

Patrick Bade - Prelude to War The Politicization of Music

- I'm looking at the time, Patrick, so I think that I'm going to hand over to you to begin your lecture. Thank you. Welcome everyone.

Visuals and audio are showcased throughout this presentation.

- Thank you, Wendy. And I was very thrilled last week to be contacted by three different people who were related to singers I talked about, and someone else who's, in fact, a relative of Wendy's who's related to another very important Judea Arabic singer who I didn't talk about. But in particular, I've been having a correspondence with Paige Kaplan about her relative, the great tenor, Hermann Jadowker. There, you see him on the screen, and he was an, a true phenomenon. Anybody who's interested in the history of singing on record will tell you that he's absolutely extraordinary, it was a very big voice. You know, he was a heldentenor, so his great roles were Otello, which is the heaviest role in the Italian repertoire, and Wagnerian roles like Sigmund, Lohengrin and Parsifal. But what makes him really unique is the incredible flexibility of his voice, which I don't think has ever been equaled since. Extraordinary accuracy and velocity of his florid work. And above all, his trill. This is without doubt, the best trill by any tenor on record. And I wanted to demonstrate this to you. So now I'm going to, this is the dodgy moment where I try and get into the sound. Right, oops. Why is that not working? It should do, it should be playing. Play. Is that not, play.

- Now, my theory is that almost, sort of, freakish ability, it comes from his early training as a cantor, that, those are cantorial skills that he's bringing to Bel Canto opera. Now, that piece was, now, why is that not. Sorry, again, having some little problems here. It's not responding for some reason. What can I do? Just have to do it like this. So, that was the serenade from "The Barber of Seville", amazing piece of singing. Though I must say, I'm not sure how effective it was be as a serenade if you actually woke up in the morning and was a Wagnerian tenor doing that outside your window I think you might go into shock. Now, the theme of my talk today is how the art world, in particular the music world, became politicised in the lead up to the Second World War. At the end of the war, when you had all these de-nazification processes and a lot of people had to answer for their actions, lots of people said, "Oh, well, of course, you know, I had nothing to do with politics. I was an artist and I was just concerned with my art." But this had become, I would say, a pretty thin excuse by the end of the 1930s. Now, still not doing. Help. Nevermind. Ooh, now what's happened? Oh, now everything's gone. I don't know what's happened here.

- [Wendy] Bare with us everybody. Don't worry, Patrick, take your time and just get yourself back to the starting point. Don't worry.

- Let me see. Can I do that? Yes. I think I'll just have to do it like this with the, I mean, you still get the images. Yeah. So I'm starting in 1936. I mean, you, when you think the Second World War starts, it varies on where you come from. I suppose if you are Chinese or a Manchurian, you would date it back to 1931 when the Japanese invaded. But as far as Europe is concerned,

1936 is when things really hot up. You've got the, the Civil War in Spain with Hitler and Stalin facing up against one another, using it as a war by proxy. And you have Mussolini invading Abyssinia. That's what you see here. And there is a monument to Mussolini that was erected in Abyssinia. And you can see him himself with his victorious troops. Now, the British and the French were very against this, and they imposed sanctions on Italy. Now the Italians, and it's fair enough really, the Italians thought, excuse me, Britain and France getting on their high moral horse about colonialism, imperialism. 'Cause Britain and France had the two biggest empires in the world and they'd done plenty of this kind of thing themselves in the past.

Now sanctions, I mean, we could, I think there's a, probably David and Dennis I think could do a very, very good debate about sanctions. Of course, they were imposed in South Africa and the various places in the world where they're a bit imposed. Do sanctions ever work? Often, they actually have completely the opposite effect of what is intended. And that was the case in 1936, because the sanctions against Italy pushed Italy into the arms of Hitler. And as a direct result, the axis was formed between Italy, fascist Italy, and Nazi Germany. Now, actually, on the face of it, they didn't really seem like natural allies, 'cause there was an obvious conflict of territorial claims in the north of Italy, in the Terrell and so on. But the, it immediately there was actually an impact on the world of opera. Beniamino Gigli, the world's most famous tenor in the thirties, refused to appear at Cobb Garden in indignation against the British sanctions. And at La Scala, in Milan, they dropped all the French operas from the repertoire. They had planned to present a performance of Ambroise Thomas "Mignon" with another very great Italian tenor, Tito Schipa, who you see on the left hand side, and the very popular mezzo, Gianna Pederzini. So having cancel, deleted that from the programme, they thought, well, what can we put instead that, where we could use these two singers?

And Schipa was very keen to do an opera called by Cilea which dates back to the 1890s. It was actually first performed with Caruso in the main tenor role, but it had never really taken off and it had never been performed at La Scala. And so Schipa said, "Well, let's do this." And they decided to do it. And it was fantastic, fantastic success. Huge, huge success. And for the next 10 years or so, that opera was done everywhere in Italy. It became very popular. It has since, once again, rather dropped out of the repertoire. But the great aria for the hero Federico the lament of Federico has entered the standard repertoire. And anybody who loves opera will be familiar with it because every tenor wants to sing it. It's on countless tenor recitals. In fact, I don't think I've ever heard it, a bad recording of it. It's an aria which is so beautifully written for the tenor, it seems to bring out the best in every tenor. And now I'm going to make another attempt to give you Tito Schipa in this aria. This is not from his commercial recording, this is actually from a German wartime radio broadcast.

- Oops. So this cozening up of Hitler and Mussolini let, Hitler made a state visit to Rome. And Mussolini was invited back again. And what you see top right is the great main street of J of Berlin, Unter den Linden, specially decorated. As you can see, it says here with for the visit of Mussolini. And Mussolini decided to seal the deal with Nazi Germany with a bit of operatic diplomacy. He sent the full company of La Scala on a state visit to Germany. And they went to

Munich and Milan, so, and Berlin, in June, 1937. It was a huge enterprise, 700 personnel was sent on two trains, and they gave performances of "Labo" and "Aida" and the Verdi Requiem. This booklet was produced celebrating this tour. And here we see the companies on the two trains departing from Milan railway station. And on, in this image on the left, we have the great conductor, Victor de Sabata. And on the right we have the Chorus master of La Scala Milan. He was a man called Vittore Veneziani. Now, in 1937, Mussolini had not yet imitated Germany and enacted anti-Semitic race laws, that would happen the following year. Veneziani was a practising Jew, and he was dismissed. It caused quite a scandal in Italy. I had a great friend and mentor who was a music student in Milan at the time and he said people were actually very upset about the dismissal of Veneziani.

Another strange thing is that de Sabata, who was after Toscanini, the second conductor to be invited to conduct at Bayreuth and who was greatly fated in Nazi Germany, was actually half Jewish. He was born in Trieste and his mother was Jewish. But the Nazis decided that it was convenient to forget that. I remember the famous Goebbels comment, "I decide who is a Jew." And de Sabata was too useful to them. He was very useful as the other great conductor, Italian conductor of the period as a, kind of, counterweight to Toscanini. So, this is the company in Berlin, and they were taken on a grand tour of the city that ended with a visit to a monument to Richard Wagner. So you've got 700 enthusiastic Italians. They want to pay their respects to German's greatest operatic composer. And what do they do? They burst spontaneously into a rendition of the "Chorus of the Hebrews Slaves" from Nabucco. Must have been an embarrassing moment for their German hosts.

Here is the de Sabata meeting Hitler. And this is the German opera house on Unter den Linden on the occasions performance in June, 1937. This was a performance of "Aida" and it's, it was conducted by de Sabata and it starred Gina Cigna and Beniamino Gigli. And here they are taking their curtain calls. And that performance, you can actually get it more or less complete. It was broadcast and it has been preserved, and it's an incredibly exciting performance. And the whole thing is taken at white heat. And you can feel the sense of occasion that everybody was excited and that Gigli and Cigna were really doing their best. And I'm going to play you a little bit of the "Nile" duet, and in the middle of it, in a very undisciplined way that you don't really expect from a German audience, the audience goes absolutely berserk. And it actually sounds more like a Nuremberg rally or a football match than it has an operatic performance. And here we go again to try and give you this, the sound.

- Now, in his autobiography, Gigli said that he'd never, he never actually had this, what's happening here. He never had such incredible applause again in the rest of his career. Sorry, I'm trying to find out what's happened here. Again, this is very complicated. Right, there. So, this has been such a huge success and Hitler thought, "Wow, yeah, this operatic diplomacy. Let's have a go at this." Now, in 1936 at the Bayreuth Festival, there had been a tremendously successful new production of Wagner's "Lohengrin" conducted by Victor de Sabata. And in this image, you can see at one, at the top and underneath, you got a Hitler greeting Wagner backstage afterwards. And this was thought to be so great.

He thought, "Well, I'm going to send this as Germany's gift to Britain for the coronation of the new king in 1937." Initially it was going to be, of course, Edward VIII, and it turned out to be George VI. And, but the British government by, from 1936, was becoming more nervous about the German expansion, German ambitions. And they decided to decline the gift of this production. So I'm going to try and play you, first of all, where do we go? I'm going to play you the brief. this is a broadcast of that "Lohengrin" actually from 1936, the first season. And I want to play the announcement because that in itself tells you a lot. I mean, if you listen to BBC announcers from the 1930s, they're incredibly language sounding. They don't sound like this. So I think the tone of this announcement tells you already something about the new Germany. And then I'm going to follow with, from this broadcast, from this live performance, with a little bit of Furtwangler conducting, very excitingly again, the prelude to act three of "Lohengrin".

- Now that's certainly a performance to get the adrenaline going. Trudy loves the, oops, the Woody Allen comment about, "Every time I hear Wagner, I want to invade Poland." And that would certainly be a performance to get you going. So here is the coronation season of 1937. And because of the political situation, it was decided, really, to have a change in repertoire. Since the reopening of the Royal Opera House in 1924, after the First World War, the repertoire had been completely dominated by German opera, Wagner, Strauss, Mozart, and German singers. And it was decided to shift away from this German emphasis and to, there was a growing alliance with France and to give an emphasis to French Opera. These are the main conductors for the 1937 season. Of course Furtwangler is at the top. He and Toscanini were considered the world's two greatest conductors. You've got an interesting mixture here. Fritz Reiner, who was Hungarian Jew, an Albert Wolff who was French Jewish.

And I have a, sort of, special feeling for him because in 19, on the 31st of August, 1963, he was the conductor at the very first opera performance that I ever attended at the Opera Comique in Paris. And so French operas were put on, and that most French of all French operas, Debussy's "Pelleas et Melisande". And most of the cast here is French. Very great singers like Vanni Marcoux and so on. But the Melisande is sung by somebody called Lisa Perli. And you may think, who is Lisa Perli? I'm sure people in the audience at the time thought, "Who is Lisa Perli?" They'd never heard of her. In fact, she was, her real name was Dora Labbete, and she was Beecham's mistress. And so he tried to present her to the public as this wonderful Italian singer that he'd discovered. And at the, first, she's a very lovely singer. She's very English. She's, she doesn't sound at all like a French singer or a Italian singer. It's a very pure sound, very oratorial sound. And at the first rehearsal, he introduced Madam Perli, as he called her. She was called that because actually she came from Purley and he thought that Purley could be changed into Perli. So he, she came onto the stage.

He introduced her to the orchestra at the rehearsal and everybody applauded very politely. And the moment she opened her mouth, and this Anglo-Saxon virgin sound came out, there was a loud comment from the brass section, "Barmy, it's Dora." So Beecham was very keen to promote her international career at this point. And the Nazis knew this. And they hoped that

Beecham they thought Beecham had a big influence of the English aristocracy. And they were doing a charm offensive to try and win over the British aristocracy. And they thought that Sir Thomas Beecham would help them. And that was why he was offered the Berlin Philharmonic for his recording of "The Magic Flute". It was originally going to be recorded in London with two of the greatest singers of the 20th century Richard Tauber would've been Tamino, Alexander Kipnis would've been Sarastro. But Beecham was so flattered to be offered the Berlin Philharmonic for this recording in 1938 that he, I'm afraid quite shamelessly, he dumped Tauber and Kipnis, they were both Jews and they couldn't have been taken to Berlin in 1938 to make a recording. And also Goebbels arranged for debuts of Lisa Perli in Munich, Dresden, and Berlin. And he arranged that she would have good reviews, he could do that, of course. And all of this, as I said, was to try and get Sir Thomas Beecham on board for their plan of winning of the English aristocracy. Here is Beecham.

And there is, well she's signed it, Lisa Perli. But her real name, as I said was Dora Labette. 1937 was the year of the last Paris World Exhibition. I'm sure you know, well, at least Brits know, that the very first world exhibition was 1851. That was the Crystal Palace one, that was in London. And then after death of Prince Albert, it was the French who really took up the idea of these world exhibitions. And they had them at regular intervals all the way through the 19th century till 1900, and then another big one in 1937. They've never done it since. And I think it's because this particular World exhibition, in hindsight, it was seen as a prelude to the Second World War. Most famous image of it is what you see on the screen where you've got the two great pavilions built by Nazi Germany on the left and Soviet Russia on the right. The Germans had spies in Russia and they got hold of the plans for the Soviet pavilions. So they said to Albert Speer, who designed the Nazi one, you've got to double the height 'cause I want ours to be taller than the Soviet one. So you've got this rather weirdly proportioned, very tall pavilion of the Nazis on the left hand side. And here is these two images, Soviet image and the Nazi image faced each other. Like there was like a, kind of, architectural duel going on. Other pavilions in that, the 1937 show, which are portent, I suppose, a future conflict.

You can see the Pavillon d'Israel en Palestine. And on the right hand side, the official Spanish pavilion, remember that the Spanish War is getting going at this time. And Guernica has just happened at the beginning of 1937. And Picasso painted his great masterpiece, Guernica, in response to the bombing of that city. And that was shown in the Spanish pavillion. Now, there was also a, kind of, a musical duel going on, this time between Nazi Germany and still democratic Austria. And the two countries were represented by their national orchestras. The Berlin Philharmonic came to Paris and the Vienna Philharmonic. Berlin Philharmonic was conducted by Furtwangler obviously. And the Vienna Philharmonic, and this would've been seen as a provocation by Nazi Germany, was conducted by the Jewish Bruno Walter. And performances of both orchestras took place in this very beautiful historic theatre in Paris, Theatre des Champs-Elysees. That was the, so many important things have happened in that theatre. The world premiere of the rite of, Stravinsky's "The Rite of Spring". The with Josephine Baker first appeared in this theatre in 1925.

And, as I said, many, many historic events have taken place in it. And so it was the Austrian, actually who came first in June, and they gave a performance of the Mozart "Requiem". Now that piece is so familiar and so loved today, and, you know, everybody considers it one of the greatest masterpieces ever composed in the European tradition. Whoops. But it curiously, in the 1930s, it was not so frequently performed and there was no commercial recording of it. So EMI decided to record this live performance in June, 1937 in the Champs-Élysées with a fabulous cast. You've got the exquisite soprano, Elisabeth Schumann, the great Ukrainian Jewish bass, Alexander Kipnis, Bruno Walter on the right hand side, very fine Austrian tenor, Anton Dermota and the Swedish mezzo Kerstin Thorborg. So they gave this marvellous performance. Actually, Bruno Walter, he was upset by certain blemishes. The horns fault, made a false entry or something, and he refused to allow it to be issued. And it was in fact only first issued, oh, decades later in the 1980s. And it's a wonderful performance. It's actually the one I listen to most often. And here again, I'm going to try to play you a little bit of this very lovely performance. Oh. This is such a nuisance.

- So this, you could see this marvellous performance as being a, kind of, swan song for pre Nazi Vienna. Within six months, everybody you see on that screen had been forced to leave. Except Anton Dermota, he's the only one who stayed. Bruno Walter fled, went to America. In fact, all of them went to America except Anton Dermota. So at the, it was the turn of Berlin Philharmonic and Furtwangler in September. And they, again, produced a very lavish programme full of illustrations, full of essays. There's a big essay, which is scary. It's, and revealing, it's actually very interesting, that sets out what the Nazis saw as the duty of the artist to the state in the new Nazi Germany. The, it didn't entirely turn out as Goebbels and Hitler wanted. Strauss was supposed to take part in this musical festival, and he feigned illness and copped out. And Furtwangler did not entirely behave to plan. He was required to attend a ceremony laying a wreath on the unknown soldier in Paris.

And every, you can't really seen in this, but this was a photograph that was in all the newspapers at the time and it showed most people very clearly that he's the only person refusing to give the Nazi salute. There were a great symphonic performances, Beethoven's "Symphony No. 9" and a performance of "Tristan" with the wonderful Bulgarian soprano, Frida Leider. And she writes about it in her autobiography. She said that it was, she didn't remember it as a happy experience. She said for the first time she realised the huge gap between her private life and her public work in the Nazi regime. Her husband was Jewish and she refused to divorce him. And so she was increasingly in disfavour with the regime. Now, the most popular song of the period, I imagine some of you will know it from your childhood, was "Tout Va Très Bien Madame La Marquise". And it's an example how in this period songs changed their meaning. I'm hoping a point, perhaps at some later point, to a whole talk about French popular song through the whole Second World War, from the beginning to the end and how these songs reflect what's going on, but how the meaning can change according to events. So "Tout Va Très Bien Madame La Marquise" it's an aristocratic lady, she telephones her majordomo, and she says, you know, she's been away on a trip and she says, "How are things going?"

And he says, "Tout va tres bien, everything's fine, Madam Marquise, but I'm terribly sorry. I have to tell you that your favourite horse has died." And then she rings all her servants and each one has some unbelievably ghastly disaster to report to her. And in the end, it turns out that they're financially ruined, her husband's committed suicide and the chateau has burnt down. And that's why the horse died. So this song came out in 1935, and it was really originally a song about the Great Depression, which hit France much later than it hit some other countries. It hit France much later than America, was really in 1934 and 35, that the effects were most felt. But by 1937 it was the political and diplomatic situation which was looking threatening. You think there is France with fascist Spain on one side. Fascist surrounds it by these totalitarian regimes and feeling very threatened. And I'm going to just play you the opening this, I hope I can do this.

- Oops. So back to London, 1938 and get, opera houses by this time were becoming very fraught places. This is the programme with the leading singers. And we look at the, these singers, you can see the top left, Helge Rosvaenge. He was a Danish tenor, a very fine Danish tenor who decided to go along with the Nazi regime. He divorced his Jewish wife and he became the leading tenor in largely, actually, in the Italian repertoire in Nazi Germany. Beneath him, Richard Tauber, Austrian, the most loved male performer in Germany in, during the Weimar Republic. I mean, he was so adored, there were even songs written about him. And so he couldn't believe that he would not be welcome in Germany. And even after the Nazi takeover, he went back expecting to be received as he always was with adulation and was beaten up in the street and had to leave. Underneath him, Rudolph Bockelmann, who was a real card carrying serious hardcore Nazi.

Underneath him, Herbert Janssen, who was not Jewish, but very anti-Nazi and had to flee in this year from Germany and came to Britain and landed out in America. Ludwig Weber stayed in Nazi Germany. I don't know what his politics were. Top right, Lotte Lehmann. I'll tell you a bit more about her in a minute. The most greatest German soprano of the period who also was forced to flee because her husband was Jewish. Tiana Lemnitz, another red hot Nazi and so on. Rosa Pauly who was Hungarian Jewish. So what was the atmosphere? What did they talk about? My guess is they probably didn't talk about politics, but it must have, you know, the, there must have been an undertone of tension. And the, Lehmann was, of course, the greatest Marschallin in "Der Rosenkavalier" ever. And she, so her return in this role was eagerly awaited. And on this night, the 4th of May, 1938, she started the performance. And halfway through the first act, this was being broadcast so people heard it around the world, they suddenly heard Lehmann say, "Oh, I cannot go on."

And she walked off stage. And there were many rumours about this. 'Cause if you know "Der Rosenkavalier" you know that she star, the first act she, it's the Marschallin in bed with her lover, Octavian, who is played by Tiana Lemnitz, who as I said was a red hot Nazi. So there was poor Lehmann, literally in bed with a Nazi. So in fact, and Tiana Lemnitz got blamed for this. People said that Lehmann had been bullied. After the war she later denied that it was the fault of Lemnitz or even any of the Nazi members of the past. It was partly that she wasn't feeling well and she was very distressed and worried about the very recent, and Nazi taken of particular

Vienna where her husband was. The, so 1939 opened on the 1st of May, the Covent garden season. I'm sure you know, the Covent Garden in those day, the main Covent Garden season coincided with the Season, with a capital S, which is of course the mating season of the aristocracy, when they all leave their country houses and come to London and try to match up their children. And by whether, by design or accent, it was unfortunately, I suppose, that the opening opera of the season was "The Bartered Bride" sung in German "Die verkaufte Braut" as the Nazis had just moved into Prague to mop up the rest of the Bohemia hadn't already been given by the democracies at the Munich conference.

So again, we look at this cast, and we think of the, you know, the mixture of people in it. We've got Marko Rothmüller, Sabine Kalter, who were both Jewish refugees. Hilde Konetzni, another enthusiastic Nazi who publicly greeted the angels with great joy. Tauber, again, and conducted by Thomas Beecham. So you think, oh wow, that must have been a pretty tense, the rehearsals were tense. They were tense, but not for the political reasons. It was, there was huge tension between Beecham and the singers. And that was because Beecham had never conducted the score before and was unfamiliar with it, and Konetzni and Tauber, of course, had been singing it for decades. And Beecham became very irascible and he bullied Konetzni and she burst into tears. And Tauber, very gauntly, came to her defence and he walked down to front of the stage and he spoke down to Beecham in the pit, he said, "So Thomas, you'll have to forgive us. We have been singing this opera incorrectly for the last 20 years. And now it is very hard for us to learn how to do it the correct way." It was probably the only time that a singer ever got the better of Sir Thomas Beecham. Now at the final opera given in at Covent Garden before the Second World War, was "Tristan und Isolde" with the very great French soprano, Germaine Lubin.

And she, as soon as she'd given her last London performance, she went off to Bayreuth and she gave a series of performance of Zoltai. in Bayreuth. And Hitler, as you can see, was absolutely besotted with her. And she was a beautiful woman, she was a wonderful singer, and he was full of adoration for her. And this photograph appeared in all the newspapers of the world. Actually, it turned into a tragedy for her at the end of, you know, at the time France was thrilled about it. You know, they thought it was amazing that a French singer had had such a success at Bayreuth and that Hitler admired her so much, but she really had to pay a very heavy price for that at the end of the second war. And I probably will come to that late in a later lecture. Now, these performances of Tristan, you know, Tristan, I suppose is the greatest operatic celebration of adultery. It, you know, it's an opera about an adulterous love. And so there was a private drama going on at the Bayreuth Festival during these performances. Both Goebbels and his wife, Magda Goebbels, were engaged in adulterous relationships. Goebbels was having an affair with the beautiful, and the idea of it is so disgusting, I mean, he's surely one of the most disgusting specimens of male humanity in history.

Almost worse than Hitler, I think, if you read the diaries. But he was having an affair. He liked having affairs with actresses, and he was having an affair with Lida Barrova. And Magda was having an affair with a hunky Nazi officer called Carl Hanker, who you see on the left hand side. And Hitler, during this, a performance of Tristan at Bayreuth, he knocked their heads together

and he said, "Look, I'm not having this. You have to get rid of your lovers and come back to together again." You have to present, they were supposed to be the perfect Nazi family. They had six children, who you probably know, they murdered in 1945. Here are three of the children that they murdered. And so Goebbels put a brave face on it, but Magda was very publicly sobbing all the way through this performance of "Tristan und Isolde". This is the, now into the, after the outbreak of war, there is this period known as the, in French, they call it the "drole de guerre" we call it the Phoney War that lasts from August 1939 up till May, 1940 when not very much happened. And the French felt very safe behind the Maginot line, rather amusing picture here of French soldiers being given artificial sunlight for their vitamin D because they're expected to spend months in tunnels underneath the Maginot line.

On the left is , I don't think I'm going to have time play all the things I wanted to play. I was going to play you him in a live performance entertaining the troops inside the, Maginot line. But the great, what I will play you is this because this is the song of the Phoney war. And, of course, it is a case of terrible hubris. "We're Going to Hang Out the Washing on the Siegfried Line". As you know, it was the Washington got hung out on the Maginot line, not the Siegfried line, after the Germans just walked around it and went through Belgian. But let's see if I can do this again.

Music plays

("We're Going to Hang Out the Washing on the Siegfried Line")

- The neutral countries were, of course, very threatened. And I'm going to play your recording made in Denmark in April, no, it's 26th of March at 1940. And it's just actually a week before the German invasion of Denmark. And I've asked various Danish people, "Did people really know what was going to happen? Did they suspect what was going to happen?" And many people have said yes, yes, there was a real sense of foreboding that this invasion could happen. So I think it's the, this recording, made by a great Danish tenor, called Aksel Schiotz, I feel that it had a very specific meaning. First of all, it's in English and it's an excerpt from Handel's "Messiah" and the it's comfort my people. 'Cause the people being comforted are the Jewish people in the text. But I think also this would've had a very specific meaning for the anxious Danish people. And I just think this is all such a beautiful and moving recording, it always moves me every time I hear it.

- The Nazis moved into, as I said, into the rest of the, of Bohemia in 1939. And they occupied Prague. And to celebrate their victory, they broadcast a concert from the National Theatre in Prague with the Prague Philharmonic conducted by the leading Czech conductor, Vaclav Talich. Actually, there were two concerts and they consisted entirely of Czech music and they were broadcast around the world. And amazingly, just a few years ago, a very good copy of this broadcast was discovered in the archives of Norwegian radio. And again, it's a very moving occasion. It didn't turn out quite as the Nazis planned. The Czech audience was so stirred, so excited by the Czech music that the applause becomes more and more and more intense and delirious through the performance. And it's very clear that this is a very passionate

demonstration by the Czech audience against the German domination. And at the end, finally in the midst of the applause, they burst spontaneously into the Czech National anthem, which cannot have been what the Nazis intended. So here is a bit of that. Here is that moment from that concert.

- In Holland too, there were very ominous signs and again, musical life, concert life was pervaded by the political situation. And in October, 1939, so just a month after the war had broken out, there was a concert in the Concertgebouw, Mahler's "Das Lied von der Erde". Mahler was not widely performed before the Second World War, but the chief conductor of the Concertgebouw, Willem Mengelberg had been a friend of Mahler and was passionate advocate to, of his music. And he was supposed to conduct this concert, but it, the, he was ill. And there weren't very many people who knew Mahler scores. And so they invited a German conductor, Carl Schuricht to come and conduct the performance. Now this was a very, very risky thing for him to do. A German conductor going to Holland to conduct a work by a Jewish composer. And there was clearly a Nazi planted in the audience. And in a very beautiful quiet passage of the up sheet, the final moment of "Das Lied von der Erde" this woman shouts out. And we, so we hear this in the background and we also hear the hissing of the angry Dutch audience.

Music plays.

- Now I'm going to end with another live performance of which there was a public demonstration of, of political opinion. And this is a performance that took place towards the end of 1940 in New York at the Metropolitan Opera. And it's a performance of Donizetti's opera "La fille du regiment" and it starred the very popular French soprano Lily Pons. And right at the end of the opera, Donizetti makes a quote, he quotes the French national anthem, the Marseillaise. So I'm, and again, this is a radio broadcast that has survived. So I'm going to play you the very end of the opera and you'll hear the New York audience, they make it very plain where their political allegiances lay, that the moment they hear the notes of the Marseillaise they burst spontaneously into applause in support of the defeated France.

Music plays.

And there is Lily Pons in that moment, singing the Marseillaise with the chorus. So that's, apologies, I'm slowly learning. This is really a tricky business for me. You know, they're going backwards and forwards between the sound, but I'm getting the hang of it. So please bear with me. And so I'm going to see what questions we have.

Q&A and Comments:

Olivia DeHavilland wrote a book when she was married to a Frenchman. She said the difference between the English and the French is that the French always talk about their liver. Yes, I'm not sure if they do anymore. They certainly do talk about different things and they have different health concerns.

"How to be an Alien". Yes, was the book that Wendy was talking about by the Czech writer George Mikes.

- [Wendy] Thank you.

- The tenor I spoke of, well the first tenor I spoke of was Hermann Jadlowker 'cause you're, his name is on the list I gave you last week. 'Cause I was talking about him going to Palestine. I mean, cantor, somebody's talking about their, their grandfather. I mean, can, historic recordings of cantors are absolutely amazing from a technical point of view.

The opera performed at La Scala was "L'arlesiana" by Cilea. It was done recently at Holland Park. And it's a wonderful lot, pity its not done more often.

Q: What was the audience's reason for the response in aria?

A: Well, partly it was a fantastic performance, but I think there was a very political element in it too. It was, and I'm sure it was also staged, you know, I think the Nazis wanted there to be this kind of demonstration. So my guess is that were people were planted in the audience to help create that response.

Q: What about the Strauss family in the Walters in Vienna and Germany?

A: I'm not quite sure what the particular relevance to this lecture would be for that. My first opera, and I would recommend that to anybody, is "La boheme". I always, if people always say, "What's the best opera to see?" It's more tears, more tunes, more laughs per minute than any other opera. Let me see.

Q: Do you think art or music should be kept separate from political motives? I'm afraid, and do you think they are inextricably linked?

A: I'm afraid that they are. I think they are. Sadly. It's very, very difficult. Well, in a period like that, you know, you couldn't in the, in the Nazi period, the fascist period, and I'm sure it's the same also in Soviet Russia, you actually can't breathe, you can't move without it having some political implication.

Do, well, dear Dorothea Burston, I'm so agree with you. She says, "try Mozart, 'Requiem' by Franz Welser-Most." It's a fantastic performance. To my mind he's one of the greatest conductors around. And I totally agree with you. I missed which opera venue this was. That might have been talking about des Champs-Elysees, in fact, I'm booked to do a tour of it with, when I do my next Martin Randall tour in Vienna, we're going to look at, in Paris, we're going to look at Paris between the wars and the Art Deco period. And that we, we've booked a tour to go round it. So, for the, have I, let me see.

Ms. Raki, somebody yes, Paul and Ms. Raki who wrote the song of the "Tout va très bien madame la marquise", yes, he was Jewish and I could have met him. It's so annoying. I had friends who knew him very well, but somehow it never happened.

Oh yes, Ron is talking about his bar mitzvah tutor, Frederick Leshner, who is a very fine baritone. I mean, he'd been, had quite an important career as an opera singer in Germany before and before going to America.

Somebody saying that there, is a possibility that Gigli was Jewish. Well that, who knows, I mean, his mother was Esther and his brother was Abramo who was a priest, which doesn't really very much suggest that he was Jewish. It's possible. Why not? I think Jewish would very proud to have him as one of them if he is.

Q: Could I tell you something about Paul Midraki?

A: I think he's, I love his songs. I like his singing. He worked with the band Ray Ventura, who was also Jewish. They were the most popular big band in France in the thirties. And he, they stayed long enough, rather unfortunate, you might say, to make one of the first recordings of which was the, the fascist substitute him for the Marseillaise. And then they, they escaped from France. I dunno how they managed to do that. But they went on a tour to South America and they set out the war in South America.

Q: Which Requiem did I play?

A: It was the Mozart Requiem.

Aksel Schiotz, a very underrated tenor. I agree with you. 'Cause he had very unfortunate timing. You know, the best period. I can believe that he would've been, I mean the fact that he made that, recorded that piece of music at that moment, to me has a political significance. And I agree with you. His leader singing is superb.

The politicisation of music once the war started, we have the despite Jones.

Well there's, you know, there are, there have been CD compilations, there are so many funny songs, really, mocking songs. And, of course, anybody in this country of my generation would've grown up singing "Hitler has only got one ball."

Let me see, where do we go from here? Some very nice comments. Thank, I just want to say thank you for your nice comments.

Q: What was the opera improv?

A: It wasn't an opera actually, it was in the Opera house. It was in national theatre. But there were two concerts devoted entirely to Smetana and to Orchestra works by Smetana and Will I mention Tippett's, "A child of Our Time" in response to Kristallnacht.

That's a very interesting thing. Perhaps I will thank you for suggesting it. Have to think quite where it fits in.

I was, sort of, planning to do a talk looking at artistic responses to the show. So I suppose it could sort of fit into that even though it's earlier in date.

Q: Is there any relationship between the musical hysteria of the time in concert in Europe and the general and his?

A: Yes, I think there is, I think, you know, in these times like those, I think people actually are become very, they feel differently about music. It means different things to them. It affects them more greatly.

Mangle-berg was a known Nazi sympathiser. No, no this is, you are wrong there about this. He, it's definitely not the case that his illness was fake, he, in order not to perform Mahler. He passionately wanted to perform Mahler. He performed Mahler all the time when nobody else was performing Mahler. And he's, I, he's, it's a very complicated thing. I'm not sure you can really call him a Nazi sympathiser. You can say that he collaborated, I mean, he did something that Furtwangler wouldn't do, which was he agreed to conduct concerts in Nazi occupied countries. It's a very complex and there are two sides to that argument. And I don't think I would just write him off as a Nazi sympathiser.

Sorry. Let me see. And I'm definite thank you somebody very kindly saying I'm a pro with these images and sounds. I wish I were, I really wish I were. Right. It's somebody saying it's a big, it's a huge topic. It's very, very big topic. But, you know, over the next couple of months, I'm hoping that all of us can really explore things in more detail.

Q: What happened to de Sabata?

A: It's interesting. I mean, I'd like to know more about what his political opinions were. I mean, he stayed all the way through the war. I suspect he probably wasn't a fascist sympathiser. I'll tell you why. Because he continued at La Scala after the war, other conductor Marinuzzi, who's another very fine conductor who was a known not fascist sympathiser, was according to some people lynched. I mean, he died in mysterious circumstances around the time that that Mussolini was killed. Des Sabata not only continued at La Scala, but he could, he worked with Toscanini and Toscanini was very, very intolerant of anybody who showed any sympathy for Nazism or fascism. So as, I don't really know all the details, I'd like to know more about de Sabata. I admire him. I think he's a fantastic conductor.

Q: Oh, George Mikes, was he Hungarian?

A: Not sure, you could be right. I'm not sure. I'm sure you're right actually. Right.

Archived materials. I've been collecting where I get my archived materials. I have a vast, vast library that I have been putting together for, really, getting on 50 years.

The interesting to hear that is true, somebody talking about the singing of the 1930s and the vibrato. I mean, that was, especially in Italy, in Latin countries, they liked voices that have a rapid vibrato. It's, and so do I, I mean, I think it's exciting. I mean it's exciting in popular singers too, like Edith Piaf, it's like a, kind of, little electrical thing going through the voice.

Don't, you don't think on Giovanni is possibly the greatest opera to be used as. I think "Don Giovanni" is a sublime masterpiece. I wouldn't want to compare "La boheme" to it, but I wouldn't recommend it for a child or I wouldn't recommend it. It's too demanding and it's too long. I don't think I would recommend it as a first opera. Let me see.

Not quite opera, but the singing duel of the German and French national anthems in Casablanca is, yes. And I'm, you know, these things happened. They really did. And especially in France where they occupied France, various points the Marseillaise was banned. And it is such an inflammatory song, such an effective song. I think it's the greatest of all the national anthems.

But was the singer and cantor Joseph Schmidt well known as, yes. Joseph Schmidt is another case. I mean, he was massively popular in Germany, hugely, hugely popular. He made films that were the most popular films right before the Nazi takeover. And you are right to make the cantorial connection. 'Cause he's another singer with a fantastic trill, an amazing coratorial technique. Not quite, I would say on the level of Jadowker but nearly.

You didn't mention that Toscanini refused to play at Salzburg Festival. No, not 1936. It was 1938 he refused. Toscanini also refused to perform at the Bayreuth Festival of 1933. He was really, I suppose, a towering moral vigour. What can you say?

Q: Let me see, what was the Woody Allen quote? I mean, I use it all the time. I love it.

A: You know, Judi was the first person to say it to me. He said, "Every time I hear Wagner, I want to invade Poland." The first time she told it to me, I thought, now I was irritated. But the more I think about it, the more clever I think it is actually. And in the sense that, you know, Wagner is so narcotic. It's a drug. The last few days I've been listening to Tristan and it's unhealthy. You know, it just really stirs you up in a way that almost no other music does. It wouldn't necessarily have to stir you up, do something terrible. It could stir you up to do something good. But it is incredibly stirring. And so I actually, sort of, rate performances now on, you know, 1 to 10. How much would it make me want to invade Poland? I hope nobody is going

to take that as too frivolous and insulting. Right.

There was a play, yes. By Ronald Harwood, "Taking Sides", where Furtwangler is interviewed after the war. That's true. And it would certainly fit into our subject.

Q: One major lesson you can draw from all the works covered?

A: I, maybe it's the question that somebody asked earlier is art, can art be apolitical? And I think the answer is no.

Is this somebody saying, is this a weekly session? No, it's, well, for me it's a twice weekly session usually. Oh goodness.

Role of jazz in Germany, we're planning to do a whole talk on that later in series.

Somebody brought up on listening to Gigli. I mean, Gigli to me, I wouldn't say he's the greatest tenor, but it's the sweetest voice. It is the most, of all the Italians, it's the loveliest voice.

And I think I'm through. I think that's it. Thank you very, very much your attention and thank you for your patience with my ineptitude with the technical side.

- [Wendy] And Hi Patrick, I just want to respond to that person who asked you, is this a weekly session? Please, everybody, again, do not share links. If we see you sharing links, we are going to delete the link and the person who's sharing. And we're going to delete for good because we have asked many, many, many, many, many, many times. Everybody, you are welcome to invite your friends, send their email address to Judy or send them Judy's email address and Judy will add you to our contact list, and you will get the programme every single week. This is done for security reasons and you know, please, please respect our wishes. That's what I want to ask. And I know that the Canadians are prone to sharing links. We can see it, we can see what's going on. You know, so I'm not saying this is Canada, but please everybody please respect what I'm asking for. It's not a lot. Thank you Patrick, for another brilliant presentation and we look forward to seeing you on Sunday. Judy, do you have anything to add?

- Yeah, thank you Wendy.

- [Wendy] Thank you, Judy.

- [Judy] That's all good. Thank you. Just drop me an email. I just want to point out that I am based in London, so it does take me a while sometimes to respond to the messages I get from all around the world. So just bear that in mind and I promise I'll respond to you when I can.

- [Wendy] Okay. But sometimes you can't as well. So, you know, sometimes Judy's got other things on her plate and she can't always respond immediately and sometimes she doesn't

respond at all because there's lots going on apart from lockdown University. But please, please, please make sure that she has your email address and we will add you to the contact list and you'll get what everybody else gets. Thank you very much. There's lots to look forward to. Thanks Patrick. Thanks everyone.

- Thank you.

- [Wendy] Take care. Thanks a million. Bye-Bye.