

- So, you know, I keep repeating myself before I hand over to you. I just wanted to just remind, because you know, we don't always have the same people or the same participants listen to the listening to the same lectures. I just wanted to remind everybody that on Sunday we have Josh Aaronson discussing his documentary, what's it called again? Judy?

*Visuals are displayed throughout the presentation. Audio is interspersed throughout the lecture.*

- [Judy] The Orchestra of Exiles. Sorry. Exactly. Sorry, I'm, I just got distracted here. Orchestra of Exiles. It's the most wonderful documentary. I've watched it several times, but you do need to sign up in order to, you do need to register in order to watch it. So Judy did send out the details yesterday, so check your, your emails if you haven't seen them. And if you're keen to watch it, please do register. Alright, Patrick, over to you. Thanks. Thanks everybody. Enjoy the lecture chat. Thanks. And yeah, looking forward, thanks.

- Thanks Wendy and, and Judy who's has to put up with me being a bit irritable with the tech problems, but I hope we sorted them. So tonight I'm really changing it and I'm talking about Second World War and the Theatre of War in the Mediterranean, and how this brought some very extraordinary cultural musical encounters between the Arab world and the western world. Now all, all the talks I'm going to be doing in the Cummings series, oh, would you believe it? It's frozen again. Can't believe it. Well, as I said, all the, the talks I'm going to be doing in the Cummings series are, are based on a book I wrote several years ago called 'Music Wars' about the role of music in the Second World War. And the book itself was based on, largely based on lectures I gave at the London Jewish Cultural Centre over a period of two decades.

So this book was, it was actually, it was published by a very great friend, I mean a woman who was who I first met because she came to Christie's as a student having done many degrees and published books, very high-powered woman called Sahar Huneidi. And she is Palestinian. And she set up a, a publishing company really for books that really mediate between the Arab world and the western world. Many historical subjects where these two worlds had encountered one another. She wrote her PhD thesis on the Balfour Declaration and the British mandate. So apart from Trudy, she is the person I know who knows most about these subjects. They both know a formidable amount. So it was an extraordinary experience when I brought them together at my house for dinner and they debated the subject and I didn't say very much. It was a bit like being on the centre board at Wimbledon. I just listened to one side and then the other.

And they, they, they both knew so much that the, you know, there was no way that one could pull the wool over the other's eyes. I was just telling you about Sahar. And she, she invited me to write a book for her company about Orientalism and opera. And that's the subject I've certainly lectured on many times, but I didn't want to write a book on it. So we had this lunch and I described to her another project I was working on for a French record company. They were publishing these recordings, amazingly discovered in a junk shop in Lyon of a broadcast of the

German-controlled radio in Paris, Radio Paris in January 1944, concerts given at the Theatre de Champs-Elysees conducted by the great Dutch conductor, Willem Mengelberg. And these were amongst the last concerts he ever conducted because he was considered a collaborator and not allowed to conduct after the war. And the audience consisted of German military and French civilians.

And on the 20th of January, they gave a performance of Tchaikovsky's 'Pathetique'. And you, it's a very emotional performance and you can actually, you, the, the emotion of the orchestra and the audience is really quite palpable. And what struck me about this was, this was the day after the Leningrad, The Siege of the Leningrad was raised. And my guess is that certainly all the French people in the audience knew this because they had their clandestine radios and they would've heard the BBC telling that, and probably the Germans military knew it as well. And there had just been a broadcast from General Eisenhower saying that the end game had started and that the allies were going to land in Europe. And I thought, here are all these people listening to this fateful music of Tchaikovsky and thinking, yes, the end game is coming. Am I going to survive this? What is going to happen next? So I, I talked about this to Sahar and she said, oh, 'well that's the book that we have to do'. And so we did.

And she, as she's a woman or I mean she's a very passionate woman, of course she believes in the Palestinian cause that's natural. But she's intellectually very honest and she's very open minded. And I think it was actually for, it was a, I think, an act of great moral courage for her to let me write a book about the, the Second World War music and the Second World War that was going to have such a large Jewish content and a content very sympathetic to, to Jewish causes. We, she, she gave me total freedom. And in the writing the book, there actually only, there were two occasions, both to do with the subject I'm talking about tonight where we disagreed and we had a big conversation and we agreed to disagree. And she just, she, as I said, she didn't censor me in any way she allowed me to say exactly what I wanted to say. The first disagreement was about the, the Mufti of Jerusalem, who you've heard about from, from Judy already. I mean, Sahar grew up in, in a, in, in a background, in a Palestinian background where he was regarded as the defender of Palestinian rights and something of a hero. So I pointed out to her that in fact he was, he went to Berlin during the war, but you see him here with Hitler and he broadcast to the Middle East, inciting Arabs to rise up against the British and to kill Jews.

And I, she, she, she didn't dispute my, my evidence. And as I said, she allowed me to say what I wanted to say about him. The other issue where we disagreed, and I'll come back to a bit later, was about the significance of the creation of the Palestine orchestra. Now I have a link with this time and place because my parents met one another in Palestine in 1944. This is my mother on the left, and that's my father on the right. And sometimes people say to me, oh, were your parents refugees? And I have to say, well, no, actually they were both in the British military. My mother was in the Navy and my father was in the Army. And the, what the British military were doing, as you know, from Judy's lecture last night, was trying to keep refugees out of of Palestine. The British had painted themselves into a very awkward corner during the first World War. They made a contrary contradictory and irreconcilable promises to both the Arabs and the

Jews. And they were paying for it now in the Second World War, because they had a situation where they were, they were sitting on a tinderbox in, in, in the Middle East.

It, it could so easily have happened that the Arabs would have risen up against the British and the French and joined with the axis. And of course the Middle East was absolutely key to the second World War. This was a, was certainly have handed the war to Hitler, this is where the oil fields were. Of course, it was very important for the British with the, the connections through the Suez Canal with India and the Fari. So the one thing the British desperately did not want to do was to provoke the Arabs into rebellion. Now, I talked to both my par- when I, I talked to my, both my parents a lot about their experiences in the Second World War. Sadly, my father died before I started work on the book. But I, I remember stories he told me. And one was, which emphasised how important I think music was to people during the Second World War. He was in foxhole in the desert and he couldn't see anybody else. He didn't know that anybody else was near him. And then suddenly out, out of another foxhole where there was another soldier, he heard the voice of Vera Lynn, who you see on the right hand side, coming out of the radio.

And he said he just felt such an intense emotion in this moment, in the middle of the nowhere, in the middle of the desert, hearing the voice of Vera Lynn. And my mother was very musical. And before the outbreak of war, she had toyed with the idea of a, a singing career and she'd started lessons. So she gave me letters that she had written back to her parents from Palestine. And there was one letter in particular that really struck me. She was hoping to, as I'm still hoping perhaps, to continue a musical career. And she was looking for opportunities, to practise, the piano, and to continue her study of singing. Well, there couldn't have been a better place in the world than Palestine in 1944 to find good musical teachers of one kind or another. But this is, I want to read you from this letter that she wrote to her parents. She said, 'this afternoon I went to the music shop to ask if they had anywhere for me to play the piano. They gave me the address of a man who was, who was the conductor of some opera house in Berlin.

I'm very tempted to get in touch with him cause he has two pianos and also with a woman who taught singing in Berlin as I admire the German way of singing. And of course they will be Jewish refugees and as such, probably much more clever than pure Germans'. Well, there are seventh, a couple of things that really strike me about that. First of all, when I, I read that he was the conductor of some opera house in Berlin, my jaw drops, I think 'What, who was he?' You know, Berlin was, you know, before the Nazi takeover, really the operatic capital of the world. And the other is the sentence at, at the end, which to me has a real bubble edge to it when she says 'they'll probably be Jewish refugees and are such much more clever than pure Germans'. Well, the whole concept of pure Germans makes me feel a little bit queasy. I mean, it's too reminiscent of racial theories of the time. And the other thing is about them being more clever. I mean, that is not in think my mother had a very middle class English upbringing. And the English of course have a traditional suspicion of cleverness.

Any Brits listening to me of a certain age will know the phrase 'too clever by half'. You know, cleverness is something not to be trusted. I think that's still a very English attitude that was

played upon during the Brexit campaign. This idea that you can't trust experts they're too clever by half. So yes, as I said, this was the place where you could get the best quality musical tuition in the world. Palestine was absolutely packed with retired great singers and musicians. The the two upper images here, this is Hermann Jadlowker, who was from Riga, started off his life and ended his life as a cantor. But in between he'd been one of the most celebrated tenors in the world. He was a very famous in the role of Lohengrin. You see him in that role on the left. And there's a delightful story about the Czar of Russia making a state visit to Russia and being attending a gala performance of Lohengrin with Kaiser Wilhelm. And Kaiser Wilhelm said to the Czar, 'what do you think of my Lohengrin, Hermann Jadlowker?'

And the Czar said, 'what do you mean your Lohengrin, he's my Lohengrin. He comes from Riga.' So I, I love the idea of the Czar and the Kaiser falling out over this nice young Jewish boy from from Riga. On the right hand side is the dramatic soprano Rose Pauly. She was a favourite soprano of Strauss and she was considered the, the greatest interpreter of the role of Electra. And she finished her career in America in the early part of the war and she had arrived in Palestine in the later part of the war. And the insert, the lower picture is the wonderful soprano, Hilde Zadek, who I interviewed, live a real face-to-face interview in those days at the London Jewish Cultural Centre. Really wonderful woman. And she, she was a refugee in Palestine during the war. And she received her vocal tuition from Rose Pauly. Now, the, the you, as you heard from, from Trudy, the, the, the, there was this enormous increase in the flow of Jewish refugees to Palestine between 1932 and 1939. Judy, my figures were that it was 175,000. Judy said in her lecture, it was closer to 200,000. I think I would go with Judy by 1939. And then, because the Brits were trying to put the brakes on this because they, they, they, as I said, it was the whole situation was a powder keg.

A further 50,000 arrived in Palestine during the war, despite the best efforts of the British. This is a ship that was actually mentioned by, by Judy yesterday, the Parita Parita, which arrived in 1939. And this, of course is the most famous example, the arrival of the Exodus, which was actually after the end of the war. So these ships kept arriving and there were a real headache to the British. There was one actually, which they managed to turn to their advantage in the later part of the war where there, there was, there was a desire to provide high quality entertainment for the troops after the victory of El-Alamein. And often the entertainment sent out from Britain was of a very low level. Suddenly a ship arrives, this is in the autobiography of Basil Dean who ran ENSA that I'll talk about in a minute. A ship arrives with hundreds of Hungarians on it, and in amongst them are an enormous number of highly qualified dancers, singers, and performers. So that they, they that solved a problem because they were immediately conscripted into ENSA. And they formed two companies that travelled around entertaining the troops. And one of the companies was so good that it at, when television started in, in Britain after the war, they were the basis of a long-running popular musical programme called Cafe Continental.

Now the, of course, the big story of tonight's talk is the founding of the Palestine Orchestra, which gave its very first concert, which you see here on December the 26th, 1936. And you are going to, of course, you've got this wonderful film coming up on, on on Sunday. And I'd also,

which, you know, I highly recommend, there's another little film associated with it that made by a woman called Dorit Straus. I, I met her at conference in, in Budapest, and we immediately bonded. And she remained a very good friend. And she is the daughter of David Grunschlag, who was, the leader of the newly formed orchestra. And, and she, I mean she was also very instrumental in getting together the finance for the Orchestra of Exile. And she has some really wonderful stories. I'm hoping at some point, we'll, we'll, we'll, we'll get her directly to speak to you. So I'll leave those stories to her. As I said, she also made a small documentary about her father, which is really very moving and worth, worth seeing.

So yes, my, my, my disagreement with Sahar over this was, I said in, in my book that I felt that the formation of the Palestine Orchestra was a very, very important step in the creation of a Jewish identity in Palestine and a real step towards the creation of a Jewish state. And as such, I felt it must have felt like a, a threat to the local Palestinians. She said, no, no, absolutely not. There, it was a matter of indifference to them. They were, they, they, they didn't know anything about it or ignored it. And I, I, I still, I mean, I'd love to be able to do more research into this and find out more about it. I can't quite believe that. I'll tell you why, because this was headline news throughout the world. New York Times, British newspapers, French newspapers, they all covered this event as being something very important. And of course, the, the, the Palestinians were, were, they had an elite, a highly educated elite that that certainly spoke English and French and would've seen these newspapers. So I, it's difficult for me to believe that it really was a matter of indifference to them.

Because it was a tremendous, the reason it achieved this coverage was because of Toscanini, who generously agreed to come free of charge and conduct the initial conducts. And he was the most famous conductor in the world, probably the most famous conductor who ever lived. But the brainchild, the, the, the, the man whose brainchild it was, was a Polish violinist, Bronislaw Huberman born in 1882, he was already a, a famous violist at the age of 10. He was the pupil of the most famous violinist of late 19th century Joseph Joachim, very associated with, with Brahms, who wrote his violin concerto for him. And he actually played the, that Brahms violin concerto aged 14 in front of the composer himself. And Brahms is, is said to have tears in his eyes at the end. And he aimed to this little boy, what, 14 year old boy. And, and said to him, 'you played my music too well, you are a genius my son' is what Brahms said to him. I'm going to play you a little bit of his music making in a minute. Now, he was one of many Jewish musicians who had dropped from the 1933 season with the Berlin Philharmonic. At the time, Furtwangler was the director of the Berlin Philharmonic.

And we all, well, I think many of you all will have seen the play, the Ronald Harwood play about Furtwangler and the film based on it. And you'll know this story that Furtwangler, who was never a Nazi, never sympathetic to Nazi ideals. He thought he believed that, you know, music is music, it has nothing to do with politics, and we can just ignore these Nazis and they'll go away. And he blithely re-invited all the Jewish musicians who'd been dropped from 1933 for 1934. So he invited the young Yehudi Menuhin and he invited Huberman and Menuhin and Huberman declined to go back to Nazi Germany. And Huberman wrote a public letter to, to Furtwangler.

That was a clarion call. A denunciation of Nazi Barbarity. Huberman was one of those rare people who, as, as Judy said so, so several times recently, nobody could have imagined how, just how horribly it would all end. But he knew he was one of the first people who knew that it wasn't going to end well. And that was his reason for creating this orchestra of exiles. And he travelled all over Europe auditioning. It was, of course, I think this will come up in, in the movie. It was a painful thing. He could, he had to audition people, he had to choose them for their ability.

But of course, this, he was, he knew, I think that he was making life and death choices if you didn't pay take people and you left them behind, what kind of future were they going to have any future? So he, he was a man of great moral stature. Here he is with another man, a great moral stature, that's Albert Einstein. And here he is greeting Toscanini. They're musicians of very different style. I think it's significant perhaps that they didn't actually perform together in these initial concerts they were in completely given over to Toscanini and Huberman did not take part in them. Now, the, the first concert here, this is, you can see a photograph signed by both of them on Christmas Day, 1936 in Tel Aviv for the final rehearsal for the concert. The concert itself was enormous. It started off with a Rossini overture, and then the Schubert's unfinished symphony, Brahms fourth symphony, Mendelson music from Midsummer Night's Dream and Weber's Overture to Oberon. It must have been a very, very long concert indeed. And so there was series of concerts in Tel Aviv, and then Toscanini took this newly formed orchestra to Cairo. I mean, that's interesting.

You see how, how the world changed later, particularly with the, the creation of Israeli state. You know the idea that an orchestra of, of Jews would go and perform and be warmly greeted in Cairo would've been unthinkable later on. Another aspect, which is maybe a little surprising to us, is that when Toscanini came back in 1938 for another series of concerts, he included Wagner excerpts from Lohengrin. So at this point, as late as 1938, Wagner was not persona non grata, his music was not rejected by the musicians of the Palestine Orchestra. So here we see them at the audience. And I've got another quote for you, which this is from a British Army officer who went to one of these concerts and he said 'there wasn't an empty seat in the house'. And he continues, 'the Jews are of course an extremely musical race, but I was glad to notice that so many non-Jewish folk were in the audience. British, Greek, Czech and Polish soldiers were in the audience'. What he doesn't say is that there were any Arabs. And I suspect there were none. And again, this brings me back to the question, and I don't know the answer. Were the Arabs deliberately boycotting this? Or were they just not remotely interested?

Of course they had their own musical tradition. Oh, before I go onto that, now I want to play you a couple of excerpts. And this is where the tech thing might get a bit dodgy, but we're going to try Right now. So where, right? So first of all, I'm going to play you a bit of Toscanini conducting something he conducted on that night, which was the overture to the overture to Midsummer Night's Dream music of Mendelson. And you get the, you, you sense the incredible energy, the incredible accuracy of, of that he could get out of an orchestra. And this is a little bit where you hear that the, the Mendelson incorporates the, the 'hee-haw' of the donkey into the musical

texture. And, and then I want to play you a bit of Huberman. Now, Huberman was really, I, although I suppose he's about the same age as Toscanini or maybe even a bit younger, he seems to belong to an earlier age of music making. This is violin playing that belongs to the 19th century. It's wildly self-indulgent, over the top. It's reckless, it's not disciplined. I think that Toscanini and Huberman would've been probably quite an uncomfortable team working together. But this, this is an its own way, it's tremendous. It's very exciting. It'll be unlike if, if you don't know historic recordings, you will never have heard violin playing like this before. It's totally different from any modern violinist. I better move on from here. Right?

Here we go again, and I've got to get to the right place. No, as I was saying, the, the Arabs, of course had their own very rich and wonderful musical traditions. And I think I'm going to have to just go with this. And the, this is a golden age of Arab song and entertainment. Legendary performers like Farid al Altrache, who you see on the right hand side. Abd al-Wahhab, Mohammed Abd al-Wahhab on the right hand side and female stars, Asmahan on the left and Umm Kulthum on the right hand side. And my guess is that of course the, all these people who came in from the 1930s, they were European, they were assimilated European Jews. Their musical allegiances would've been to the European classical tradition. But the, the indigenous Jews of Palestine they would've had a very different musical education. They would have been more familiar with things like Umm Kulthum and Asmahan. Now these two were, were bitter rivals. So they had their own little war going between them and their fans.

They were very contrasted Asmahan was a Druze princess. She was glamorous. She was fabulously beautiful as you can see. Umm Kulthum's appeal was really as a woman of the people. They were both making movies. The Egyptian film industry was at its height in the war period. And just afterwards, now, Umm Kulthum is, I suppose the most famous Arab singer of the 20th century. She was a goddess. She was adored. And everyone throughout the whole Arab world listened to her concerts every Thursday evening. She was possibly the only woman in the Second World War who could single-handedly have changed the course of the war. She had such impact and such influence. The British were very, very worried about her. They kept a careful watch on her. Because they thought if the Germans managed to get hold of her or if she would decide to, to go over to the other side, she could have taken the entire Arab world with her. Now at this point, oh, I'm frozen again, can you believe it?

Well, you next little picture on the, oh, you know, it has come up. Right. Thank you. So at, at this point, you know, before the creation of Israel, there was no impediment to Arab Jews becoming great stars. In fact, some, many of the leading popular singers, particularly the female ones in the Arab world, were of Jewish origin. Bottom left is Leila Mourad. She was an Iraqi Jew. Reinette l'Oranaise was from, from Algeria. And Habiba Msika on the right hand side was the top star in Tunisia. I would like to play you some of these singers. We'll see if I can do that in a minute. Here is the beautiful Asmahan again. And she came to a very dramatic, tragic end in 1944, her chauffeur crashed her car and the car toppled into a canal and she was locked into the backseat. He got out, but she drowned. And it, it's one, it's one of those deaths like Ilizarov or even Princess Diana, where conspiracy theories abound Over the years I've met several

Arabs in North Africa who, who assure me that, that Asmahan was murdered on the orders of Umm Kulthum. But in fact, a much more likely explanation is that she was the, the murder was arranged by the British Secret Services.

She was a double agent in the early part of the war. She was using her beauty to elicit secrets and pass on information to the French and the British. But when it became clear, as, as Trudy told us last night, that the, she thought she was the, she was basically Syrian and she wanted an independent Syrian state. When it became clear that the French were not having that and the British were, were going to betray the Syrians, she changed her allegiance and she was working for the Germans. And so that is probably the reason that she was bumped off. I think I'm not going to be able to play you more musical excerpts cause I'm not, I'm going to run out of time. I was going to play you the wonderful Umm Kulthum and Asmahan and ReINETTE l'Oranaise. But you can, you'll find all these things on YouTube. I think it's best if you, you I don't waste time on those things. But, so again, on, you know, here we, my next slide, yes. Much of the material in this chapter for my book was based on two wartime diaries, Noel Coward and Joyce Grenfell. In fact, the both of them were very naughty in keeping diaries, particularly Joyce Grenfell because she worked for ENSA and for security reasons anybody who was involved with ENSA was forbidden to keep a diary in case they were captured or their diary fell into enemy hands and gave away useful information.

Noel Coward's diary is in some ways a very irritating book. At least people were irritated when, when it came out actually in the latter part of the war. It's, you know, it's full of, you know, when people were having a hard time in Britain, they didn't want to read about Noel Coward swanning around name-dropping, you know, gin slings with Dicky, Lord Mountbatten and ogling, nice looking young sailors and so on. So it got quite a harsh reception when that book came out. And in some ways it's a very silly book, but it, it does actually give you a, a picture of a certain aspect of the war in the Mediterranean. Joyce Grenfell, much more intelligent, much more observant, much sharper, although I suppose we're all products of our backgrounds, and she was a tremendous snob. She was sort of obsessed by people's vowel sounds. And she, she, she thinks it's absolutely hilarious darling, that anybody could have been convinced that Noel Coward was real upper class. Because she was, and she, she knew that he was a fake. And there it's in many ways, a, a very well worthwhile book to to read. As I said, there are wonderful descriptions, but she, like all of us, she had her limitations.

And she talks about going to an Arab wedding in Cairo. And again, her, her attitude is kind of superior and snobbish. She says, oh, it's very it was very Birmingham. And all women sat around with ill-set diamonds and the entertainment was provided she says by an Arab singer who could only sing six notes and droned on for an hour and was paid 150 pounds for the occasion. And that can really only have been Umm Kulthum. She's the only singer who would've commanded that kind of huge fee in the 1940s. And you think, oh my God, the ignorance, the arrogance of dismissing Umm Kulthum with those kind of words. So there is this encounter that between, as often you feel that culturally and musically they were like ships passing in the night. But I'd like to mention this man Baron Rodolphe D'Erlanger, and some of you I think heard me



talking with James McCauley today, the House of Fragile Things. He's talking about these great Jewish collectors and benefactors. And from a musical point of view, Baron D'Erlanger belongs with them. He came from Alsatian Jewish banking family. And he used his money to create this fabulously beautiful villa at Sidi Bou Said in Tunisia. And to build, he became the world's leading expert on Arab music. And his house is now a museum of Arab music with his collection of Arab musical instruments. Now back to the Brits. And in many ways they were really playing the role of Philistines, cultural Philistines in this story. Joyce Grenfell says, you know, she, she was involved with putting on concerts and she said that, you know, the Brits would get very restive if you, if you went too high brow with them.

And the Bach Gounod Ave Maria and the Warsaw Concerto from Dangerous Moonlight were, you know, as about as far as you could go with them. So ENSA brought out these entertainment entertainers and there were the, the, the nickname amongst the troops for ENSA was 'every night something awful'. And initially, the, the apparently the quality of the musical entertainment was pretty dire. And it was made worse by the fact that Monty, the General Montgomery, was a violent misogynist. He really loathed women and he wouldn't allow women anywhere near his troops because he thought it was going to under, undermine their morale. But later on they had more famous entertainers like George Formby and Bea Lillie. And very interestingly a touring company of the Merry Widow. The, the tours actually started in, in London at her Majesty's Theatre, was a tremendous success. I'm going to talk about the Merry Widow in another talk later on because it's very interesting to me that everybody loved the Merry Widow during the Second World War. It was Hitler's favourite piece. You know, I think he really preferred the Merry Widow to Wagner. It was, was a hit show in New York. It was done absolutely everywhere. So this company starting in London, then travelled to North Africa after El-Alamein.

And they, they took the Merry Widow all the way along the coast of North Africa and landed up in Palestine. And I think, oh God, that must be a wonderful moment for all those middle European audiences, you know, to sink back and, and relish the gorgeous tunes of the Merry Widow. After the torch landings in 1942, when the Americans invade, they'll also bring over their, their entertainment for the troops. Most famously Marlene Dietrich who appropriated the German song of 'Lili Marlene'. And then again, that is something I will talk about in a future talk. And I'm going to finish off with very briefly mentioning the role of opera. This is the Cairo Opera house that was built in 1870 for the premier of Verdi's 'Aida' and the Egyptian, there was an Egyptian elite that was very europhile, that was passionately interested in Italian opera. So Cairo up to 1939 is a major centre. All the top Italian singers went there 1939 Great Aureliano Pertile sang Lohengrin in Italian, gorgeous, check him out on YouTube, Pertile singing Lohengrin, totally de-nazifies Wagner, when you hear it sung like Pacini. But once the Brit arrived, of course, no more opera there, but they did put on concerts.

There was a local orchestra, not the same standard, of course, as the Palestine Orchestra. It was conducted by Hugo Ringold, who, who later of course became famous on the radio in London. And he premiered the so-called El-Alamein concerto. Again, I recommend you check that out. It's a very funny piece. It's a ripoff of a ripoff. It's a total ripoff of the Warsaw Concerto,

which was of course a total ripoff of Rachmaninoff. So it's kind of third-hand Rachmaninoff. Do I have to stop Wendy?

- [Wendy] No, Patrick, you feel free to, no no you don't have to stop at all. There's, there's no time constraints and you can also -

- [Patrick] I'm nearly at the end actually.

- [Wendy] People have asked to hear the music, so feel free to share the music too if you want to. It's up to you

- [Patrick] I'll go to the end and, and then if you've got the, a little bit of time, I'll go through the music.

- [Wendy] We do, we've got plenty of time.

- [Patrick] So wherever, wherever the French went, they, they built these fantastic wedding cake opera houses all around the world. And the French Hanoi, as you can see this is Oran, this is Algiers and opera almost like, like Christianity was a, a means, it was a kind of imperialist weapon. It was a way of imposing your culture wherever you went in the world. And you see it very clearly on the main street of Tunis where you have the Tunis cathedral. And I dunno whether you can make it out, but can you, you can just, if you see the statue on the right hand side, that is a statue of synagogue. It's on either side of that main window. You have Ecclesia, that's the Christian Church, synagogue representing the Jewish religion. Synagogue is shown as defeated with a broken lance. This was a very pointed gesture, really from the French colonialists because the Jewish area of Tunis, which was the third of the population of the city, was immediately behind that building. But opposite the building is this gorgeous Art Nouveau again, rather wedding-cakey opera house, and all the top singers, all the top French singers, right up until 1942 in the early part of the War.

All these are some of the top French singers, Georges Thill, , Ninon Vallin, , they were all performing. They would go over to North Africa and they would just go from one of these houses to the other. The last person I'm going to talk about is the great Josephine Baker, Josephine as the French call her. She was a queen of the Paris musical. She had a very exciting Second World War, like Asmahan, she was a spy. And she went to all these exciting cities like, like Lisbon and Casablanca. She was ostensibly there to perform, but she was mixing and mingling and picking up information. And then she, she actually fell very ill and nearly died in Morocco. But she recovered in time for the torch landings. And then she went along the coast of North Africa entertaining the American troops. She was adamant that she would not perform, before segregated audiences. I mean she was a great, great fighter for, I would, what, what, how can you say, for human rights, for racial equality. Interestingly, at this point she was an orthodox Jew. She had converted to Judaism on her second marriage just before the Second World War. And she actually took it very seriously.

So now this is where I'm going to come out and I'm going to play you play you, I hope, some short musical extracts. Right. Oh, where's it gone? Gone again. So yes, I wanted to play you a little bit of contrast, Umm Kulthum, here is Umm Kulthum, who was the great Arab singer. And you know, I said it's such, what an insult actually to say she's just, she describes her as a, a mezzo soprano with with six notes. It is, I think it is difficult for Westerners to appreciate because it's so linked to the text. But certainly my ears were open to this kind of music by a very dear Lebanese friend who's also a, a wonderful singer. And she, we've listened to this music and she translates the text for me. And also hearing her sing, as I said, really opened my eyes to the music.

*Music sample plays.*

And she's actually the niece of Asmahan who I'm going to play next. Now this piece I'm going to play is a piece of fusion music really, because obviously you can, you can hear it straight away that it's Arab, but you can hear also syncopated rhythms that come from American music, and even an element of tango. So this was possibly a piece of Arab music that Westerners would've been more able to appreciate because they, they, it had the rhythms you could dance to.

And the third Arab singer I want to play to you, she's a Jewish Arab, this is Reinette l'Oranaise, she has a very extraordinary story. At the age of two she was left blind after an attack of measles. And her mother thought, how, what am I going to do with her? How is she going to earn a living? And she apprenticed her to a great Jewish Arab singer called Saoud l'Oranaise. And he took her to Paris and she had a very great success there. Luckily he sent her back because he remained in Paris. And when the Germans came, they took him and he died in a concentration camp. She survived and was a big star in Algiers through the 1940s up to the independence. At independence, I, I'm sure as you know, most Algerian Jews fled and they either went to Israel or they went to Paris. She went to Paris and she's great to living, singing at bar mitzvahs and weddings until she was right at the end of her life in the 1980s. She was rediscovered and she made I think, incredibly beautiful, soulful, mournful recordings. Here's a little bit of Reinette l'Oranaise.

*Music sample plays.*

And I want to finish with the wonderful Josephine singing the kind of thing that she would put on to entertain the troops in North Africa during the war. I'm sorry about all these terrible technical problems we've had. But that's, that's it. I'm happy to answer questions, but I don't know if we have any time for them.

*Music sample plays.*

- [Wendy] If there is time, if we'd like to go through them, I'm more than happy to stay online with you.

Q&A and Comments:

Q: Right, good. That's very nice, and let me see. One question, 'Is there anything to do if the Palestinians will not recognise?'

A: I'm going to let Trudy answer that one. And the thing about it seems to me whether there's, I'm not going to answer any of that stuff. It's not for me and I certainly don't, whether the Palestinians have ethnicity or not is totally irrelevant to the rights of the people who live there.

Oh yes. This wonderful story. I thought I'd, I'd let Dorit tell you because she has a version of it about, you know, the 'strad' of Huberman, which was stolen from his dressing room. He never got it back again. It was actually a, a sort of dance band violinist who, who, who stole it. And when the, I will tell you this because it's very relevant to the film you are going to see, Orchestra of Exiles. Dorit Straus was trying to get money to have this film made. And she was in the, the New York subway one day. It was very crowded and there was a nice looking young man seated holding a violin case. And he, he offered to stand up for her and she said to him, 'no, I can see you've got an important violin'. And, and, and he said, 'well how do you know that'? And she said, 'well, my father was a violinist'. And he said, 'well who was your father'? And she said, 'my father was David Grunschlag'. And so he smiled and he said, 'well I'm Joshua Bell and I want to tell you that I have Huberman's Stradivarius in this case with me', bit reckless I would think, to travel on the, on the, so they got on very well together. And it was through Dorit that he was persuaded to give concerts to raise money for the making of this film. Which Dorit felt very strongly about it because she felt that she owed her life, her whole family owed their lives to, to Huberman.

- [Wendy] Patrick. Patrick, I'll just add to that, that, that Joshua Bell did a concert, a fundraiser in my house in London through about three years ago. So it's very small world.

- [Patrick] It's a very small world. You have, you have to meet, next time you're in New York, I want you to meet Dorit she's such a fabulous person. I think you'll get on very well there.

- [Wendy] Thank you. It'll be a pleasure.

Let me see. Yes, Norbert Brainin played it for, for a while.

Cairo had a huge population. Yes. I mean all the, it's such a tragedy really. I can weep when I think about it. What a wonderful, I mean I was talking a little bit about it, it with, in the, in context of de la Croix, this Judeo Arab civilization was something so rich and so wonderful and it's so tragic that it had to come to an, an end in the way that it did.

Famous star called Laila Mourad. Yes, she was, she was Jewish. She converted I think to Islam. She remained in Egypt. She, she never left Egypt. Oh wow. This is so thrilling.

Hermann Jadlowker was my maternal relative. He also sang the Metropolitan Opera. Yes he did. He sang in the premiere of *Königskinder* of Humperdinck. One day my grandmother who had immigrated with a family from Lithuania to South Africa, received a letter from Jadlowker that he had an offer from Johannesburg to conduct the high festival services at Johannesburg City Hall. At that time with the influx of European Jews there was a shortage of synagogues and City Hall was hired for that purpose. My grandfather who was a very observant Jew, would not hear of that proposal. A member of the family to conduct services during holy period in the city was not done. What a pity, what a, you missed out, let me tell you, Jadlowker you must listen to him, particularly his version of *Ecco Ridente* from *Il Barbiere*. It's one of the greatest tenor records ever, ever made. He is, in my opinion, a superstar. Yeah. I could give you lots of information about Jadlowker.

Leila Moraud was my father's first, well it is really a small world, was my father's first cousin. Umm Kulthum sung in the Israeli Arab wars and said she wanted to sing in Jerusalem. 'Yes, please' said the Israelis, they love her singing so much. Yes, I know that because I had a until recently a Turkish-Jewish neighbour, an elderly lady, and I used to make copies of CDs of Umm Kulthum for her because she, she remembered her from her, her childhood. ENSA, ENSA it's entertainment - Oh what, I don't know what it really stands for. Cause everybody has said, Every Night Something Awful. But it was for the entertainment, for the troops.

Let me see, no surprise that Joyce Grenfell was a raging snob. She was born in Montpellier Square in Knightsbridge. Yes, she was, I don't want to rubbish that too much because it's, the book is in many ways very sympathetic. But I mean that's how, you know she's like all of us, she's a product of her time and background. Let me see, what was the name of the Palestinian opera singer who was - Asmahan? She wasn't Palestinian, she was actually Syrian or, or Lebanese, Lebanon being really part of Syria at the time.

The Cairo opera, I know what a tragedy, they think the Cairo opera house was burnt down, probably arson. That was a great tragedy. The, the spelling of the Arab singers is really difficult. Umm Kulthum. There, there's at least, you know, half a dozen different ways of, of spelling it in European letters. Not cartoon. Kulthum. Umm Kulthum. Right. Let me see. In the bands, visit the Broadway play, there is a beautiful song called *Uma Sharif*, a singer, I forget her name sings about how she and her mother would listen to Umm Kulthum on the radio every week on Thursday night. And strong resemblance.

Yes, Fado, of course it has similar origins. Fado has, you know, Judeo-Arabic origins.

Is the Michael White on your list of the Australian narrative therapist? I'm not sure. I don't quite get that. I think that's probably, thanks.

Thank you very much. I really appreciate your compliments. It's very encouraging. Especially when, when it gets so stressful.

Somebody was saying 'my uncle was British army in Palestine, his favourite was Dame Vera Lynn. I think everybody's favourite was Dame Vera Lynn. Fairuz, Fairuz. She, yes. She's later. I did hear her once in, in London. I don't think she's actually related to Asmahan or Umm Kulthum. I think you asked me why Huberman didn't play. I think there are two possible reasons. One is I'm not sure as I said, that they were musically compatible, but it also may have been, I think Huberman was, he was a great man and I think in some ways he was a very humble man and I think he wanted to give all the glory to Toscanini.

Right. I think that's probably it, that's wonderful. God, there's, there's all these interesting, the same with Trudy's lectures. It's wonderful when these things turn up where people have personal connections. Yeah. I think perhaps I, I better stop now and say thank you to everyone.

- [Wendy] Thank you very much, Patrick. That was fabulous. Absolutely wonderful. Excellent presentation. So interesting. Thank you everybody for joining us. Go on.

- [Patrick] No, just, just thank you. I just wanted to thank you. Thank you.

- [Wendy] Oh, pleasure. I was wondering how we could capture all those questions. I'm going to speak to Judy because I think this is just part of the presentation. All the very interesting questions as well, and all the relationships. Fascinating. Well, thanks Patrick. We will see you on, on on Sunday. Oh, no, we have, we have Orchestra of Exiles on Sunday.

- [Patrick] Next Wednesday.

- [Wendy] Next Wednesday. Yeah. Very good. All right, see you then. Take care. Enjoy the rest of your day or evening. Thanks. Bye.

- [Patrick] Thank you.