8)

William Schuman, *American Festival Overture* (1939)

Samuel Barber, *First Essay for Orchestra*, op. 12 (1938)

Benjamin Britten, *Serenade for tenor, horn and strings* (1943)

## Appendix 6c

### The *Internationale Musikwoche*, Bad Pyrmont, 1948

#### *Internationale Musikwoche*, Bad Pyrmont, 3-29 August 1948.<sup>4</sup>

Only concerts with contemporary works are listed. The 'direction' (in the sense indicated by 'dir.')

 also refers to the musical direction, unless otherwise indicated.

Nordwestdeutsche Philharmonie, dir. Walter Ducloux.

Wolfgang Amadeus Mozart, Symphony in G minor  
Igor Stravinsky, Suite from *L'oiseau de feu* (1910, revised 1919, 1945)  
Claude Debussy, *La mer* (1903-5)  
Walter Piston, *The Incredible Flutist* (1938)

Orchestre Nationale, Paris, dir. Ernest Bour.

Albert Roussel, Suite in F for orchestra, op. 33 (1927)  
Jean Rivier, Symphony No. 3 for strings (1938)  
Ludwig van Beethoven, Symphony no. 8.

Nordwestdeutsche Philharmonie, dir. Warwick Braithwaite; Emelie Hooke, soprano; Gethyn Wykeham-George, cello.

Ralph Vaughan Williams, Symphony No. 6 (1944-7)  
Benjamin Britten, *Les illuminations* (1939)  
Edward Elgar, Cello Concerto (1919)

Nordwestdeutsche Philharmonie, dir. Hans Weißbach; Margot Pinter, piano.

Maurice Ravel, *La valse* (1919-20)  
Aram Khatchaturian, Piano Concerto in D-flat (1936)  
Johannes Brahms, Symphony No. 4

25 August 1948.

Nordwestdeutsche Philharmonie, dir. Wolfgang Fortner; Gerhard Taschner, violin.

Wolfgang Fortner, Violin Concerto (1947)  
Hans Werner Henze, Symphony No. 1 (1947-8) (WP)

Nordwestdeutsche Philharmonie, dir. Walter Goehr,

Works of Arnold Bax and Michael Tippett.

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<sup>4</sup> Sources: h.g.f., 'Musik der Nationen', *Die Zeit*, 9 September 1948; 'Musikstation Pyrmont', *Der Spiegel*, 34 (21 August 1948); Heinrich Sievers, 'Internationale Musikwochen in Bad Pyrmont', *Melos* 15/11 (November 1948), p. 312.

Tanzspiel. Essener Folkwang Gruppe.

*Das Gespenst von Canterville*, with music by Peter Evers.



## Appendix 6d

### The *Berliner Festwochen* 1951

#### ***Berliner Festwochen, 5-30 September 1951.***<sup>5</sup>

Only concerts with contemporary works are listed. The ‘direction’ (in the sense indicated by ‘dir.’) always refers to the musical direction, unless otherwise indicated.

Thursday 6 September 1951.

19:30. Tribüne am Knie, dir. Theo Goldberg.

Benjamin Britten, *Let's Make an Opera* (1949)

Friday 7 September 1951.

19:00. Städtische Oper, dir. Arthur Rother; with Inge Borkh, Karina Kutz, Hanns Heinz Nissen.

Gian Carlo Menotti, *The Consul*

19:30. Tribüne am Knie, dir. Theo Goldberg.

Benjamin Britten, *Let's Make an Opera* (1949)

Saturday 8 September 1951.

19:30. Tribüne am Knie, dir. Theo Goldberg.

Benjamin Britten, *Let's Make an Opera* (1949)

20:00. British Centre. Koeckert Quartet; Walter Hauck, baritone; Hermann Hoppe, piano.

Karl Amadeus Hartmann, String Quartet No. 1, *Carillon* (1933-35)

Dimitri Shostakovich, Six Songs for baritone

Franz Schubert, String Quartet in A minor

Sunday 9 September 1951.

11:30. Maison de France. Gerhard Taschner, violin; Michael Raucheisen, piano.

Giuseppe Tartini, Violin Sonata in G minor, “*Il trillo del diavolo*”

Béla Bartók, Sonata for solo violin (1944)

Ludwig van Beethoven, Sonata for violin and piano in A minor, op. 47, “*Kreutzer*”

19:30. Tribüne am Knie, dir. Theo Goldberg.

Benjamin Britten, *Let's Make an Opera* (1949)

20:00. Titania-Palast. Erna Berger, voice; Michael Raucheisen, piano.

Lieder and Arias of Mozart, Schubert, Brahms, Wolf, Hans Pfitzner, Richard Strauss, Werner Egk.

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<sup>5</sup> Source: *FddKB*, 1-15 September 1951; Programme book for Berliner Festwochen 1951, available online at [http://archiv2.berlinerfestspiele.de/en/aktuell/festivals/dasjubilaeum/jubilaeum11\\_60geschichten/jubilaeum11\\_festwochen1951.php](http://archiv2.berlinerfestspiele.de/en/aktuell/festivals/dasjubilaeum/jubilaeum11_60geschichten/jubilaeum11_festwochen1951.php) (accessed 23 November 2017).

### Monday 10 September 1951.

19:30. Tribüne am Knie, dir. Theo Goldberg.

Benjamin Britten, *Let's Make an Opera* (1949)

19:45. Sinfonie-Orchester des NWDR Hamburg; dir. Hans Schmidt-Isserstedt; Gerty Herzog, piano

Wolfgang Amadeus Mozart, *Symphony in A, KV 201*

Paul Hindemith, *Concerto for piano, wind instruments and harp*<sup>6</sup>

Werner Egk, *Französische Suite nach Rameau* (1949)

Igor Stravinsky, *Le sacre du printemps* (1911-13)

20:00. Städtische Oper

Werner Egk, *Abraxas* (1948)

### Tuesday 11 September 1951.

19:00. Städtische Oper. Dir. Ferenc Fricsay; with Ludwig Hofmann, Margarete Klose; Helmuth Krebs, Dietrich Fischer-Dieskau.

Béla Bartók, *Bluebeard's Castle* (1911, rev. 1912, 1917)

Igor Stravinsky, *Oedipus Rex* (1927)

### Thursday 13 September 1951.

19:30. Städtische Oper, dir. Werner Egk.

Werner Egk, *Columbus* (1932)

19:45. RIAS-Symphonie-Orchester, dir. Ferenc Fricsay; Tibor Varga, violin; Helmut Krebs, tenor; Dietrich Fischer-Dieskau, baritone; Choir of St. Hedwigs-Kathedrale; RIAS\_Kammerchor.

Béla Bartók, *Cantata Profana* (1930)

Béla Bartók, *Violin Concerto* [no. unclear]

Béla Bartók, *Two Portraits* (1907-10)

Béla Bartók, *Dance Suite* (1923)

20:00. Tribüne am Knie, dir. Mathieu Lange.

Igor Stravinsky, *L'histoire du soldat* (1918)

### Friday 14 September 1951.

19:30. Städtische Oper.

Richard Strauss, *Salome* (1903-5)

19:30. Esplanade. Elisabeth Gröner, soprano; Reinhard Schwarz-Schilling, piano accompaniment; Klaus Billing, piano, Erich Rochow, alto saxophone; Erwin Rochow, tenor saxophone; Hellmuth Wenzel, baritone saxophone; Hans-Gerhard Jentsch, trumpet; Horst Herguth, trombone; RIAS-Bläserquintett; Streichquartett Berlin.

Paul Hindemith, *Herodiade* for piano, wind quintet and string quartet (1944)

Rudolf Schwarz-Schilling, *Frühlingslieder* (WP)

Max Baumann, *Wind sextet* (WP)

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<sup>6</sup> This was probably the *Konzertmusik* for piano, brass and harps, op. 49 (1930).

Saturday 15 September 1951.

20:00. Tribüne am Knie, dir. Mathieu Lange.

Boris Blacher, *Romeo und Julia* (1943)

Sunday 16 September 1951.

11:00. Berlin Philharmonic Orchestra, dir. Joseph Keilberth; Erik Then Bergh, piano.

Wolfgang Amadeus Mozart, Symphony No. 41 in C, KV 551, "*Jupiter*"

Ernst Pepping, Piano Concerto (1950) (WP)

Léos Janáček, *Sinfonietta* (1926)

11:30. Maison de France. Amadeus Quartet.

Wolfgang Amadeus Mozart, String Quartet in D minor

Michael Tippett, String Quartet No. 1 (1934-5, rev. 1943)

Franz Schubert, String Quartet in G.

20:00. Städtische Oper.

Richard Strauss, *Salome* (1903-5)

20:00. Tribüne am Knie, dir. Mathieu Lange.

Boris Blacher, *Romeo und Julia* (1943)

Monday 17 September 1951.

18:30. Städtische Oper, dir. Georges Sebastian; with Paula Buchner, Elisabeth Grümmer, Lisa Ott, Fritz Krenn, Josef Herrmann.

Richard Strauss, *Der Rosenkavalier* (1911)

20:00. Tribüne am Knie, dir. Mathieu Lange.

Boris Blacher, *Romeo und Julia* (1943)

20:00. British Centre. Juilliard Quartet.

Wolfgang Amadeus Mozart, String Quartet in D, KV 464.

Arnold Schoenberg, String Quartet No. 3, op. 30 (1927)

Ludwig Beethoven, String Quartet in E minor, op. 59, no. 2

Tuesday 18 September 1951.

19:00. Städtische Oper. Guest appearance from Hamburger Staatsoper, dir. Hans Schmidt-Isserstedt; with Lieselotte Enck, Anneliese Rothenberger, Peter Schütte.

John Gay, adapted Benjamin Britten, *The Beggar's Opera* (1948)

20:00. Tribüne am Knie, dir. Mathieu Lange.

Boris Blacher, *Romeo und Julia* (1943)

Wednesday 19 September 1951.

19:30. Berlin Philharmonic Orchestra, dir. Hans Rosbaud; Ernst Krenek, piano; Tibor Varga, violin.

Joseph Haydn, Symphony in C

Ernst Krenek, Symphonic Elegy for string orchestra, op. 105, "in memoriam Anton Webern" (1946)

Alban Berg, *Kammerkonzert* (1923-5)

Albert Roussel, Symphony No.3 (1929-30)

Wednesday 19 September 1951.

19:00. Städtische Oper.

John Gay/Benjamin Britten, *The Beggar's Opera* (1948)

20:00. Tribüne am Knie, dir. Mathieu Lange.

Boris Blacher, *Romeo und Julia* (1943)

Friday 21 September 1951.

Titania-Palast. Orchestre National, Paris, dir. Ernest Bour.

Ludwig van Beethoven, *Leonorenouvertüre III*

Wolfgang Amadeus Mozart, *Sinfonia concertante* for oboe, clarinet, bassoon and horn, KV 297b

Jean Rivier, Symphony No. 5 (1950)

Maurice Ravel, *Daphnis et Chloe*, second suite (1913)

Tuesday 25 September 1951.

19:00. Städtische Oper.

Béla Bartók, *Bluebeard's Castle* (1911, rev. 1912, 1917)

Igor Stravinsky, *Oedipus Rex* (1927)

Wednesday 26 September 1951.

19:30. Berlin Philharmonic Orchestra, dir. Sergiu Celibidache; Enrico Mainardi, cello.

Boris Blacher, *Orchestervariationen über ein Thema von Niccolò Paganini*, op. 26 (1947)

Paul Hindemith, Cello Concerto (1940)

William Schuman, Symphony No. 3 (1941)

Saturday 29 September 1951.

19:00. Städtische Oper.

Gian Carlo Menotti, *The Consul* (1950)

Sunday 30 September 1951.

19:00. Städtische Oper, dir. Arthur Rother.

Boris Blacher, *Lysistrata* (1950) (WP)

Wolfgang Fortner, *Die weiße Rose* (1950)

## Appendix 6e

### The *Freiburger Musikwochen* 1951

#### *Freiburger Musikwochen, 29 May – 17 July 1951.*<sup>7</sup>

Only concerts of contemporary works are listed.

Tuesday, 29 May 1951, 20:00. Großes Haus.

Symphoniekonzert.

Städtisches Orchester Freiburg, dir. Konrad Lechner; Hochschulchor der Musikhochschule Freiburg; Edith Picht-Axenfeld, Carl Seemann, piano.

Paul Hindemith, Symphony, *Mathis der Maler* (1934)

Wolfgang Fortner, *Phantasie über die Tonfolge B-A-C-H*, for nine solo instruments, two pianos and orchestra (1950)

Igor Stravinsky, *Symphony of Psalms* (1930) (CP)

Thursday, 31 May 1951, 20:00. Paulussaal.

Erstes Kammerkonzert mit zeitgenössischer Musik.

Edith Picht-Axenfeld, Carl Seemann, piano; Atis Teichmanis, cello; Emil Seiler, viola d'amore; Ludwig Porth, Karl Peinkofer, percussion.

Harald Genzmer, Sonata for two pianos

Bohuslav Martinů, Sonata No. 2 for cello and piano (1941)

Paul Hindemith, Little Sonata for viola d'amore and piano, op. 25 (1922)

Béla Bartók, Sonata for two pianos and percussion (1937)

Sunday, 3 June 1951, 20:00. Städtisches Bühnen, Großes Haus.

Städtisches Oper Freiburg, dir. Wilhelm Schleuning; Reinhard Lehmann, stage direction; Friedheim Strenger, stage design.

Helmut Degen, *Die Konferenz der Tiere* (1950) (WP)

Wednesday, 6 June 1951, 18:00. Paulssaal.

Zweites Kammerkonzert mit zeitgenössischer Musik.

Gustav Scheck, flute; Albert Kaiser, clarinet; Lothar Leonards, horn; Francine Guignard, Emil Mass, violin; Emil Seiler, viola; Atis Teichmanis, cello; Margarete von Winterfeld, voice.

Hans Vogt, Trio for flute, viola and harp (1951) (WP)

Jacques Ibert, Trio for violin, cello and harp (1943-4)

Albert Roussel, *Deux Poèmes de Ronsard*, op. 26 (1924)

Harald Genzmer, Septet for harp, flute, clarinet, horn, violin, viola and cello (1943)

Maurice Ravel, *Introduction et Allegro*, for harp, flute, clarinet and string quartet (1905)

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<sup>7</sup> Source: 'Die Freiburger Musikwochen 1951; 'Strawinskij's "Psalmen-Symphonie"'; Hanns Reich, 'Symphonie der Gegenwart. Eröffnungskonzert der "Freiburger Musikwochen"'; 'Zeitgenössische Kammermusik'; H.W., 'II. Konzert zeitgenössischer Musik'; Dr. H. Bartenstein, 'Freiburger Musikwochen 1951. III. Kammerkonzert mit zeitgenössischer Musik', *Badische Zeitung* 23, 29 May, 2/3, 5, 9/10 June, and 12 July 1951; various listings in *Badische Zeitung*; Hans Bartenstein, 'Uraufführung in Freiburg. Degens "Konferenz der Tiere"', *Melos* 18/8 (August 1951), pp. 224-5.

Sunday, 10 June 1951, 20:00. Städtisches Bühnen, Großes Haus.

Helmut Degen, *Die Konferenz der Tiere* (1950)

Sunday, 24 June 1951, 11:00.

Showing of film about American musical life, *Carnegie Hall*.

Friday, 6 July 1951, 20:00. Paulusaal.

Drittes Kammerkonzert mit zeitgenössischer Musik.

Gustav Scheck, flute; Emil Seiler, viola; Walter Hempel, double bass; Liesel Heidersdorf, harpsichord; Helmtrude Kraft, alto; Albert Kaiser, clarinet; Lothar Leonards, horn; Willi Kaleve, bassoon, Ulrich Grehling, Adalbert Nauber, violin; Atis Teichmanis, cello.

Erwin Schulhoff, Concertino for flute, viola and double bass (1925)

Wolfgang Fortner, *Shakespeare Songs* (1945)

Paul Hindemith, Sonata for trombone and piano (1941)

Hans Werner Henze, *Apollo et Hyazinthus* for harpsichord, alto and eight solo instruments (1948-9)

Tuesday, 17 July 1951.

Max Reger-Abend.

## Appendix 7

### Radio Commissions of New Works, 1945-1951<sup>1</sup>

These lists include commissions of *Unterhaltungsmusik*, generally for different orchestras or other performers than the symphonic and other art music commissions.

#### **7a. Nordwestdeutscher Rundfunk.**

Boris Blacher, *Epitaph* (1951) for string quartet.

World Premiere: 19 November 1951; Streichquartett Berlin (Rudolf Schulz, Willi Kirch, violins; Hans Mahlke, viola; Walter Lutz, cello).

Hans Werner Henze, *Ein Landarzt* (1951), radio opera, with text after novella by Franz Kafka.

World Premiere: 19 November 1951; Hans Herbert Fiedler, *Der Landarzt*; Horst Günter, *Der Pferdeknecht*; Rüdiger Prohl, *Der Patient*; Ernst Max Lühr, *Der Vater*; Cläre Autenrieth, *Rosa*; Mrgot Guillaume, *Die Tochter*; Ursula Zollenkopf, *Die Mutter*; Kinderchor, dir. Erich Bender; Chor des NWDR Hamburg; Hamburger Rundfunkorchester, dir. Harry Hermann Spitz; stage direction, Otto Kurth.

First broadcast: 29 November 1951.

Hans Werner Henze, *Labyrinth* (1951), choreographic variations.

World premiere: 29 May 1952.

First broadcast: 26 April 1952; Kammerorchester des NWDR Hamburg, dir. Harry Hermann Spitz.

Hans Ulrich Engelmann, *Orchesterfantasie*, op. 8 (1951).

World premiere: 5 May 1952; Hamburger Rundfunkorchester, dir. Harry Hermann Spitz.

Bernd Alois Zimmermann, *Sinfonie in einem Satz* (1949-51), for large orchestra.

Commissioned 1951. World premiere: 3 March 1952; Kölner Rundfunk-Sinfonie-Orchester, dir. Hans Rosbaud.

#### **7b. Südwestfunk.**

Hans Werner Henze, *Concertino* for piano and wind orchestra (1947, rec. 1960, 1966).

Commissioned 1947. World premiere: 5 October 1947; Carl Seemann, piano; Sinfonieorchester des SWF, dir. Werner Egk.

Wolfgang Fortner, *An die Nachgeborenen*, cantata for speaker, tenor, choir and orchestra, after text of Bertold Brecht (1948).

Commissioned 1948. World premiere: 4 April 1948; Fritz Rémond, speaker; Wolfgang Windgassen, tenor; Karlsruher Kammerchor; Sinfonieorchester des SWF, dir. Wolfgang Fortner.

Hans Werner Henze, *Symphony No. 3* (1949-50).

Commissioned 1949. World premiere: 7 October 1951; Sinfonieorchester des SWF, dir. Hans Rosbaud.

Helmut Degen, *Trio for flute, viola and piano* (1950-51) (second version).

Commissioned 1950. World premiere: 29 August 1952; Kraft-Thorwald Dilloo, flute; Ulrich Koch, viola; Maria Bergmann, piano.

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<sup>1</sup> This data is taken entirely from Anneleise Betz (ed.), *Auftragskomposition im Rundfunk 1946-1975* (Frankfurt: Deutsches Rundfunkarchiv, 1977), with some additional information on premieres taken from entries on composers in *Grove*.

Wolfgang Fortner, *Phantasie über die Tonfolge b-a-c-h* for two pianos, nine solo instruments and orchestra (1950).

Commissioned 1950. World premiere: 10 September 1950; Edith Pitch-Axenfeld and Carl Seemann, pianos; Sinfonieorchester des SWF, dir. Hans Rosbaud.

Bernd Alois Zimmermann, Concerto for violin and large orchestra (1950).

Commissioned 1950. World premiere: 10 December 1950; Heinz Stanske, violin; Sinfonieorchester des SWF, dir. Ferdinand Leitner.

Hans Willy Bergen, *Musik zu einem Schachspiel* (1950).

Commissioned 1950. First broadcast: 25 December 1950; SWF-Unterhaltungsorchester, dir. Otto Gerdes.

Walter Hammerschlag, *Hirtenlegende* (1950).

Commissioned 1950. First broadcast: 25 December 1950; SWF-Unterhaltungsorchester, dir. Otto Gerdes.

Karl Sczuka, *Spielzeugschachtel*, suite in six movements (1950).

Commissioned 1950. First broadcast: 25 December 1950; SWF-Unterhaltungsorchester, dir. Otto Gerdes.

Pierre Boulez, *Polyphonie X* for eighteen instruments (1950-51).

Commissioned 1951. World premiere: 6 October 1951; members of the Sinfonieorchester des SWF, dir. Hans Rosbaud.

Hermann Reutter, *Der himmlische Vagant. Lyrisches Portrait des François Villon* for alto, baritone and chamber orchestra (1951).

Commissioned 1951. World premiere: 6 October 1951; Christa Ludwig, alto; Bruno Müller, baritone; Hermann Reutter, piano; members of the Sinfonieorchester des SWF, dir. Hans Rosbaud.

Marcel Milhalovici, *Etude en deux parties* for piano and orchestra (1951).

Commissioned 1951. World premiere: 6 October 1951; Monique Haas, piano; members of the Sinfonieorchester des SWF, dir. Hans Rosbaud.

Rolf Liebermann, Sonata for piano (1951).

Commissioned 1951. World premiere: 6 October 1951; Géza Anda, piano.

Hans Willy Bergen, *Drei Skizzen* for piano and orchestra (1951).

Commissioned 1951. Recording date: 27-29 June 1951; Willi Stech, piano; Kleines Orchester des SWF, dir. Willi Stech.

Ludwig Stiel, *Capriccio* for piano and orchestra (1951).

Commissioned 1951. First broadcast: 14 October 1951; Willi Stech, piano; Rundfunkorchester des SWF, dir. Emmerich Smola.

Karl Sczuka, Serenade for chamber orchestra (1951).

Commissioned 1951. First broadcast: 18 October 1951; Willi Stech, piano; Rundfunkorchester des SWF, dir. Willi Stech.

Hans Willy Bergen, *Spiel um eine Kantilene* for two pianos and small orchestra (1951).

Commissioned 1951. First broadcast: 25 December 1951; Willi Stech, Eduard Beibl, piano; Kleines Orchester des SWF, dir. Willi Stech.

Gerhard Strecke, *Ballett-Suite* (1951).

Commissioned 1951. First broadcast: 25 December 1951; Rundfunkorchester des SWF, dir. Emmerich Smola.

Karl Sczuka, *Tanzfantasie* for large orchestra (1951).

Commissioned 1951. First broadcast: 25 December 1951; Rundfunkorchester des SWF, dir. Emmerich Smola.



### **7c. Saarländischer Rundfunk.**

No commissions before 1953.

### **7d. Radio Frankfurt/Hessischer Rundfunk.**

No commissions before 1952.

### **7e. Radio Stuttgart/Süddeutscher Rundfunk.**

Hans Poser, *Heitere Ouvertüre* (1950).

Commissioned 1950. World premiere: 1 October 1950; Unterhaltungsorchester des SDR, dir. Fritz Mareczek.

Johannes Aschenbrenner, *Südliche Tanzszenen* (1950).

Commissioned 1950. World premiere: 1 October 1950; performers unknown (probably Unterhaltungsorchester des SDR, dir. Fritz Mareczek).

Karl Szcuka, *Fahrende Musikanten*.

Commissioned 1950. World premiere: 17 June 1969; Unterhaltungsorchester des SDR, dir. Heinz Schröder.

Rolf Unkel, Concerto for organ, woodwind, strings and timpani (c. 1951-52).

Commissioned 1951. First broadcast: 13 June 1952; Anton Nowakowsky, organ; Radio-Sinfonieorchester Stuttgart, dir. Hans Müller-Kray.

Hermann Reutter, *Konzertvariationen* for piano and orchestra (1952).

Commissioned 1951. World premiere: 27 April 1952; Branka Musulin, piano; Radio-Sinfonieorchester Stuttgart, dir. Georg Solti.

Johann Nepomuk David, Symphony No. 5 (1951, rev. 1953).

Commissioned 1951. World premiere: 3 May 1952; Radio-Sinfonieorchester Stuttgart, dir. Hans Müller-Kray.

### **7f. Radio Munich/Bayerischer Rundfunk.**

Karl Amadeus Hartmann, Symphony No. 3 (1949).

Commissioned 1948. World premiere: 10 February 1950; Münchner Rundfunkorchester, dir. Erich Schmid.

### **7g. Radio Bremen.**

Volker Gwinner, *Bußtags-Kantate*.

World premiere: 16 November 1949; Irmgard Gwinner, soprano; Hans Heinrich Bressler, tenor; Thomas Walter, baritone; Chor der Oberneulander Kantorei; RB Orchester, dir. Volker Gwinner.

Otto Wartisch, *Jahrmarktsballade*, radio opera.

World premiere: 17 February 1950; Elisabeth Kuhlmann, Rosa; Wolfgang Engels, Boss; Hanne-Friedel Grether, Jenny; Erich Mussel, Hans; Irmgard Meiners, Frau Piper; Willi Schöneweiss, Amtmann Donnerspeck.; Wilhelm Kopf-Endres, piano; members of the RB Orchester, dir. Otto Wartisch.

Hans Joachim Sobanski, *Sehet wir gehen hinaus gen Jerusalem* for soloists, choir and orchestra.

World premiere: 26 February 1950.

Karl Schäfer, *Niederdeutsches Liederspiele* for choir and orchestra.  
World premiere: 16 July 1950; Walter Pützstück, baritone; Chor der Bremer Solistenvereinigung; RB Orchester.

Hans-Peter Vauk, *Europäische Liebeslieder*.  
World premiere: 11 November 1950; Bremer Kammerchor; RB Orchester.

Harald Wolff, *Stephaus-Kantate*.  
World premiere: 26 December 1950; Walter Pützstück, baritone; Hans Heinrich Bressler, tenor; Chor der Kantorei unser Lieben Frauen, Bremen; members of the RB Orchester, dir. Harald Wolff.

Gerhard Schweda, *Bremer Ratsherren Serenade. Ein Ständchenmusik* in four movements for orchestra.  
World premiere: 6 May 1951; RB Orchester, dir. Theo Hollinger.

Fried Walter, *Bremer Capriccio*.  
World premiere: 14 October 1951; Studio Orchester RB, dir. Albert Grünes.

Wolfgang Fortner, *Singt der Vogel im Süden? Musik zu Thomas S. Eliot's 'Mord im Dom'* (1949).  
World premiere: 19 October 1951; Lore Fischer, alto; Rudolf Nel, viola; RB Orchester, dir. Siegfried Goslich.

## **7h. Rundfunk im amerikanischen Sektor.**

Boris Blacher, *Es taget vor dem Walde*, for soprano, bass, chorus and strings (1946), cantata after old German text.  
Commissioned 1946. World premiere: 29 June 1946; choir and orchestra, dir. Karl Ristenpart.<sup>2</sup>

Hans Werner Henze, *Kammersonate* for violin, cello and piano (1948, rev. 1963).  
Commissioned 1948. First broadcast: 28 April 1950; Trio Berlin (Rudolf Schulz, violin; Walter Lutz, cello, Klaus Billing, piano).

Boris Blacher, Concerto for clarinet, bassoon, horn, trumpet, harp and strings (1950).  
Commissioned 1948. World premiere: 14 June 1950; Heinrich Gueser, clarinet; Herbert Anton, bassoon; Günther Keepp, horn; Hans Bode, trumpet; Irmgard Hellmis, harp; RIAS-Symphonie-Orchester, dir. Ferenc Fricsay.

Werner Egk, *Französische Suite nach Rameau* for orchestra (1949).  
Commissioned 1949. World Premiere: 14 February 1950; RIAS-Symphonie-Orchester, dir. Ferenc Fricsay.

Peter Ronnefeld, *Kleine Suite in vier Sätzen* for orchestra (1949).  
Commissioned 1949. World Premiere: 6 July 1950; RIAS-Schulfunkorchester, dir. Willy Hannuschke.

Gottfried von Einem, *Serenade op. 10* for double string orchestra (1949).  
Commissioned 1949. World premiere: 1950; RIAS-Symphonie-Orchester, dir. Ernst Märzendorfer.

Hans Werner Henze, *Rosa Silber, Ballettszenen* for orchestra (1950), after Paul Klee's *Vokaltuch der Sängerin Rosa Silber*.  
Commissioned 1950. World premiere: 8 May 1951; RIAS-Symphonie-Orchester, dir. Ferenc Fricsay.

Otto Luther, *Kinderspiel-Kantate*, op. 20, no. 1.  
Commissioned 1950. First broadcast: 20 June 1951; RIAS-Knabenchor; Otto Luther, piano; Herbert Stähr, clarinet; Arnold Kummer, cor anglais; Hans Vogel, oboe; dir. Günther Arndt.

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<sup>2</sup> Hans Heinz Stuckenschmidt, *Boris Blacher*, edited Harald Kunz (Berlin and Wiesbaden: Bote & Bock, 1985), p. 64.

Otto Luther, *Shakespeare-Sonetta* for orchestra.

Commissioned 1950. World premiere: 24 August 1951; RIAS-Symphonie-Orchester, dir. Karl Ristenpart.

Otto Luther, *Rilke-Sonetta*, op. 19, no. 2 for orchestra.

Commissioned 1950. World premiere: 15 December 1951; RIAS-Symphonie-Orchester, dir. Karl Ristenpart.

Grete von Zieritz, *Tripelkonzert* for flute, clarinet, bassoon and large orchestra (1950).

Commissioned 1950. World premiere: 1953; Karl-Bernhard Sebon, flute; Jörg Fadle, clarinet; Hans Lemke, bassoon; Radio-Symphonie-Orchester Berlin, dir. Anton Rickenbacher.

Heinz Freidrich Hartig, *Galgenlieder-Kantate* for baritone solo, mixed choir and wind (1952).

Commissioned 1951. World premiere: 27 February 1951; Walter Hauck, baritone; Berliner Mottenchor; instrumental ensemble, dir. Günther Arndt.

Otto Luther, *Die Heiligen drei Könige*, cantata for choir and piano, after text of Armin Juhre.

Commissioned 1951. World premiere: 2 January 1952; Berliner Mottenchor (Frauenchor), dir. Günther Arndt; Otto Luther, piano.

Heinz Friedrich Hartig, Concerto for violin and orchestra, op. 10 (1951).

Commissioned 1951. World premiere: 6 February 1952; Helga Schon, violin; RIAS-Symphonie-Orchester, dir. Ferenc Fricsay.

Carlos H. Veerhoff, *Symphonische Inventionen* (1951).

Commissioned 1951. World premiere: 6 February 1952; RIAS-Symphonie-Orchester, dir. Ferenc Fricsay.

Giselher Klebe, *Deux Nocturnes* for large orchestra, op. 10 (1951).

Commissioned 1951. World premiere: August 1952; RIAS-Symphonie-Orchester, dir. Carl Gorvin.

Otto Luther, Concerto for violin and orchestra in A.

Commissioned 1951. World premiere: 18 June 1974; Christiane Edinger, violin; Radio-Symphonie-Orchester, Berlin, dir. Wilfried Boettcher.

## List of Abbreviations

ABSE	American Broadcasting Service in Europe
ADMV	Allgemeiner Deutscher Musikverein
AFAA	Association Française d'Action Artistique
AOFAA/AC	Archives' de l'occupation française en Allemagne et en Autriche/Actions culturelles
BA	Bundesarchiv
BDC	Berlin Document Centre
BHA	Bayerisches Hauptstaatsarchiv
BL	British Library
BPO	Berlin Philharmonic Orchestra
BR (br)	Bayerische Rundfunk
BSM	Bureau des Spectacles et de la Musique
CC	Allied Control Commission
CCG	Control Commission Germany
CCS	Combined Chiefs of Staff
CIC	Commanders-in-Chief
CP	City Premiere
DAZ	Deutsche Allgemeine Zeitung
DG	Deutsche Grammophon
DIAS	Drahtfunk in amerikanischen Sektor
DIG	Deutsch-Italienische Gesellschaft
Dir	Directed
DISCC	District Information Services Control Commands
DSG	Deutsch-Spanische Gesellschaft
E-Musik	Ernste Musik
EP	European Premiere
ETOUSA-COMZ	European Theatre of Operations United States Army-Communications Zone
FddKB	Führer durch die Konzertsäle Berlins
FO	Foreign Office
FTM	Film, Theater, Music
GLAK	Generallandesarchiv, Karlsruhe
GMD	Generalmusikdirektor
GP	German Premiere
GS	Gesammelte Schriften
HaW	Haus am Waldsee
HICOG	High Commission for Germany, United States
HJ	Hitlerjugend
HR (hr)	Hessischer Rundfunk
HHStAD	Hauptstaatsarchiv Düsseldorf

ICD	Information Control Division
IfSGF	Institut für Stadtgeschichte Frankfurt
IfZ	Institut für Zeitgeschichte
IMD	Internationales Musikinstitut Darmstadt
INMM	Institut für Neue Musik und Musikerziehung
JCS	Joint Chiefs of Staff
KdF	Kraft durch Freude
KfdK	Kampfbund für deutsche Kultur
KPD	Kommunistische Partei Deutschlands
LABW	Landesarchiv Baden-Württemberg
LAB	Landesarchiv Berlin
LSE GOVT. PUBS.	London School of Economics, Government Publications
MD	Musikdirektor
MdA	Musikblätter der Anbruch
MG	Military Government
MGG	Musik in Geschichte und Gegenwart
MiK	Musik im Kriege
NA	National Archives
NDR	Norddeutscher Rundfunk
NSDAP	Nationalsozialistische deutsche Arbeiterpartei
NSKG	Nationalsozialistische Kulturgemeinde
NZfM	Neue Zeitschrift für Musik
OMGBY	Office of Military Government, Bavaria
OMGH	Office of Military Government, Hesse
OMGUS	Office of Military Government, United States
OMGWB	Office of Military Government, Württemberg-Baden
PR/ISC	Public Relations and Information Services Control
PRO	Public Records Office
PWD	Psychological War Division
RIAS	Rundfunk in amerikanischen Sektor
RKK	Reichskulturkammer
RMK	Reichsmusikkammer
RMT	Reichsmusiktage
RRG	Reichs-Rundfunk-Gesellschaft
RSK	Reichsschrifttumskammer
SHAEF	Supreme Headquarters Allied Expeditionary Force
SMAD	Sowjetische Administration in Deutschland
SORF	Symphonie-Orchester von Radio Frankfurt
SR	Süddeutsche Rundfunk
SWF	Südwestfunk

SWR	Südwestdeutscher Rundfunk
TNA	The National Archives
UE	Universal Edition
U-Musik	Unterhaltungsmusik
USFET	United States Forces, European Theater
WDR	Westdeutscher Rundfunk
WDR/HAC	Westdeutscher Rundfunk, Historisches Archiv, Cologne
WfNM	Woche für Neue Musik
WP	World Premiere
ZfM	Zeitschrift für Musik

Throughout this thesis, I have used simply 'Frankfurt' to refer to Frankfurt am Main, as I make no reference to Frankfurt an der Oder; and 'Freiburg' for Freiburg im Breisgau, as I do not refer to any of the other towns and cities called Freiburg.

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### **Arnold Schoenberg Centre**

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