

Émigrés & Exiles in Hollywood
Ensemble for These Times



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CRC 4111

Erich Wolfgang Korngold (1897-1957)

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| 1 | <i>Die tote Stadt</i> Op. 12 (1916-20): <i>Tanzlied des Pierrot</i> , arr.
Abigail Monroe, cello; Margaret Halbig, piano | 4:24 |
| 2 | <i>Der Schneemann</i> (1909): Serenade, arr.
Abigail Monroe, cello; Margaret Halbig, piano | 2:17 |

Arnold Schoenberg (1874-1951)

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| 3 | <i>Brettli Lieder</i> (1901): <i>Galathea</i>
Nanette McGuinness, soprano; Margaret Halbig, piano | 2:54 |
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Alexandre Tansman (1897-1986)

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| 4 | <i>Six Songs for Voice and Piano</i> (1934): Cabaret
Nanette McGuinness, soprano; Margaret Halbig, piano | 1:19 |
| | <i>Trois Préludes en Forme de Blues</i> (1931) | |
| 5 | I Lento Cantabile | 3:23 |
| 6 | II Moderato
Margaret Halbig, piano | 2:11 |
| | <i>Recueil de Mazurkas</i> (1918-28) | |
| 7 | I Oberek | 1:10 |
| 8 | VIII Moderato
Margaret Halbig, piano | 1:31 |
| | <i>Deux Pièces</i> (1931) | (5:00) |
| 9 | I <i>Mélodie</i> | 3:20 |
| 10 | II Capriccio
Abigail Monroe, cello; Margaret Halbig, piano | 1:38 |

Eric Zeisl (1905-1959)*Klavierstücke / November* (1937-38)

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|----|---|------|
| 11 | <i>Religioso</i> | 2:13 |
| 12 | <i>Hirten Melodie (Melodie Pastorale)</i>
Margaret Halbig, piano | 2:56 |
| 13 | <i>Dieselbe</i> (1938)
Nanette McGuinness, soprano; Margaret Halbig, piano | |
| 14 | <i>Du</i> (1928)
Nanette McGuinness, soprano; Margaret Halbig, piano | 3:12 |

Hanns Eisler (1898-1962)

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| 15 | <i>Der Kirschdieb</i> (1942)
Nanette McGuinness, soprano; Margaret Halbig, piano | 1:21 |
| 16 | <i>Hollywood Elegie No. 7</i>
Nanette McGuinness, soprano; Margaret Halbig, piano | 1:19 |

Miklós Rózsa (1907-1995)*Kaleidoscope* (1946)

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|----|---|------|
| 17 | I. March | 1:20 |
| 18 | II. Zingara | 1:45 |
| 19 | VI. Burlesque
Margaret Halbig, piano | 1:23 |

Henryk Vars (1902-1977)

- | | | |
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| 20 | <i>Jego ekscelecja subiekt: Zlociste wloski</i> (1933)
Nanette McGuinness, soprano; Margaret Halbig, piano | 2:58 |
| 21 | <i>Wyrok życia: Nie wiedziałem</i> (1933)
Nanette McGuinness, soprano; Margaret Halbig, piano | 1:47 |
| 22 | <i>Sleep My Child</i> (1948)
Nanette McGuinness, soprano; Margaret Halbig, piano | 3:08 |
| 23 | <i>Echoes of Love</i> (1950)
Nanette McGuinness, soprano; Abigail Monroe, cello; Margaret Halbig, piano | 2:28 |
| 24 | <i>Man in the Vault: Let the Chips Fall (Where They May)</i> (1956)
Nanette McGuinness, soprano; Margaret Halbig, piano | 1:10 |

Bronisław Kaper (1902-1983)

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| 25 | <i>Invitation—A Study for Piano</i> (1952)
Margaret Halbig, piano | 3:28 |
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Émigré Composers in Los Angeles: A Legacy Created

In the 1930s, music for the film industry was in its early days. Émigré composers such as Erich Korngold, Franz Waxman, and Miklós Rózsa—who all would go on to win Academy Awards—as well as many others, wrote film noir scores and established the “Hollywood” style that we hear in the music of John Williams and so many other films today, while the towering figure of Arnold Schoenberg brought his twelve-tone compositional technique to the West Coast, influencing every generation of classical composers who followed him. Other émigré composers joined Schoenberg in academia to shape the next generation of American composers. It is no exaggeration to say that the course of film and classical music written throughout the world after 1940 was both enriched and irrevocably guided by the many talented exiles who settled in Southern California to escape persecution from the Third Reich.

“**Émigrés & Exiles in Hollywood**” is the result of Ensemble for These Times’s multi-year exploration of these émigré composers, whose legacy has been so important to the world and yet whose contributions to musical and cinematic culture are so often forgotten today. Via the group’s JMPP (Jewish Music & Poetry Project), the initiative has toured to the Krakow Jewish Culture Festival in Poland, the LA Museum of the Holocaust, UCLA and the Paderewski Festival in Southern California, and numerous venues in the San Francisco Bay Area. The repertoire from the initiative ranges from standard classical chamber music to arrangements and excerpts of operatic / classical works,

as well as movie tunes, pop songs, and arrangements of them. Some, such as the works by Korngold and Schoenberg, are better known than others—although few are ubiquitous in today’s concert halls—but others, particularly the Vars Polish songs and the Zeisl art songs, are true rarities, barely heard since their era and with scores that only exist in archives. “**Émigrés & Exiles in Hollywood**” is a small attempt to help fill this unfortunate lacuna, along with providing a tiny glimpse of the music of these composers’ often-forgotten but nonetheless-wonderful oeuvre. To this end, our decision in recording the collection on this album has been to include individual movements of more pieces rather than fewer but longer complete works.

On This Recording

Child prodigy **Erich Wolfgang Korngold** (1897-1957) was born in Brno (then part of the Austro-Hungarian Empire) and called “a musical genius” by Gustav Mahler when he heard the 10-year-old Erich play. Puccini is said to have remarked that Korngold had “so much talent he could easily give half away—and still have enough left for himself.” Korngold’s career in Los Angeles as a film composer is legendary, with 16 films, numerous Oscar nominations and two Academy Awards for his scores, including *The Adventures of Robin Hood* and *Anthony Adverse*. A giant of Hollywood film music and considered one of its founders, his legacy and influence cannot be overstated.

Tanzlied des Pierrot, arr. cello and piano.
From his opera, *Die tote Stadt*, Op. 12 (The Dead City, 1916-20), to a text by Korngold

and his father, Julius. Korngold's best-known opera, *Die tote Stadt* was premiered on Dec. 4, 1920, at the Hamburg Stadttheater. Originally for baritone, "*Tanzlied des Pierrot*," and the soprano aria, "*Marietta's Lied*" are arguably the most famous arias from the opera.

Serenade from *Der Schneemann*, arr. cello and piano (1909). A ballet-pantomime with story and music by the eleven-year-old Korngold. It was premiered in Vienna for two pianos on April 14, 1910, with the orchestrated version performed by the *Wiener Hofoper* (Vienna Court Opera) on Oct. 4, 1910.

Born to a Jewish family in Vienna, **Arnold Schoenberg** (1874-1951) taught at the *Preussische Akademie der Künste* in Berlin in the 1920s and later at the University of Southern California and the University of California, Los Angeles. A towering figure in the history of music, his monumental importance as an expressionist composer of the Second Viennese School and the creator of classical serialism, as well as his influence as a teacher on composers for film, film noir, and traditional classical music cannot be underestimated.

Brettel Lieder (Cabaret Songs): Galathea (1901), to a text by Frank Wedekind (1864-1918), for voice and piano. Schoenberg wrote the cycle in 1901 to eight poems from *Deutsche Chansons* (Brettel Lieder)—for the *Überbrettel*, a Berlin cabaret founded by Ernst von Wolzogen in 1899.

Alexandre Tansman (1897-1986) was born in Lodz (then part of Russia). A composer and virtuoso pianist, he moved first to France and then, in 1941, to Los Angeles. There he composed and scored films, including *Paris Underground*. After the war, he returned to France, continuing to write classical works in a neoclassical style that combined Jewish and French influences.

Six Songs for Voice and Piano: "Cabaret" (1934). The penultimate song in this cycle to English texts by Princess Nadejda de Bragança (1910-1946). The *Six Songs* were premiered in Paris in 1936 by soprano Marya Freund with Tansman at the piano. He also orchestrated the songs.

Trois préludes en forme de blues (1931): Movement I. Lento cantabile and II. Moderato. Premiered in October 1937 in San Francisco with Tansman himself again at the piano.

Recueil de Mazurkas (1918-28), I. Oberek and VIII. Moderato. Tansman's first collection of mazurkas was premiered on December 17, 1929 at Carnegie Hall, also with Tansman as pianist. He orchestrated several of these, including the first.

Deux Pièces (1931) I. Mélodie and II. Capriccio for cello and piano. Premiered November 1931 at Wigmore Hall in London, with Raja Garbusowa, cello, and Tansman at the piano.

Austrian composer **Eric Zeisl** (1905-1959) was born in Vienna to an upper middle-class family that strongly opposed his desire to become a musician. In 1938 he fled the Nazis, moving first to Paris, then New York City, and finally Los Angeles. There he worked (uncredited) on a number of film scores, including *Lassie Come Home* and *The Postman Always Rings Twice*, and taught at Los Angeles City College. Increasingly unhappy with the movie studio scene, Zeisl turned back to classical concert music and died at the age of 53; his oeuvre includes works in numerous genres, especially art song.

Religioso and **Hirten Melodie** (Melodie Pastorale) (Shepherd's Melody) come from an eight-movement piano suite (*Klavierstücke / November*) composed in 1937-38. Zeisl orchestrated six of the movements (including these two), creating a set of orchestral sketches also entitled *November*, in which *Religioso* became "All Soul's Day" and *Hirten Melodie* was turned into one word, *Hirtenmelodie*. Zeisl also arranged (and expanded) *Hirten Melodie* for clarinet and piano in 1941.

Dieselbe (One and the Same), for soprano and piano. Composed in 1938 to a text by Johann Wolfgang Goethe (*Nur wer die Sehnsucht kennt*, from *Wilhelm Meisters Lehrjahre*, 1795-6) (Unpublished).

Du (You), for soprano and piano, composed October 3, 1928 to a text by Ricarda Huch (Unpublished).

Hanns Eisler (1898-1962). Born in Leipzig to a musical family, Hanns Eisler grew up in Austria, where he studied with Schoenberg. A staunch Communist, Eisler found his works banned by the Nazis in the 1930s and spent the rest of the 1930s traveling in exile before moving to Los Angeles. Two of his film scores from that period (*None But the Lonely Heart* and *Hangmen Also Die*) were nominated for Oscars; while in LA, he continued to collaborate with playwright Bertolt Brecht and also worked with philosopher Theodor Adorno. Blacklisted during the Cold War and investigated by the House Un-American Activities Committee, he was deported in 1948, eventually settling in East Berlin.

Der Kirschdieb (1942) and **Hollywood-Elegie Nr. 7** (1947) both come from Eisler's time in Hollywood. While Eisler didn't officially name his set of songs as the "Hollywood Songbook" (which was a subsequent editorial construction) he notated some 38 songs from this period as *Hollywood Liederbüchlein* (Little Book of Hollywood Songs). For *Hollywood-Elegie Nr. 7*, Eisler loosely based his English-language text on Brecht's poem, *Der Sumpf*, which was about a colleague struggling with drug addiction.

Miklós Rózsa (1907-1995) was born in Budapest and moved to the U.S. in 1940. One of very few émigrés who succeeded equally in both the American concert scene and Hollywood, Rózsa won Academy Awards for his scores to *Ben-Hur*, *Spellbound*, and *A Double-*

Life, along with nominations for many more, including *The Thief of Baghdad*, *Dead Men Don't Wear Plaid*, *Jungle Book*, and others. E4TT recorded Rozsa's Duo Op. 8 for cello and piano on its award-winning second album, "The Hungarians: From Rózsa to Justus," also with Centaur.

Kaleidoscope, Op. 19b (1946): March, Zingara, and Burlesque are the first, second, and sixth movements from a set of six little piano works, which he dedicated to his two young children, Nicholas ("March") and Juliet ("Zingara" and "Burlesque"). (The other three movements are "Musette," "Berceuse" and "Chinese Carillon.") Rózsa later orchestrated the set in 1957.

Born to a Jewish musical family in Warsaw, film and song composer **Henryk Vars** (1902-1977) (né Warszawski) first shortened his name to "Wars" in Poland for the theater and then changed the spelling to Vars when he immigrated to the U.S., to match the Polish pronunciation. He conducted, scored, and composed music for numerous films, often uncredited, including *Flipper* and *The Big Heat*.

Złociste włoski (Golden Hair) (to a text by Jewish writer, and director Konrad Tom), comes from the popular Polish 1933 movie *Jego ekszellenca subiekt* (His Excellency the Shop Assistant).

Nie wiedziałem (I Didn't Know) (to a text by Jewish writer, director, translator, and regular

Vars collaborator, Emanuel Schlechter) comes from another popular 1933 Polish movie, *Wyroki zycia* (Life Sentence).

"**Sleep My Child**" (Lullaby for a Displaced Child, from 1948, to a text by George R. Brown) was one of several international hits Vars had after he moved to Los Angeles.

"**Echoes of Love**" (1950, to another text by George R. Brown). Originally a vocal duet with piano. In this version, the cello plays the second vocal part.

"**Let the Chips Fall (Where They May)**" (to a text by Dunham) comes from the 1956 film, *Man in the Vault*. The song was so popular that the music was published in the U.S. and also in Italy under the title *Vada il mondo come va*.

Born in Warsaw, **Bronislaw Kaper** (1902-1983) was an Oscar-winning composer of movies and musical theater, with over 200 film and TV scores to his credit and multiple nominations (*Lili*, *Mutiny on the Bounty*, *A Night at the Opera*). After working in Berlin and Paris, he was invited to the U.S. for a contract with MGM. He is primarily known today for the LA Philharmonic's annual award in his name given to gifted young musicians as well as the theme to the 1952 MGM movie *Invitation*.

"**Invitation—A Study for Piano**" is based on that theme, which has since become a frequently covered and recorded jazz standard.

A recording such as this one forces many difficult choices, leading to the exclusion of important composers whose pieces were also part of our *Émigrés & Exiles* in Hollywood project. These are:

Mario Castelnuovo-Tedesco (1895-1968), who worked on some 200 scores for MGM and also wrote for world-renowned violinist Jascha Heifetz and cellist Gregor Piatigorsky.

André Previn (1929-2019), whose career included credits as a conductor, pianist, composer, and orchestrator for projects, including *Elmer Gantry* and *Inside Daisy Clover*.

Ernest Toch (1887-1964), an influential teacher and music theorist better known as a classical composer, who received the Pulitzer Prize for his Third Symphony.

Franz Waxman (1906-1967)—another giant of Hollywood like Korngold—who composed numerous film scores, including *The Bride of Frankenstein*, *A Place in the Sun*, and *Sunset Boulevard*, the scores to the latter two of which won Academy Awards.

Kurt Weill (1900-1950), known especially for his partnership with Bertolt Brecht and the *The Three Penny Opera*, he was primarily associated with New York. He also wrote film scores to *You and Me* and *Where Do We Go From Here*.

Eugene Zador (1874-1977), who wrote music cues and mostly uncredited music for MGM, as well as orchestrating Rózsa's film scores. During WWII, he collaborated with Kaper on the music for *The Mortal Storm* under a pseudonym the two created to protect their families in Europe.

About Ensemble for These Times



Winner of **The American Prize in 2021** for Chamber Music Performance, ENSEMBLE FOR THESE TIMES (E4TT) consists of award-winning soprano/Artistic Executive Director Nanette McGuinness, cellist Abigail Monroe, pianist Margaret Halbig (pictured right to left), and co-founder/Senior Artistic Advisor composer David Garner. E4TT made its international debut in Berlin in 2012; was sponsored by the U.S. Embassy in Budapest for a four-city tour of Hungary in 2014; and performed at the Krakow Culture Festival in 2016 and 2022, and at the *Conservatorio Teresa Berganza* in Madrid in 2017. E4TT has performed locally at the German Consulate General, the San Francisco Conservatory of Music, Old First Concerts, JCC Peninsula, Trinity Chamber Concerts, and Noontime Concerts, among other venues. E4TT has released four other albums, all of which have medaled in the Global Music Awards: “**The Guernica Project**” (2022), commemorating the 85th anniversary of the horrific carpet bombing of civilians and Picasso’s masterwork in re-

sponse; “**Once/Memory/Night: Paul Celan**” (2020), honoring the centennial of the seminal 20th century poet; “**The Hungarians: From Rózsa to Justus**” (2018), with works by Hungarian émigré Miklós Rózsa, and three of his compatriots who perished in the Holocaust; and “**Surviving: Women’s Words**,” (2016), new music to poetry by women Holocaust survivors.

About the Musicians

Pianist **MARGARET HALBIG** is in high demand as a collaborative artist in both the instrumental and vocal fields. She is currently Associate Chair of the Voice Department and Principal Vocal Coach at the San Francisco Conservatory of Music. During the summer, Margaret is Collaborative Piano Coordinator of Interlochen Arts Camp where she coordinates vocal, instrumental, and dance pianists, collaborates on faculty recitals, teaches piano, and plays with students. An advocate of new and contemporary music, she is the pianist for Ninth Planet, a San Francisco-based new music collective where she also serves on the board. She is also a member of Frequency 49, a wind and piano sextet, which performs all over the Bay Area. Halbig earned her DMA from the University of California Santa Barbara and also holds performance degrees from the University of Missouri, Kansas City Conservatory and University of Evansville, Indiana.

Soprano and E4TT co-founder and Artistic Executive Director **NANETTE MCGUINNESS** has performed in 13 languages on two continents in over 25 roles with the Silesian State (Czech Repub-

lic), Opera San Jose (Opera in the Schools), and West Bay Opera, Pacific Repertory Opera, Trinity Lyric Opera, and Livermore Valley Opera, among others. Solo concert engagements include Mahler’s Fourth Symphony, as well as *Shéhérazade* (Ravel), *Nuits d’été*s (Berlioz), *Stabat Mater* (Rossini), Requiem (Fauré), Gloria (Vivaldi), *Lord Nelson Mass* (Haydn), *Vesperae Solennes* (Mozart), and Handel’s *Messiah* and *Solomon*. McGuinness has been featured on seven albums with Centaur and Yuggoth Records, and her CD of music by 19th and 20th century women composers, *Fabulous Femmes* (Centaur)—was called “perfect for the song recital lover” by *Chamber Music Magazine*. She earned her PhD in Music (specializing in Musicology) at UC Berkeley, MM in Vocal Performance from Holy Names College, and BA in Music from Cornell University.

E4TT cellist **ABIGAIL MONROE** hails from New Mexico and holds her Bachelor’s Degree in Music from the San Francisco Conservatory of Music in cello performance under the instruction of Jennifer Culp. A member of the Civic Orchestra of Chicago, she has appeared as a soloist, chamber musician, and large ensemble musician in venues across the United States. Monroe performs frequently throughout the Bay Area and Midwest and has served as both principal cellist of the SFCM Orchestra, as well as the Miami Summer Music Festival Symphony Orchestra. As the winner of the Jackie McGehee Young Artists Competition in 2019, Monroe was also featured as the soloist in Elgar’s Cello Concerto with the New Mexico Philharmonic.

Acknowledgements

We would like to thank the many individuals and organizations who have helped with this project: Margaret Bassett, Lorry Black, Beth Kraemer, Krysta K. Close, Marta Fuchs, Hillel at UCLA, Agnieszka Ilwicka, Perla Karney, Mark Kligman, Ada Kopeć-Pawlikowska, Koret Foundation, Lowell Milken Center for Music of American Jewish Experience at the UCLA Herb Alpert School of Music, Daniel Mehdizadeh, Jakub Nowakowski, Shana Penn, The Puffin Foundation, Ross McKee Foundation, Miklós Rózsa Society, Juliet Rózsa, Barbara Zeisl Schoenberg, E. Randolph Schoenberg, Dennis Schuman Foundation, SF-Krakow Sister Cities Association, Marianne Tansman, Taube Foundation, Marco Ubaldi, USC Polish Music Center in Los Angeles, UCLA Herb Alpert School of Music, John Waxman, and Marek Zebrowski.

For a complete set of texts and translations, please go to: <https://E4TT.org/emigretranslations.pdf>

Recorded June 15-17, 2023, Caroline H. Hume Recital Hall, San Francisco Conservatory of Music, San Francisco, CA
Produced by David Garner; Co-Produced by Nanette McGuinness
Engineered by Emma Markowitz and Cory Todd
Liner notes by Nanette McGuinness
Zeisl and Eisler German texts translated by Barbara Zeisl Schoenberg
Schoenberg German text translated by Nanette McGuinness
Polish texts translated by Agnieszka Ilwicka and Nanette McGuinness
Photos: E4TT photo by Michael Halberstadt; cover image, “Customers at a Philadelphia bar after Prohibition’s end,” Dec. 1933.



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