

MUSIC, MIGRATION & MOBILITY:  
The Legacy of Musicians from Nazi-Europe in Britain

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**REPERTOIRE GUIDE—Mixed Choir (a capella)**

**HANS GÁL (1890-1987)**

Widely admired as a composer of opera, ballet, symphonic, chamber and choral music in Austria and Germany before his emigration, [Hans Gál](#) wrote more than half of his entire oeuvre in Britain. He taught at the University of Edinburgh, where he continued to develop his highly sophisticated and pleasing style.

*Motette, op. 19*

- Composed—1924
- Duration—8'
- Orchestration—
- Publisher—Simrock
- Notes—text by Matthias Claudius

*Epigramme, op. 27*

- Composed—1926
- Duration—15'
- Orchestration—
- Publisher—Simrock
- Notes—five madrigals after poems by Lessing: 'Stilleben', 'Hymnus', 'Vita brevis', 'Irrtum', 'Grabschrift'

*Drei Gesänge, op. 37*

- Composed—1929
- Duration—12'
- Orchestration—
- Publisher—Breitkopf & Härtel (pending publication by Boosey & Hawkes)
- Notes—'The Roman fountain' (Meyer), 'At evening' (Günther), 'Cradle song' (Bentano); English and German versions



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Four Madrigals to Elizabethan Poems, op. 51

- Composed—1939
- Duration—12'
- Orchestration—mixed choir (a cappella) [nos. 1-3 also for women's choir]
- Publisher—Novello
- Notes—'Youth and Cupid' (Queen Elizabeth), 'True Love' (Sir Philip Sidney), 'A Cradle Song' (Thomas Dekker), 'Foolish Love'

Four part-songs, op. 61

- Composed—1953
- Orchestration—mixed choir (a cappella)
- Publisher—Boosey & Hawkes
- Recording—BCCS Classics 80506 [Voices in Exile]
- Notes—'Love will find out a way' (anon.), 'An epitaph (Beattie), 'To sleep' (Keats), 'Phillida and Corydon' (Breton)

Four British Folksongs (arr. Gál)

- Orchestration—mixed choir (a cappella)
- Publisher—Schott
- RCM Shelf Mark—Choral LibVS



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PETER GELLHORN (1912-2004)

As a conductor and pianist with an extraordinary musical memory, Peter Gellhorn was a highly respected figure in Britain throughout the second half of the 20th century. His compositions, mostly written during his early career in Berlin and then London as well as during internment as an 'enemy alien' on the Isle of Man, were edited and published through RCM research in 2016.

*The Linnet*

- Composed—1954
- Orchestration—mixed choir (a capella)
- Publisher—RCM Editions
- Notes—words by Walter de la Mare; for Walter Layton

BERTHOLD GOLDSCHMIDT (1903-1996)

Forced to emigrate after a hugely successful early career as a conductor and composer whose opera 'Der Gewaltige Hahnrei' had been celebrated in Mannheim in 1932, Berthold Goldschmidt worked as a conductor and coach in Britain and came to wider international acclaim only in the final decade of his life, when many new works were written and published.

*Belsatzar*

- Composed—1985
- Duration—5'
- Orchestration—chorus (a cappella)
- Publisher—Boosey & Hawkes
- Recording—Largo [Goldschmidt: Letzte Kapitel]
- Notes—text by Heinrich Heine



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MICHAEL GRAUBART (1930-)

After his arrival in Britain as a child refugee, Michael Graubart studied physics before training as a professional flautist and composer (with Mátyás Seiber) and later working as a conductor and educator in London and Manchester. He describes his music as atonal, following 12-note technique, but essentially motivic and melodic.

*The Sound of Silence*

- Composed—2003
- Duration—0'40"
- Orchestration—mixed choir (a capella)
- Publisher—[michaelgraubart2010.musicaneo.com](http://michaelgraubart2010.musicaneo.com)
- Notes—atonal but lyrical, written in memory of Paul Cahill

*Cardamom Snow*

- Composed—2018
- Duration—4'
- Orchestration—mixed choir (a capella)
- Publisher—[michaelgraubart2010.musicaneo.com](http://michaelgraubart2010.musicaneo.com)
- Notes—Commissioned by the BBC Singers; text by a group of Syrian refugees in England

*Three Shanties*

- Duration—6.5'
- Orchestration—mixed choir (a capella)
- Publisher—[michaelgraubart2010.musicaneo.com](http://michaelgraubart2010.musicaneo.com)
- Notes—arr. of Shenandoah, Golden Chariot, etc



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JOSEPH HOROVITZ (1926-2022)

A revered teacher and colleague at the Royal College of Music for many decades, Joseph Horovitz achieved widespread critical acclaim and success as a composer of orchestral concertos, chamber music, ballet and film music.

Sing Unto the Lord a New Song

- Composed—1971
- Duration—8'
- Orchestration—mixed choir (a capella)
- Publisher—Novello
- Notes—motet; adapted from Psalm 96

Three Choral Songs from 'As You Like It'

- Composed—1973
- Duration—6'
- Orchestration—mixed choir (a capella)
- Publisher—Novello
- Notes—'Blow, blow, thou winter wind', 'Under the greenwood tree', 'It was a lover and his lass'

Endymion

- Composed—1982
- Duration—12'
- Orchestration—solo soprano, mixed chamber choir (a capella)
- Publisher—Novello
- Notes—text based on a poem by Oscar Wilde; commissioned for the centenary of the Royal College of Music

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MÁTYÁS SEIBER (1905-1960)

Mátyás Seiber's compositions have been loved and admired all over Europe and beyond, but few know the full range of his output, which includes chamber music inspired by Hungarian folk tunes as well as modernist twelve-tone works, large scale orchestral and choral works, songs and film scores.

Missa Brevis

- Composed—1926
- Duration—18'
- Orchestration—mixed choir (a capella)
- Publisher—Curwen
- Recordings—L SOMM SOMMCD 0105 [Mátyás Seiber: a cappella]
- Notes—revised in 1950

Three Hungarian Folk Songs

- Composed—1927
- Duration—4'
- Orchestration—mixed choir (a capella)

Three Hungarian Children's Songs

- Composed—1931
- Orchestration—women's choir/mixed choir (a capella)

Vom Himmel Hoch

- Composed—1932
- Orchestration—five-part mixed choir (a capella)

The Yugoslav Folk Songs

- Composed—1942
- Duration—9.5'
- Orchestration—mixed choir (a capella)
- Publisher—Boosey & Hawkes
- Recordings—SOMM SOMMCD 0105 [Mátyás Seiber: a cappella]
- RCM Shelf Mark—Choral LibVS

*Sirmio*

- Composed—1956
- Duration—3'
- Orchestration—mixed choir (a capella)
- Recording—SOMM SOMMCD 0105 [Mátyás Seiber: a cappella]
- Notes—Text by Catullus



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Three Nonsense Songs

- Composed—1956
- Duration—3'
- Orchestration—mixed choir (a capella)
- Publisher—Novello
- Recording—SOMM SOMMCD 0105 [Mátyás Seiber: a cappella]
- RCM Shelf Mark—VS



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LEOPOLD SPINNER (1906-1980)

Firmly rooted in the twelve-tone serialism of Schoenberg and Webern (who was his teacher), Leopold Spinner is known for his finely crafted chamber music and songs. After his emigration to Britain in 1939 he became Chief Editor of Boosey & Hawkes in London.

*Ich lieb' eine Blume*

- Composed—1936
- Orchestration—mixed choir (a capella)
- Publisher—manuscript only
- Notes—text by Heine

Six Canons on Irish Folk Songs

- Composed—1963
- Orchestration—mixed choir (a capella)

*Schilflieder, op. 27*

- Composed—1975
- Orchestration—mixed choir (a capella)
- Publisher—Boosey & Hawkes
- Notes—texts by Lenau; 2 April 1995 Vienna Konzerthaus



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**EGON WELLESZ (1885-1974)**

Egon Wellesz was one of the most renowned and widely performed modernist composers of the first quarter of the 20th century. After studying with Arnold Schoenberg for a short period he found his own path as a composer of opera, ballet and chamber music. A highly respected scholar, he became a Fellow of Lincoln College Oxford after his migration to Britain, where he also wrote his cycle of nine symphonies, completed in 1971.

**Drei gemischte Chöre, op. 43**

- Composed—1930
- Duration—10'
- Orchestration—mixed choir (a capella)
- Publisher—Boosey & Hawkes
- Notes—texts by Angelus Silesius from 'Der Cherubinische Wandersmann': 'Wo ist mein Aufenthalt', 'Blüh auf, gefrorner Christ', 'Mensch, werd aus Gott geboren'

**Laus Nocturna, op. 88**

- Composed—1962
- Orchestration—mixed choir (a capella)
- Publisher—Verlag Gregorius
- Notes—texts from the psalms, S. Columba, Sedulius Scottus

**Missa brevis, op. 89**

- Composed—1963
- Duration—12'
- Orchestration—mixed choir (a capella)
- Publisher—Verlag Gregorius
- Recording—Nimbus NI 5852 [Egon Wellesz: Choral Music]
- RCM Shelf Mark—MinSc

**To Sleep, op. 94**

- Composed—1965
- Duration—7'
- Orchestration—mixed choir (a capella)
- Publisher—Novello
- Recording—Nimbus NI 5852 [Egon Wellesz: Choral Music]
- Notes—text by John Keats

**Alleluia, Ascendit deus in jubilatione, w/o op.**

- Composed—1965
- Orchestration—mixed choir (a capella)
- Publisher—manuscript only



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Offertorium in Ascensione Domini, w/o op.

- Composed—1965
- Duration—2.5'
- Orchestration—mixed choir
- Recording—Nimbus NI 5852 [Egon Wellesz: Choral Music]