

- Morning, everyone. Morning Patrick.

- Morning, Shauna.

- Morning.

- Morning, everybody. Good afternoon. I believe it's not such a nice day or evening in London, Patrick.

- No, it isn't. No.

- Oh goodness. I heard it was freezing cold there. What a pity. Well, welcome everybody, and so happy to have Patrick back with us. Patrick, are you going to be talking about music on the West Coast in the forties today?

- [Patrick] Yeah.

- Yep. Good. We look forward to hearing from you. Over to you, thank you.

Images and music are displayed throughout the presentation

- Thank you, Wendy. Well, you can see a map of part of Los Angeles, around about 1940. And in the second half of the thirties and the forties, Los Angeles acted as a magnet to an incredible array of literary and musical talent. Of course a lot of these people were refugees from Europe, and I'm sure they were very happy to be as far away from Hitler as you could possibly get, short of going to Shanghai. And I think they were also, talking of weather, I think they were attracted by the wonderful climate of California and the relaxed lifestyle. But above all, of course, they were attracted by the largesse of the film industry, which was approaching its peak. It's usually said that actually 1939 was the absolute peak year of the Hollywood film industry.

So we look at this map, it's slightly deceptive because the distances in Los Angeles are so enormous, but it's extraordinary to think that Stravinsky and Rachmaninoff were living not far from one another. And you've got these clusters, you've got Billy Wilder, Marlene Dietrich, Peter Lorre, Alma Mahler and Franz Werfel, Bruno Walter, all living, more or less, as neighbours. Here's another section of the town, and again, you can see all these very distinguished names. Let me see. Oh, we're frozen! Now let me see, I'm going to have to come out of this. How am I going to do this? Stop share. Screen share. Ah, yes. Good.

So here's another section of the town. You can see Lubitsch, Preminger, and Klemperer up at the top. Thomas Mann, Schoenberg, Piatigorsky, Adorno. These are really distinguished names of 20th-century culture. Now, there were Hungarian groups and there were Russian groups, but

the dominant language of all these people was German, you hardly needed to even learn English.

And many of the German speakers attended what was effectively a Salon of a woman called Salka Viertel. She had a very interesting life, and there is a recent biography of her but I think the best book to read, and I strongly recommend it to you, is her own autobiography, which is called "The Kindness of Strangers". A very extraordinary life. In a way it's the whole narrative of the 20th-century Jew. She was born in Galicia into quite a wealthy, comfortable family. And then she went into the theatre and she had a career in Berlin, she worked for Max Reinhardt and then she had a very successful career in Vienna, and she married a man who was a theatre director. And he got a contract in 1928 to work for Fox in New York, so she accompanied him, in Hollywood of course. She accompanied him to Hollywood.

They were only intending to stay four years, but of course, by the time the four years was up, Hitler was in power, so they never went back again. And so she had a very minor career as an actor in movies, but she had a more successful career as a writer and finding subjects for movies. And she was picked up by Greta Garbo, and she worked on films like "Queen Christina".

But in this house that you can see here, she received everybody. She was a good cook, she made wonderful cakes. That was no doubt an attraction. So Thomas Mann, Schoenberg, Bruno Walter, Sergei Eisenstein, everybody, it was where Charlie Chaplin and Greta Garbo could schmooze with Albert Einstein.

Here she is on the beach with the great Russian film director Sergei Eisenstein. She was instrumental in bringing him to Hollywood for what actually turned out to be a rather frustrating and abortive short career.

So this is Otto Preminger, who'd started off as an actor, became a theatre director, and then a very distinguished film director in Hollywood. And there's a famous story about him that he found himself at a dinner party where there were several Hungarians, and they were talking Hungarian to one another, and he became absolutely enraged. And he thumped the table and he shouted, "We're in America now! Why can't you just speak German like everybody else?"

And here is a gathering of some of these people. Well, you can see Thomas Mann on the left, Lotte Lehmann, who I'm going to finish with today, Bruno Walter, I'm not sure who the distinguished-looking lady is on the right-hand side. I'm sure they were all speaking German together. And you see how they're dressed, I mean, they're out, it's a gorgeous sunny day, but Bruno Walter's wearing his bow tie. And Thomas Mann is wearing a tie and a jacket. So these are, of course, if this were Palestine, these people would be called Yekke, bringing their European manners and their clothes to a very exotic and sunny climate.

Here's Otto Klemperer on the beach, he's unbuttoned a little bit, at least he's taken off his tie,

but he still looks somewhat overdressed for the beach. Stravinsky obviously went native more thoroughly. Here is, as you can see, Stravinsky in his house in Hollywood. This may be rather more of Stravinsky than you want to know, but are rather extraordinary pictures of him, again, really adapting to the climate of the West Coast. And here is Lotte Lehmann enjoying the great outdoors.

And so this community of artists brought together some very unexpected people. Schoenberg became friendly with the Korngolds, which is extraordinary because the Korngolds' father, Julius Korngold, had been a bitter, bitter enemy of Schoenberg in Vienna. Here is Gershwin, took himself off to Schoenberg for lessons in atonal music, I don't know how successful they were, but they got on very well together and they played tennis together.

Now, I took this picture off the internet and it says it's Schoenberg and Gershwin, but I'm not sure that is Gershwin, I don't think Gershwin ever wore glasses. I wonder if it could be Ira Gershwin. Anyway, here is Gershwin painting a portrait of Schoenberg. And from my friend Michael Foster in Munich, I've especially included, as he's a keen table tennis player, I've included this picture of Schoenberg.

So it's really extraordinary to think of the creator of atonal music enjoying the pastime of table tennis. And this brings me to a very famous story, I think Judy's alluded to it already. Schoenberg was a kind of respected figure, even a kind of legendary figure, but his music was not actually that well known or much performed in America. Stokowski was trying to promote it. And in 1931, Stokowski gave the American premiere of Schoenberg's early work, "Gurre-Lieder", and that premiere was recorded and put onto 78 RPM records.

It was a great achievement at the time because it's an absolutely enormous work. But it wasn't the kind of music that Schoenberg was writing by the 1930s, this was pre-First World War. And it's like Richard Strauss plus, it's incredibly lush, it's gorgeously over-the-top and actually very kind of pre-Hollywood. So the so-called Boy Wonder, Irving Thalberg, who ran MGM, must have heard these records and he was impressed. And they were planning to do a blockbuster movie, "The Good Earth", with, of course, another refugee from Vienna, Luise Rainer. And he thought, yes, this is the kind of music he wanted for "The Good Earth."

And I'm going to play you an excerpt from that 1931 performance, conducted by Stokowski. And I think you'll understand why Thalberg came up with what seems to us a rather bizarre idea of asking Schoenberg to write the film music.

♪ *Music plays* ♪

Actually not a million miles from the sort of music that Korngold was writing at Warner Brothers. So what happened, of course, famous disaster. Schoenberg said yes, he would be willing to do it, but he demanded a lot of money and he said that he would write the music first, the actors would have to act in rhythm with his music and they'd have to speak in rhythm with his music, a

kind of sprechgesang. Of course, that was a complete no-no and he was very quickly dropped by MGM and he eked a living as a music teacher.

But as I said, a kind of venerable, respected figure, even in the film music community. And we have here, the inset is Alfred Newman, who was the head of music at United Artists. And he persuaded United Artists to lend him their recording studios overnight, when they weren't being used for making movies, to make the first ever recording of the four string quartets of Schoenberg. Also in base in Los Angeles at this time was the most distinguished Viennese string quartet of the interwar period, the Kolisch Quartet, and they had actually premiered the last two quartets of Schoenberg.

So here you can see again, ooh, really going native, one of them, that seems to be the first violinist, in the garden of Schoenberg. So they went off to United Artists in the middle of the night. And I'm going to play you two, this is 1937. First of all, we're going to hear Schoenberg himself introducing the recordings. These recordings were not made for publication. I mean, they would've been unsalable, I would think, in America at the time. Only 100 sets were made and they were made to be given to Schoenberg's friends and various musicians. So in this little excerpt, you can hear Schoenberg speaking and you are going to then hear, and he speaks mainly in German. And then you're going to hear Alfred Newman.

(Alfred Newman speaking in German)

And now listen to this man, Alfred Newman.

- [Alfred] It has been an honour and our very good fortune to be in a position to record these great Schoenberg quartets, to contribute in a measure to their perpetuation. I am sure his friends who are fortunate enough to receive for Mr. Schoenberg these recorded albums, played with such devotion by the Kolisch Quartet, will consider them as we do, historic musical documents. And so, Mr. Schoenberg.

- And now we're going to hear a little bit of one of the later quartets recorded in these sessions.

♪ *Music plays* ♪

And I think if Irving Thalberg had heard that, he might not have been so keen on inviting Schoenberg to compose for the film.

Now this is Rachmaninoff. He had been an exile from Russia, of course, since 1917. And he, in the interwar period, he had an apartment in New York, but he also had a villa in Switzerland and spent a lot of time in Switzerland. But with the outbreak of war, he had to leave that and he moved to the West Coast and he lived in this house, very handsome house in Beverly Hills. He had only a short time to live because he died in 1943. He was not involved in the film industry. I mean, they did court him. He was actually in this period invited to write a mini-concerto for the

film "Dangerous Moonlight" and he declined to do that. It was then, the "Warsaw Concerto" was then this kind of pastiche, imitation Rachmaninoff by the English composer Richard Addinsell. But he was, during his period, concentrating on composing his final masterpiece, the "Symphonic Dances". At the time, these were not very well-received. There wasn't a lot of interest in them. Since then, I think they've come to be regarded as perhaps Rachmaninoff's finest orchestral work. And he was certainly very concerned about how they should be performed and how the premiere would go. The premiere took place on the East Coast, of course, in Philadelphia and it was given by the Philadelphia Orchestra with which Rachmaninoff had a long association and the conductor was Eugene Ormandy.

In fact, Rachmaninoff didn't have much confidence in Eugene Ormandy. And he went to visit him a month or so before the premiere, which was in 1941. And he demonstrated to Eugene Ormandy how he wanted the music to go. He demonstrated by playing the piano and by singing. But what he didn't know is that Eugene Ormandy secretly recorded the whole session. And these recordings have only very, very recently come to light, and they've been published by the American record company of Marston. And if you love Rachmaninoff, it's a fascinating document. It's absolutely amazing survival to hear Rachmaninoff playing privately and singing his own music.

♪ *Music plays* ♪

Erich Korngold, I'm going to talk about him more in my next talk as a film composer. I suppose many people now particularly associate him with the 16 movies that he worked on for Warner Brothers between 1934 and the end of the Second World War. But he was primarily a serious classical composer, he'd been an extraordinary wunderkind before the First World War, had written his first great masterpiece, his piano trio, when he was just 11 years old. And he was still very young, I think only about 20 or 21, when he wrote his most famous opera, "Die tote Stadt", which was an international hit and was a great success when it was performed at the Metropolitan Opera in New York. So when Max Reinhardt went to Hollywood after the Nazi takeover, he was hired by Warner Brothers to direct his famous production of "A Midsummer Night's Dream". And he had previously worked with Korngold in Berlin, so he said to Warner Brothers, "Can you hire Korngold?" And Korngold and his family crossed the Atlantic and it was meant to be just a one-off thing.

But this is 1934, and it was a big success. He didn't actually compose the original music for "A Midsummer Night's Dream", he arranged the Mendelssohn music. And with the darkening political situation in Europe, the Korngold family decided to stay and accept work from Warner Brothers, and I'll tell you much more about that on Wednesday. But here you can see him with the cast of "A Midsummer Night's Dream", Mickey Rooney, Olivia de Havilland and so on. And so he was then a fixture of this emigre life in Hollywood. And I'm going to play you another record, this is actually a very rare recording, and as far as I know, it's never been published. In fact, I think it would be indiscreet to tell you who gave me this recording and how he obtained it. But so this is a private recording of Korngold at a Hollywood party, again, demonstrating his

music and singing. And you can see it's a quite an informal party and you can hear the chatter of the other guests in the background.

♪ *Music plays* ♪

(Singing in German)

I heard a little song in the morning here too.

That I can't, that I don't remember.

Alex!

- Those of you who speak German will probably recognise that both Schoenberg and Korngold, of course, have a heavy Viennese accent, and to my ears it's a very charming accent. So here is, on the right-hand side, Erich Korngold, aged 12 or 13, with his formidable parents, round about the time that he wrote that trio that I was telling you about. And there's a story, that Bruno Walter tells in his autobiography, Bruno Walter was in that first performance. Can you imagine a 12 year-old writing a piece of music that is premiered by Bruno Walter at the piano. Arnold Rose, famous father of Alma Rose, and a leader of the Vienna Philharmonic, was playing the violin, great cellist Friedrich Buxbaum was playing the cello. And the first performance was a triumph, everybody was absolutely astonished that an 11 year-old could write this music. And afterwards, Mr. and Mrs. Korngold were having a furious argument about it. And one of them, I don't know which way around it was, said it was played too fast. And the other one said, "No, no it's way too slow."

So little Erich was trotting along behind them in the street. And finally he said, "Well, you know, I think it was played just right." And both parents turned around, and in unison they shouted at him, "You, just shut up!" But Korngold was nevertheless a very devoted son. I think Julius sounds like an absolute monster. He was a very cranky, crusty, reactionary music critic, as I said, bitter, bitter enemy of new music, of Schoenberg and Krenek so on, and even prepared to align himself with Nazis and German nationalists against the new music. But this is another private, completely unpublished recording. And it's recorded on Christmas Day, 1938, and it also happened to be Julius Korngold's birthday. So this is a recording of a family gathering. And we have the older son, Ernst, who you see here, he's the first one to speak, and then he introduces his grandmother. And again, we hear the voice of Korngold himself and the voice of Julius.

- [Ernst] Good evening, we are in a family circle. It is Christmas and I am announcing for the rest of the people gathered here. My name is Ernst Korngold. And now you will hear the voice of my grandmother.

- [Grandmother] God bless America

- [Erich] (speaking German)

- [Julius] (speaking German)

- [George] My name is George W.--

- And so on. Now Stravinsky, again, of course, an exile from Russia and in the interwar period he had been based in Paris. And just before the outbreak of war, he took French nationality, he had a French passport, and then of course he had to leave again, although he actually really didn't have to leave because he was not Jewish. And I think I've mentioned before that he was very aggrieved that the Nazis didn't like his music. And he wrote a letter to his German publisher just before the outbreak of war saying, "Why doesn't the regime like my music? Don't they realise that I hate communists and Jews as much or more than they do?" But so he had to flee when Paris fell in 1940 and he ended up in America, actually largely having to work throughout the war with those Jews that he had claimed to hate so much.

He had done very well in the interwar period and his work also had great fame in America. It was easier for him, I suppose, than it was for Schoenberg. But still it was a cut in income, his work wasn't that much performed, although, as you know, the "Rite of Spring" was used in the movie "Fantasia", conducted by Leopold Stokowski. So he was also, quite like all these composers, was quite open to offers from the Hollywood film industry. And Columbia, another one of the great studios, they approached him and they decided to use him for a movie that was set at the beginning of the war. It's a war movie about the German invasion of Norway.

But again, Stravinsky showed himself to be completely unrealistic. And he went ahead and he composed music which was certainly, I presume that the people at Columbia University had not really listened to anything that Stravinsky had written in recent years, because they certainly didn't like what he wrote for them and they rejected it. And also because like Schoenberg, he pre-composed all the music for the film and he expected the film to be cut and all the actors to fit in with the music that he had written. So the whole thing was another disaster. He was dropped by the studio and he was left with this music. So he arranged it as a suite of four movements called the "Four Norwegian Moods". And I'm going to play you one of them, conducted, one of the movements, "Cortege", conducted by Stravinsky himself.

♪ *Music plays* ♪

Now a composer who had had a distinguished career as a classical composer, but who was much better able to adapt to what Hollywood wanted, was the Italian Mario Castelnuovo-Tedesco. He left Europe relatively late. Of course it was not till the end of the thirties that Mussolini, under the influence of Hitler, introduced race laws in Italy. And it was at that point in 1939 that Castelnuovo-Tedesco left for America. And it was Heifetz, who you see on the right-hand side, who introduced him to MGM Studios. And then he worked prolifically, it's estimated he worked on over 200 movies from 1939 onwards, mainly for MGM.

But he continued to write music for the concert hall. He wrote a cello concerto for Piatigorsky, and he wrote two violin concertos for Heifetz. And I'm going to play you an excerpt of the second movement of the second violin concerto played by Heifetz. And each movement has the name of an Old Testament prophet. The slow movement I'm going to play you, it has the name "Jeremiah" at the top, so I take it that this is obliquely a piece about what was happening in Europe and what was happening to the Jewish people, that it is a lament.

♪ *Music plays* ♪

And to my ears that music actually has a very Jewish flavour to it in its lamenting quality. This is Oscar Straus, with one S, no relative either of the waltz family in Vienna or of Richard Strauss from Munich. And he was one of the most prolific and successful composers of the so-called Silver Age of Viennese operetta, key figure of course being Lehar. And he was Jewish, so he had to leave. And he was lucky that shortly after he arrived in America, MGM decided to use his popular operetta, "The Chocolate Soldier", as a vehicle for a musical movie with Nelson Eddy and Rise Stevens.

So he went to Hollywood for this. And he was much fated in Hollywood as the famous Oscar Straus. And I want to read you a story about what happened to him, which is, in a way, it's a very typical and famous story about the crassness of the Hollywood moguls and about the indignities that were suffered by sensitive European artists when they went to Hollywood. So he was at a party and one of the MGM executives said, you know, these composers, they were expected to sing for their supper, so at these kind of parties they had to perform.

And the executive said to him, "Can you please play me the 'Blue Danube'?" So I'm going to read you this: "Oscar played, and the producer seemed very enthusiastic. 'Sure is a fine tune, Mr. Straus.' 'Yes, isn't it, yes, isn't it?' Agreed Oscar. 'Such a pity it's not mine.' 'Not yours?' The film king was slightly disconcerted. 'Oh, I see. There are so many of you Strausses, aren't there? Then can you play me the 'Radetzky March'?' Oscar played and the producer listened patiently. 'Quite something, that,' he commented at the end. 'You must be mighty proud of having written it.' 'I wish I had,' said Oscar, 'but alas, I didn't.'

The great man was at first rather baffled, but he soon recovered and he said, 'I know who you are. I know who you are. Play your great, you know, play, and he hummed, which is of course 'Rosenkavalier' by Richard Strauss. Oscar was quite enjoying the situation. He played again and then said, 'Regretfully, now please don't be angry with me, but I must confess I didn't write that one either.' This was too much for the high-powered executive. 'What the hell do you mean you didn't write that one either? Are you the great Strauss or aren't you?' Oscar paused for a second and then he said quietly, 'I am not the great Strauss, my dear sir, perhaps I am one of the great Strausses. I did not write the 'Blue Danube', but I did write this.' And he then played the waltz from his hit operetta, 'Waltz Dream'."

There's another very funny story to do, I suppose, it's a bit cruel to mock these Hollywood moguls who come from incredible, you know, one minute their families were in the shtetl in the middle of nowhere. And then they were sort of rag and bone men when they arrived in America. And now they're running these huge dream factories, this is Louis B. Mayer. And so these famous European artists, rather uppity, they came to Hollywood and they were treated like royalty.

This is George Bernard Shaw at a banquet given for him at MGM, and you can recognise Charlie Chaplin and Marion Davies and so on. And so George Bernard Shaw, of course, had actually written the play that "The Chocolate Soldier" was based on. And when Oscar Straus wanted to write an operetta, he asked permission from Shaw. And Shaw thought this was a very bizarre idea, he couldn't understand how his play could become an operetta. And he rather irritably said to Straus, "Look, I don't care what you do, you can do anything with my play as long as my name is not mentioned in any way, and I do not wish to receive a penny for what you do."

Well, he regretted it when the operetta became a huge international hit, and it probably made Oscar Straus a very rich man. But when MGM wanted to make the movie of "The Chocolate Soldier", they once again needed to ask permission from George Bernard Shaw. And this time, instead of saying, "You can have it for nothing," he made an absolutely impossibly large demand for money. And even though Hollywood was chucking money all over the place, in every direction, Louis B. Mayer was actually really shocked. And he protested and he said, "Why are you making this impossible demand?" And George Bernard Shaw said, "Well, you see the difference between you and me is that you're an artist and I'm a businessman."

So here is Rise Stevens with Nelson Eddy. What they had to do, of course, was they kept all the music of Oscar Straus, but they had to actually construct an entirely new plot line that had nothing to do with George Bernard Shaw's play. And the result was not actually very successful. But here is the hit number from the operetta and the movie sung by Rise Stevens.

♪ Come, come, I love you only ♪
♪ My heart is true ♪
♪ Come, come, my life is lonely ♪
♪ I long for you ♪
♪ Come, come, naught can efface you ♪
♪ My arms are aching now to embrace you ♪
♪ You are divine ♪
♪ Come, come, I love you only ♪
♪ Come, come, be mine ♪

- So much talent was attracted to Hollywood. As I said, there seemed to be a bottomless bit of money. And in 1936, the Gershwins, George and Ira, were brought to Hollywood with, again, great fanfares of publicity, this time by RKO for the Fred Astaire and Ginger Rogers movie "Shall

We Dance".

The Gershwins took to Hollywood like ducks to water, they loved the life there. They liked schmoozing with all the Hollywood stars, there's Gershwin flirting with Paulette Goddard. And in his letters, he makes lots of very appreciative comments about how gorgeous he thought she was. And then you can see Ira, George, and Fred at the piano going through the numbers for the movie. And here again, rehearsing, this is Fred and Ginger and the two Gershwins at the piano. And it's a wonderful movie. Watch it. I'm sure you can see all the highlights on YouTube.

"Slap That Bass" and all sorts of very, very famous numbers from its songs that were written by Gershwin and sung by Fred and Ginger. But while they were moving it, there's a sequence in the movie when they're on an ocean liner, which itself is just so gorgeous, it's an art deco ocean liner. And Ginger has a little dog and she walks it up and down the decks of the ship and Fred is wanting to pick her up. So he borrows a big dog and we see the two of them walking up and down the decks of the ship. And Gershwin was asked to insert a little, it's only two minutes of music, and it's called "Walking the Dog". And it's actually become one of Gershwin's most popular pieces, it's become a kind of standard concert piece and a piece you hear all the time on Classic FM and Radio 3.

♪ *Music plays* ♪

This is Oscar Levant, who was a sort of sidekick of the two Gershwins. I suppose he was their closest friend. And I think this is a still from the movie "Rhapsody in Blue", which was a biopic of Gershwin, and he plays himself in that movie. And he was a very fine concert pianist and famous for performing "Rhapsody in Blue". So I think you can say, if there's a really authentic performer of Gershwin's music, it has to be him. And I'm going to play you an excerpt from one of the piano preludes written by Gershwin, here performed by Oscar Levant.

♪ *Music plays* ♪

Now I play you that because I want you to compare it with what I'm going to play you now. Gershwin tragically died of a brain tumour in 1937, I think a most terrible, terrible loss to American music, he had so much more to give.

And to my mind, he's incomparably the greatest composer that America produced in the 20th century, such a natural genius, a kind of, almost like an American Mozart or Mendelssohn. So after he died, this is Otto Klemperer, who was of course a refugee from Berlin. And when he arrived in America, he was lucky, I suppose, to get the job of chief conductor of the Los Angeles Philharmonic. And that was a post he held until 1939. And so after Gershwin died, though, in the Hollywood Bowl, there was a memorial concert conducted by Klemperer. And I'm going to play you that same piece of music in an orchestral version conducted by Klemperer.

I'll be interested to know how you react to this, actually. It has to be, with the possible exception

of Toscanini's disastrous, unbelievably terrible performance of the "Rhapsody in Blue", you would not believe how Toscanini manages to massacre that music. This is weird. This is very, very weird. Actually, I find it kind of compelling in a weird way. It sounds so Germanic. It doesn't sound at all like Gershwin anymore. It's really kind of heavy, you know, with these very plunky rhythms. No flexibility at all. None of that kind of bluesy ease that we've just heard in the performance by Oscar Levant. This sounds more like Kurt Weill than it does George Gershwin.

♪ *Music plays* ♪

Yeah, that's like sitting on a beach in a jacket and a bow tie. So this is Bertolt Brecht, as of course many of you could, I'm sure David actually could do a great talk on all the writers in Hollywood at this period, all the refugee writers. This is Brecht, of course very left-wing, and Hanns Eisler, also very left-wing. And I think they were disillusioned, neither got the work that they wanted in Hollywood. And of course when it came round to the anti-communist witch hunts at the end of the war, this is Eisler, you can see here, testifying to the Un-American Activities Committee, they both had to flee back to Europe after the war.

And I'm going to play a song with words by Bertolt Brecht and music by Hanns Eisler, it's from the "Hollywood Songbook", that expresses the... So I think it was, for some people, Hollywood is a great experience, for others it certainly wasn't. And it wasn't for Brecht and Eisler, it was a kind of bitter and disillusioning experience, as you can see from the words. He said that Hollywood has made him feel that paradise and hell can be the same place.

♪ *Music plays* ♪

I'm going to end on a happier note with my adored Lotte Lehmann, for me, the greatest female German singer of the 20th century. And I wouldn't be alone in that. I'm sure that Puccini and Straus and Korngold, they all adored her and wrote music for her. And of course she was an adored singer wherever, actually. Vienna, London, New York. The Nazis had desperately tried to persuade her to stay and become a kind of national singer for the Nazi regime, but she refused, and so she ended up as a refugee in America.

In the 1970s, I had a correspondence with her, another one of those poor recipients of my fine letters. And I said to her, you know, I wish I had been born a generation earlier so that I could have heard her live. And she sent me a very sharp response. She said, "Don't be so silly. One should never wish for anything like that." So she, after a long distinguished career, she retired in 1951. There was a famous farewell concert in New York, which you can get on record, recorded live, where she breaks down and cries when she sings "An die Musik" as an encore. But like a number of divas, of course, she couldn't resist doing a few more farewell performances.

This is about the New York City Hall concert. And she sang one, two more concerts actually, in California. And this is her final concert in Santa Barbara, that's where she spent the rest of her life. When I first went to California, I drove all the way down Highway One in a Winnebago with

these two friends. And when we got to Santa Barbara, there's a street there named after Lotte Lehmann, Lotte Lehmann Boulevard. So I made them stop on that street and I got out of the Winnebago and I went, got on my knees and I kissed the pavement for Lotte Lehmann! Anyway, here she is singing an encore in Santa Barbara in August 1951, so that's the month I was born. And this is very nice for me because she's also singing the music of one of my top favourite composers, Reynaldo Hahn, who was another great admirer of her art.

♪ *Music plays* ♪

You hear that very characteristic catching of the breath, I mean she had, it's a fault really, that she had very short breath control. So she has to, you know, but with her, she's such a great artist, she turns the fault into an expressive device.

So let's see what we've got in the way of questions here.

Q&A and Comments

I see Alma Werfel is mentioned on the map, yes.

Of course, you all know that Tom Lehrer song, I'm sure you can find that on YouTube. And all these people, yes. Lion Feuchtwanger, Thomas Mann, they're all meeting up together and having nice chocolate cake with Salka Viertel. How did the German American Bund relate, that I don't know, David might know about that, or of course, Phil, Phil Rubenstein. He would certainly know about that.

Repeat her name please, that's probably Salka Viertel. You know, you always get lists with my talks so you'll get all the names and all the music I played and everything.

And somebody's saying, "Yeah, I think you might be right that the man playing tennis with Schoenberg is probably Ira Gershwin, who did wear glasses."

Yes, "The Good Earth" is from a novel by Pearl Buck, that's true. Somebody says, could I say the names of the stars slowly and clearly? Yes, well, as I said, you've got all the names. I actually typed out a name list and you could even print it off, I suppose, before the lecture, if that helps you.

"Tales From Hollywood", Christopher Hampton. Yes, that's very interesting. Also on my list, you'll have it, I put John Russell Taylor's book, "Strangers in Paradise", that's I think the best book on the subject about all these people in Hollywood.

To Elaine Stein, here's the book title and author, "Hitler in Los Angeles: How Jews Foiled Nazi Plots Against Hollywood".

Q: What was the origin of Stravinsky's?

A: I think, well they drank it in their, not their mother's milk because they would've had wet nurses, peasant wet nurses. And I would defend Rachmaninoff from antisemitism. I know there is that early opera, "The Miserly Knight", which has a really hideous antisemitic character in it. But that's based on a story of, you know, the great Russian romantic poet. But there's nothing, I think, in Rachmaninoff's later career that suggests to me that he was antisemitic. He consistently made friends with, worked with Jews all the way through his life, very, very comfortably. As Clark Gable, it's so awful getting so old and doing these live talks with no notes, that names suddenly don't come to you. Let me see if this has slipped to the bottom. So I don't think that Rachmaninoff was antisemitic, despite that horrible opera.

Yes, isn't it fascinating to hear these composers speak and to hear their, especially if you, as I said, if you speak German, to hear their accents? Villa Aurora, the former home of the author Lion and his wife Marta Feuchtwanger, is situated on the Pacific Palisades, was a Salon. Yes, I'm sure there were several of these Salons.

Was Castelnuovo-Tedesco, yes, he was Jewish, he was Sephardi. Is the Heifetz recording, it's on CD. I would, pretty well everything is on YouTube. I would think it probably is on YouTube, I haven't looked for it.

Will I be speaking of the Viertels? Probably not again, but as I said, that book that she, "The Kindness of Strangers", her autobiography. I read it recently. It's a very, very moving, extraordinary book and it's an amazing life.

Somebody's recommending a 1980s documentary on Stravinsky's also fascinating life, it's available on Amazon Prime.

Yes, Clark Gable, thank you. Shaw also didn't want his name linked to a Jew. Well yes, I know he was antisemitic. Do you really, I don't know if that's the motive, really, that he didn't want to be associated with "The Chocolate Soldier". I think he probably just thought it was a bit downmarket for his serious play to become an operetta.

Q: Why is Stravinsky buried in Venice?

A: Well, I mean, death in Venice, everybody wants to be buried in Paris or Venice. Lots and lots of people want to be buried in Paris, of course.

Who is the, yes, the violin concerto. It's Mario Castelnuovo-Tedesco. Mario Castelnuovo-Tedesco, yes. And it's on your list, like everything else.

Somebody's saying that her late husband arranged "Walking the Dog" for piano duet. It is a terrific piece.

Q: What did George Gershwin think about jazz?

A: Well, so much of what he wrote was in effect jazz or very jazz-influenced.

Yes, Klemperer was Jewish. And that's why he immigrated, because he was Jewish.

Two observations about George Gershwin. When asking for lessons from Schoenberg, do you know that quote is also attributed to, "Why try to become a second-rate Schoenberg when you are already a first-rate Gershwin," the same quote or something very similar is attributed to Ravel. Gershwin had this very touching tendency, to go to older, more distinguished composers and ask for lessons. He also went to Stravinsky. And Stravinsky apparently said to him, "Well, how much do you earn?" And Gershwin told him how much he earned. And then Stravinsky said, "Well I think I should take lessons from you."

Yes, I agree, it sounds like it's playing at the wrong speed. It's unbelievably slow, it really turns it into a real dirge. And it's not just that it's slow, it's just that the rhythm is so plunky. You know, there's absolutely no flexibility in the conducting at all. Right.

I've got another person saying "poor old Klemperer", it's not his thing. It's not really fair to judge Klemperer. Klemperer's got his own great qualities, of course, in the right music.

Yeah, somebody else knew that famous story about Stravinsky and Gershwin. Right. Must recommend "Second Prelude" by Gershwin, Dave Grusin Band, quite exquisite. There is a recording and it's so annoying because I know I've got it, but I couldn't find it for this lecture, of Gershwin himself playing that prelude in a radio interview with Rudy Vallee. You might be able to find that. And that's interesting because it's actually twice the speed of Oscar Levant. It's really, that would be amazing to put that side by side with Gershwin.

Somebody's saying they love my devotion to Lotte. Oh, well no, I think Lotte was just one of those people who inspired devotion in many, many people. There's something so special about her, as there is about Tauber. For me, those are the two Germanic singers who really move me.

Right, thank you everybody for your very kind comments. I really appreciate them and they encourage me.

Lucky enough to meet Ira Gershwin in the 1970s. My late husband, Benny Green, and I shall remember his monogrammed pyjamas! Wow.

The Gershwin Stravinsky quote was... Well, there are certain of these stories that just get repeated in different versions. Who knows which is the right one?

Yes, Franz Werfel, somebody's talking about his book called "Musa Dagh", which is a very, very important book. I won't say anything about it because Trudy could tell you so much more about the significance and the importance of that book about the Armenian massacre. What is it, you should be able to, I hope you can access all these lists. Castelnuovo-Tedesco, wonderful

composer. Very, very prolific composer.

And the names of the films, usually I put the posters on, you should be able to get them from the posters. The lady born in Galicia, again, it's Salka Viertel and her name is on the list. Right, I think probably I should, I've really run over so I think I should probably stop. Thank you again very much for your attention and thank you for all your very interesting questions. This is where I'm going to stop.

- Thank you Patrick. That was another wonderful, wonderful, wonderful presentation.

- [Patrick] Thank you.

- Thank you. So everybody enjoy the rest of your evening or your day and thanks very much for joining us. See you tomorrow.

- Bye-bye!

- [Wendy] Thank you, bye-bye.