



RYAN HUGH ROSS ~ baritone
SIÂN MÀIRI CAMERON ~ mezzo-soprano
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A JOURNEY IN EXILE
THE LIEDER OF JULIUS BURGER

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JULIUS BURGER (1897-1995)

- | | |
|----------------------------------------------------------------------------|-------------|
| 1. Dämmernd liegt der Sommerabend *§ | 2:03 |
| 2. Seliges Ende †§ | 5:02 |
| 3. Lieder im Abend *§ | 2:32 |
| 4. Ein Winterabend *§ | 1:46 |
| 5. Man soll in keiner Stadt... *§ | 1:35 |
| 6. So Tanze, meine Seele †§ | 2:40 |
| Lieder des Alters *§ | 6:59 |
| 7. Das ist das alte Lied und Leid | 1:57 |
| 8. Der Tod | 1:29 |
| 9. Der Mensch | 3:22 |
| 10. Das Alter | 1:11 |
| 11. Schlummerlied *‡ | 3:20 |
| 12. Venedig *§ | 2:51 |
| 13. Hinterm Kornfeld *§ | 2:27 |
| Vier Heitere Lieder: Nach Gedichten von Gotthold Ephraim Lessing *‡ | 7:38 |
| 14. Der Irrtum | 1:24 |
| 15. Die Namen | 2:02 |
| 16. Die Schöne von Hinten | 1:52 |
| 17. Die Küsse | 2:20 |
| 18. Goodbye, Vienna *‡ | 1:38 |
| 19. Goodbye, Vienna (sung and played by the composer, aged 95) | 1:22 |

TOTAL TIME: 42:53

For more information about Julius Burger and the creation of this historic album, please visit www.RediscoveredBeauty.org to view our documentary - 'Julius Burger : A Journey in Exile'.
Passcode: JBurgerExile2019.

On the surface, Julius Burger's life appears to echo countless stories of those fleeing the Nazi Regime in the late 1930s and 1940s. Such was the apparent case when, in 1990, Julius Burger arrived at the office of Probate lawyer Ronald Pohl in order to settle his late wife's estate. What unfolded was an extraordinary story of love and loss as well as a bloom still waiting to unveil itself after nearly 90 years.

This album represents the first ever recordings of Julius Burger's lieder which span from the earliest, composed in 1915, to his final lieder in 1988. The pieces show a master of his craft and a legacy from a world which was thought to have been lost. Burger's love affair with music began at the turn of the 20th century in the streets of Vienna where he became enchanted with the sounds of the organ grinder. This passion would take him on a journey in exile, across continents and cultures, and would come to reflect the very themes of Romanticism which he cherished. A life in exile is a heavy burden to bear and, where many lose their artistic purpose, Burger persevered. According to those who knew him, Julius Burger considered his works to be his children, having no offspring of his own. It is our hope that with this album, his children will finally step off the faded manuscript pages and into the world.

Julius Burger¹ was born 11 March 1897 in Vienna, Austria. He was one of nine children to Joseph Bürger, a tailor, and Clara, a homemaker. He attended school at the K. K. Erzherzog Rainer Gymnasium from 1908 until 1912 and entered the Maximilian Gymnasium until completion in 1916. Burger's passion for music was evident from an early age and, as he lived in one of the major cultural centres of Western classical music of the period, he would have had exposure to a wide variety of genres and styles. He decided on pursuing this passion as a career and enrolled at the Philosophischen Fakultät der Universität Wien (Faculty of Arts-University of Vienna) from the winter of 1916 until the summer of 1917. This represented Burger's first encounter with formal training, and he attended lectures by Moravian musicologist Guido Adler and Austrian (later British) composer and musicologist Egon Wellesz. The following year he began his studies in composition under famed Austrian opera composer Franz Schreker at the Universität für Musik und Darstellend Kunst, Wien (University for Music and Performing Arts, Vienna).

Burger's study under Schreker proved to be a defining moment in his development as an artist and provided him with a mould in which to create his own musical idiom. In 1920, Schreker moved to Berlin as director of the Hochschule für Musik. Later that year, he was joined by a talented array

¹ Burger dropped the umlaut upon becoming a US citizen on 23 May 1944.

of students including Burger, Ernst Krenek (composer of jazz opera *Jonny Spielt Auf*), composer Karol Rathaus, conductor Jascha Horenstein, composer Alois Hába (known for compositional experiments in micro-tonality), among many others.

From October 1920 to July 1921, Burger trained in conducting at the Hochschule, a skill that would serve him well in future endeavours. He graduated in July 1922 but financial difficulties meant he needed to supplement his income. Burger capitalized on his newly honed talents, gaining employment as accompanist to Moravian tenor Leo Slezak (1920-22). Burger, who possessed a wonderful tenor voice himself, relished this partnership and it is likely that here he garnered his affinity for composing for tenor and higher tessitura.

Early Employment

From 1922-23, Burger took up a repeteur post for Karlsruhe Staatstheater and in the following year found himself on the move to New York City where he worked as assistant to conductor Artur Bodansky at the Metropolitan Opera. He obtained this sought-after apprenticeship through a recommendation by German-born conductor, pianist and composer Bruno Walter. In 1925, while honing his skills at the Metropolitan, Burger took the opportunity to supplement his income as a pianist for the American Piano Company (Ampico), recording several piano rolls for their line of reproducing pianos.²

Burger stayed on at the Metropolitan for over two years, returning to Europe in 1927, where he accompanied Contralto Ernestine Schumann-Heink on a European tour. Shortly after the conclusion of this tour, Burger began work as assistant to renowned German conductor Otto Klemperer at the Kroll Opera. From 1929, he also conducted for Berlin Radio but resigned from his post in 1933 and returned to Vienna upon the ascension of Hitler to the position of Chancellor and the subsequent passage of the 'Law for the Restoration of the Professional Civil Service.'

Burger's sudden departure from Germany left him without employment. Fortunately, after several months, he was given a commission by the BBC as an arranger in 1934. While employed with the company, he pioneered a new radio genre which he named the "Radio Potpourri". These were

² These recordings consisted of four-hand arrangements of Parsifal and the Flower Maidens (Wagner-Rubenstein), Overture to Pique Dama by von Suppe, Goldmark's overture to the opera Sakuntala and Mozart's Symphony No.40 in G minor. These were performed with Milton Suskind (pseudonym - Edgar Fairchild) and conducted by Artur Bodansky.

popular programmes consisting of large orchestral arrangements of various pieces around a central theme. Some nine Grand Potpourri were created during his five year employment. Several examples include Holiday in Europe (1934), The Life of Offenbach (1935), Festival of Folk Music (1936) and God Save the King for the coronation of George VI.

Many Potpourri themes were centred on traditional British music, as well as settings from the colonial territories. These were later utilized for propaganda purposes throughout the Second World War. Some examples of these included his ode to the British Empire in *The Empire Sings* (1939), *Themes of London* (1937) and the *Victory Rhapsody* (1945), featuring the national anthems of 33 Allied countries and territories. It should be noted that while Burger was employed as an arranger for the BBC, he was only given temporary visa status to visit on occasion and subsequently, did the majority of his work from Vienna, and later, in exile from Paris. After the Nazi Anschluss of Austria in 1938 and, after two unsuccessful attempts to seek asylum in Britain, Burger sensed it was no longer safe to remain in Europe and managed to gain US visas for himself and his wife, Rosa (Blaustein) Burger. They sailed from Southampton to New York City aboard the SS Aquitania on 28 March 1939. The manifest from this voyage lists their nationality as “Stateless”.

Mid-Years

While Burger found the sudden departure from Europe a shock, his professional contacts helped him to find employment with Columbia Broadcasting (CBS), arranging music for conductors Arthur Fiedler and Andre Kostelanetz.³ During this period, Burger made his only professional engagement on Broadway, conducting the debut run of the show *Songs of Norway*. The show boasted more than 500 performances and was made into a feature film in 1970.

Over two decades after concluding his apprenticeship at the Metropolitan Opera, Burger now returned to the company, in 1949, as an assistant conductor and répétiteur. Throughout the 1950s, his skills as a musician were put to use in conducting, accompanying and répétiteur work, providing vocal coaching for many of the great stars of the period. While he excelled in many

³ The latter recorded an arrangement of Burger’s *Roumanian Fantasy* with the label in 1942 with his orchestra, a recording in which Burger was uncredited. (Recording number 7427M on Columbia Masterworks.)

areas, he soon returned to a skill perfected during his precarious years with the BBC: arranging. His first commission with the company included a full length ballet, created in partnership with dancer and choreographer Zachary Solov. The result was the performance piece *Vittorio*, based on ballet music from several Verdi operas including a large portion of material from Verdi's *Un Giorno di Regno*. The production also represented conductor Dimitri Mitropoulos's MET debut (15 December 1954). After the overwhelming success of *Vittorio*, Burger's arranging services would again be called on to create an adaptation of Offenbach's *La Perichole* (1956) which also ran in several printings by publisher Boosey & Hawkes. The following year saw him commissioned to compose several entr'actes for a Peter Brook production of Tchaikovsky's *Eugene Onegin*.

A Second Chance

In 1967, after twenty years of service, Burger retired from the Metropolitan Opera and took up original composition again in a burst of creativity, having composed few serious original works since his 1934. After years of struggling to find time to compose, he could now dedicate his days to his own compositions. Over the next two decades, he composed at his leisure and travelled with his constant companion and wife, Rosa.

In 1990 Rosa died, having been married to Julius for 57 years. Now 93, Burger met with probate attorney Ronald Pohl, Esq. This was at the recommendation of a mutual friend in order to arrange his and his late wife's estates. Burger's affable and humorous nature and resemblance to Pohl's late grandfather led to a life-changing friendship. After some discussion, Burger expressed his wish to hear some of his own compositions before his death and shared with Pohl the stacks of handwritten scores collecting dust in his Queens apartment. With growing interest in the music and the elderly man's plight, Pohl arranged (with the assistance of the American Israel Cultural Foundation) for young Israeli cellist Maya Beiser to come to Burger's apartment to play his *Cello Concerto*, with Burger accompanying on piano. The piece had been dedicated posthumously to his mother after he had received confirmation of her murder at the hands of Nazi soldiers. Clara Bürger was shot en route to death camp Auschwitz on 28 September 1942. The emotional magnitude of the piece moved Pohl to get Burger's works publically performed and recorded.

Pohl sums up their relationship in a letter from 1996: "In June of 1990, a 93 year old gentleman contacted me to assist him in his estate plan. At that time, he revealed a lifelong quest to hear his music performed before he died. What followed was a most moving experience for me and my dear friend as he had his dreams fulfilled beyond his and my expectations."

Within a short period a concert, consisting of exclusively Burger compositions, was arranged. This took place in Alice Tully Hall at New York City's Lincoln Center with the renowned Orchestra of Saint Luke's. This historic concert, which included the world premiere of the Burger Cello Concerto, was realised on June 3, 1991. Other concerts followed including US performances with the Austin Symphony (3rd & 4th December 1994) and internationally in Israel (August 1993) and Berlin (September 1994). The amazing story garnered media attention and both men were featured in the New York Times (19 February 1993), Parade Magazine (5 September 1993) as well as CBS's Person of the Week segment with the late Peter Jennings (12 March 1993).

The concerts and publicity around Burger's story also gained interest from then record producer and creator of the Exil.Arte label, Dr. Benjamin Michael Haas (now Senior Researcher at Exil. Arte Zentrum Archiv-Wien). With Burger present, recordings were made in 1994 and included selections of Burger's orchestral music performed by the Radio Symphonie Orchester-Berlin with conductor Simone Young and soloists Michael Kraus (baritone) and Maya Beiser (cello). These were later released by Ronald Pohl on the Toccata Classics label.

Sixty-one years after setting down his baton in Berlin, Julius Burger passed away on 12 June 1995, age 98, having largely achieved his dream of hearing his music come alive and performed publicly.

The Lieder

While Burger was able to find work utilizing his musical talents, due to antisemitism, exile and decades of precariousness, he was not able to make a foothold in the field until the last years of his life; similar to fellow Schreker student, Berthold Goldschmidt.

Burger's compositional style reflects those of the great Austro-Germanic tradition of early 20th Century composers. The idiom is grounded in late Romanticism and Avant Garde (Neues Sachlichkeit) influences of the Weimar period. Burger shares much in his style with many established composers of the period-particularly that of his teacher, Franz Schreker. Others include that of Erich Korngold, Joseph Marx with some comparisons to Alexander Zemlinsky as well as Gustav Mahler-evident in his early composition Two Songs for Baritone and Orchestra (1919).

In the case of Burger's lieder (and largely true of his other original works) his music can be divided into 2 periods: the 'Early Period'(1915-1934) and 'Late Period' (1967-1988); all while remaining grounded in the stylistic foundations akin to the aforementioned influences. The compositions

fall into these two periods due to the large gap in original works from 1934 to 1967. His early period (1915-1934) produced many notable compositions-including his Two Songs for Baritone and Orchestra(1919): Stille Der Nacht (poetry by G. Keller) & Legende (from C. Morgenstern's Christzyklus) on a scale comparable to Mahler's orchestral lieder. The period also produced two commercial successes for Austro-Hungarian and Romanian tenor Joseph Schmidt including Launisches Glück (written on themes by Johann Strauss and incorporated into the operetta 1,001 Nights) and Zigeunerlied. The former was also featured in the 1933 film Ein Lied Geht um die Welt starring Joseph Schmidt as a burgeoning opera star 'Ricardo'.

Similar to many great lieder composers of the 19th and early 20th Century, Burger's 1st lied, titled Dämmernd liegt der Sommerabend (1915), is a setting of poetry by Heinrich Heine (from collection Die Heimkehr (1823-24) and exults the joys of a warm summer evening. This fits into the Romantic idealism in the love of nature. It is also worth noting this piece was composed before Burger's formal studies at the MDW.

It is evident he quickly assimilated elements of Schreker's style and composed several lieder, also on Romantic themes, in a short period from 1919-1920 including Regen (J.Schlaf-Nov.8, 1919), Seliges Ende (Nov.17, 1919; poetry by F.K. Ginzkey), Two Songs for Baritone and Orchestra (1919), and Abendleuten (Jan 19, 1920; poetry by C. Morgenstern). Another in this 'Early Period' includes the Burger's 1922 setting of the moving poem Lieder im Abend by German stage/film actor Hubert von Meyerinck from his collection by the same title. This setting utilizes a chromatic descent to depict the song of the tired hurdy gurdy man drifting over the countryside at dusk. The song drifts through the acacia trees and over the fields, building to the piece's climax before drifting away with the warm summer breeze.

The 'Late Period' (1967-1988) would come after a nearly 35 years absence from serious composing but proved to be Burger's most productive period, arising in the final years of employment at the Metropolitan Opera. Some 17 dated lieder (many undated manuscripts likely stem from this period) as well as large orchestral compositions, works for chamber ensemble, and orchestral lieder arrangements were produced during this time. He also gained recognition during this period, attaining 1st prize at the contemporary Music Festival of Indiana State University in 1984 for his work Variations on a theme by Karl Philipp Emanuel Bach (1945). The reward for first place was a performance of the piece by the University's orchestra. This represented one of the first times Burger had ever heard one of his own compositions in concert (at age 87).

It is his lieder output which puts on display the true depth of Burger's talents- boasting settings of other beloved Germanic poets including Gotthold Ephraim Lessing, Heinrich Heine, Johann Wolfgang von Goethe, Rainer Maria Rilke, Georg Trakl, Alfred Mombert, Friedrich Nietzsche, among others. The choices of text in this period also show Burger's grounding in Romantic ideals, focusing on themes from the natural world and the 'traveller' (Mann soll in leiner Stadt –Jan.1,1968; poetry by Klabund) and the scene akin to a Wintereisse lieder – likely influenced by the precarious years of wandering by Burger himself (Ein Winterabend- Dec.31, 1967; poetry by G.Trakl). Notable also is Burger's homage to Richard Strauss-incorporating quotations of Heimliche Aufforderung and Traum durch die Dämmerung into his piece Dann (Nov. 1967. Poetry by G. Benn).

Lieder des Alters

While nearly all of Burger's lieder can be attributed to the mix of late Romanticism, Impressionism, Expressionism and the 'Neue Sachlichkeit' (New Objectivity) of the Weimar period, an anomaly exists in his work titled Lieder des Alters (1970). The collection of four lieder incorporates poetry by Mattias Claudius, Goethe, and Emanuel Geibel, reflecting on the paradigms often attributed to youth with that of old age and death. The experimental collection presents Burger outside his comfort zone with a journey toward the practices of the 2nd Viennese school of atonality.

The comparisons of youth's strength and courage with the aged's knowledge and experience is a constant theme in this collection, commencing with the piece Das ist das alte Lied und Leid. Burger utilizes a mechanism of a ticking clock in the accompaniment to symbolise the passage of time; an effect which also appears throughout the collection. What the second lied, Der Tod, lacks in length, it compensates for in atmospheric heft. The third piece Der Mensch returns to the paradigm comparisons of the first piece (life's joys and sorrows, etc....) to a poignant expression of the end of life "when he reaches his 80th year- he goes to lie down with his fathers and never comes again... ". Burger drives this emotion home with his slowly fading repeat of the text "nimmer wieder..." Das Alter ends this collection with a proverb by Goethe that embodies a playful Harlequin-like setting, utilizing the effect of a ticking clock again but in double tempo which emphasizes the feeling of time speeding up in as one ages.

Heitere Lieder

As an antithesis to Lieder des Alters, Burger returns to his traditional idiom with a second set of four lieder titled Vier Heitere Lieder (17 March 1979) on text by Gotthold Ephraim Lessing,

These masterful settings show Burger at his best from the comedic stroll down the boulevard in *Der Irrtum*, to the nod to *Der Neugierige* from Schubert's *Die Schöne Mullerin* (Op. 25, D. 795) in the 1st phrase of *Die Namen*, and onto the playful youth sneaking through a park in an attempt to glimpse the face of a passing beauty in *Die Schöne von Hinten*. The collection concludes with Burger in his element, with his setting of *Die Küsse*. This poem compares the many intentions of a kiss and shows Burger's insight into the nuances of the singing voice as well as his love for orchestral music with accompaniment that is more akin to an orchestral reduction rather than a simple lied.

While Burger's created a whole array of pieces during his previous decades, the most poignant of the lieder came at the end of his life. With music and text written by Burger, his *Wienerlied* or *Goodbye, Vienna* (1988) is a melancholic waltz which bids farewell to the happy days of youth and reflects on where the fleeting years have gone. As Burger dedicated his Cello Concerto (2nd movement) to his mother, one could interpret this piece as Burger's personal farewell to the world. He laments "Wo sind die seiten, die schöne seiten, sie sind vorbei, so schnell vorbei!" (Where are those times, those joyful times? They are gone, so quickly gone!)

While *Goodbye, Vienna* represents the end of the lieder oeuvre, the penultimate (also with text and music by Burger) deserves recognition. *Nobody* is a piece based on the idea that everyone is worthy. It also stands as the only one of Burger's compositions with text in English. The first phrase exclaims "Nobody is a nobody, everybody is a somebody...". The words could not ring truer for Burger, whose life's work spanned seven decades from his studies in Vienna and Berlin, to a successful but varied career in exile coming to a close with a triumphant return to Berlin in his 90s. Julius Burger's oeuvre stands as a masterful testament to the capacity of the individual and a direct connection to a long neglected generation, suppressed to an extent we may never fully comprehend.

Acknowledgements

A special debt of gratitude goes to Ronald S. Pohl, Esq. Without the humanity and kindness Ron showed to this elderly gentleman, no-one would have ever known of Julius Burger or his story and these masterful pieces would have been lost forever. In the years after the death, Ron's



preservation of the Burger estate and his continued promotion of his music has been a victory in the fight to restore the annals of the damaged musical narrative of 20th Century Western Music.

Ron, I thank you for responding to my email all those years ago that set my life on the exciting path of discovery, research and performance of works by Maestro Burger. Thank you, too, for your continued support of my work and most of all for your friendship.

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1. DÄMMERND LIEGT DER SOMMERABEND (HEINRICH HEINE)

Dämmernd liegt der Sommerabend

Dämmernd liegt der Sommerabend
Über Wald und grünen Wiesen;
Goldner Mond im blauen Himmel
Strahlt herunter, duftig labend.

An dem Bache zirpt die Grille,
Und es regt sich in dem Wasser,
Und der Wandrer hört ein Plätschern
Und ein Atmen in der Stille.

Dorten, an dem Bach alleine,
Badet sich die schöne Elfe;
Arm und Nacken, weiß und lieblich,
Schimmern in dem Mondenscheine.

From Buch der Lieder. – Die Heimkehr, LXXXV. Hoffmann & Campe. Hamburg, 1827.

Translation by Richard Stokes, author of The Book of Lieder (Faber & Faber Ltd. London, 2005) p.53

Composed 1915. Vienna.

2. SELIGES ENDE (FRANZ KARL GINSKEY)

Seliges Ende

Und lieg' ich einst im Grabe,
Noch weiß Ich nicht wann und nicht wo,
Es wird eine Stunde kommen,
Von der ich im Traume vernommen,
Die Stunde träumte mir so.

Summer Evening Twilight

Summer evening twilight lies
Over forest and green meadows;
A golden moon in the blue sky
Shines down in a soothing haze.

By the brook the cricket chirps
And the waters stir,
And the traveller hears a plashing
And a breathing in the stillness.

Over there by the brook, alone,
A lovely water-nymph is bathing;
Arms and neck, white and comely,
Shimmer in the moonlight.

Blissful End

One day lying in my grave,
I don't know yet when and where,
There will come an hour,
of which I have had a dream,
That hour was in my dream like this.

Es werden drei Wölklein ziehen,
Schneeweiß durch die sonnige Luft.
Sie kommen mit wehendem Winde,
Sie werden mir senden gelinde
ein Leuchten hinab in die Gruft.

Es werden drei Mägdlein kommen,
Sich kaum ihrer Schöne bewusst.
Sie pflücken sich Blumen vom Grabe
Und heften die duftende Gabe
sich still an die knospende Brust.

Drei Wandrer werden dann kommen,
Von Ferne schon dröhnet ihr Schritt.
Es singen die bärtigen Jungen ein Lied,
Das ich selber gesungen einst,
Als ich noch liebte und litt.

Die Mägdlein werden das Singen
vernehmen mit bräutlicher Scheu.
Das bleibt nicht den Knaben verschwiegen,
drei Pärchen werden sich wiegen
im Tanze und immer aufs neu.

Mein Herz wird hören im Grabe,
Bevor's zu Staub zerfällt,
Das Pochen der tanzenden Füße
Wie letzte, verzitternde Grüße
der schönen versinkenden Welt.

Composed November 17th, 1919. Berlin.

3. LIEDER IM ABEND (HUBERT VON MEYERINCK)

Lieder im Abend

Mit dem alten Leierkastenmann
Kam ein müdes Abend werden auf.

Three little clouds will pass by,
White as snow bathed in the sun.
The wind will blow them on their way.
They will gently send a light
Down into my tomb.

Three maidens will come,
Hardly aware of their beauty.
They will pluck flowers from my grave
And will fasten the sweet-smelling gifts
To their budding bosoms.

Three travellers will come after that,
From far one can hear their steps.
Those bearded youths will sing a song,
The same that I sang once,
When I was still loving and suffering.

The maidens will hear the singing
With bride-like shyness.
That won't go unnoticed by the youths,
Three couples will sway
In constant dancing.

Down in the tomb my heart will hear them,
Just before it crumbles to dust,
The thump of dancing feet,
Just like the last trembling of greeting
Descending from the beautiful world.

Translation by Jacqueline Pischorn & Simon Rees

Evening Songs

As the hurdy gurdy man played
A weary evening crept in.

Schlich zu Tal und schlich die blauen Berge
Wie ein fernes, schweres Glück herauf.

Schlich auch still in meine tiefsten Träume,
Der ich, leis' am Fenster angelehnt,
Lange blickte auf Akazienbäume,
Mitten in die Blüten, mild versehnt.

Schlich und wurde gleich dem Orgelklange,
Der jetzt aus der Kirche quoll im wind
Wie ein Saitenspiel im Klostergange,
Lächelnd, wie ein frohes Bettlerkind.

Composed July 5th, 1926. Berlin.

4. EIN WINTERABEND (GEORG TRAKL)

Ein Winterabend

Wenn der Schnee ans Fenster fällt,
Lang die Abendglocke läutet,
Vielen ist der Tisch bereitet
Und das Haus ist wohlbestellt.
Mancher auf der Wanderschaft
Kommt ans Tor auf dunklen Pfaden.
Golden blüht der Baum der Gnaden
Aus der Erde kühlem Saft.
Wanderer tritt still herein;
Schmerz versteinerte die Schwelle,
Da erglänzt in reiner Helle
Auf dem Tische Brot und Wein.

Composed December 31st, 1967. New York, NY.

Crept upon the forest and the blue mountains
Like a distant heavy pleasantness.

It crept softly, too, into my deepest dreams,
As I casually leaned at the window,
Gazing deep into the acacia trees,
Into the blooms, succumbing to longing.

It crept and became like the organ sound,
That now wafts from the church in the wind
Like the sound of strings echoing in the cloister,
Smiling, like a joyful beggar child.

From Lieder im Abend. Vogels. Verlag. Berlin, 1922.

Translation by Dr. David Anglin

A Winter Evening

When the snow falls against the window,
and the evening bells are tolling,
for many people there is a meal ready
And their houses are in order.
A lone traveller is seen
approaching the gate by dark paths.
The tree of mercy blossoms golden
from the earth's cool sap.
The wanderer steps in quietly;
Pain made the threshold stony,
but there on the table, in pure light,
bread and wine are set.

From Sebastian im Traum. Leipzig: Kurt Wolff Verlag, 1915.

Translation by Jacqueline Pischorn & Simon Rees

5. MAN SOLL IN KEINER STADT (KLAUBUND)

Man soll in keiner Stadt

Man soll in keiner Stadt
länger bleiben als ein halbes Jahr.
Wenn man weiß, wie sie wurde und war,
Wenn man die Männer hat weinen sehen
Und die Frauen lachen,
Soll man von dannen gehen:
Neue Städte zu bewachen.

Lässt man Freunde und Geliebte zurück,
Wandert die Stadt mit als ein ewiges Glück.
Meine Lippen singen zu weilen Lieder,
die ich in ihr gelernt, meine Sohlen eilen
Unter einem Himmel, der auch sie besternt.

Composed January 1st, 1968. New York, NY.

6. SO TANZE, MEINE SEELE (ADOLF VON HALZFELD)

So Tanze, meine Seele

So, tanze, meine Seele, vor dem Herrn.
Tanze, du Seele, wenn der Abendstern
wie Gottes Auge über dir sich baut.

Sieh, wie der Himmel über dir erblaut.
Gott ist allein vor dir und schaut.
Du bist allein mit ihm, du bist sein Kind.

Tanze, du Seele, tanze mit tanzenden Rehen.
Tanze, du Seele tanz mit dem tanzenden Wind.
Gottes Auge wacht
über den springenden Rehen.
Gottes Fröhlichkeit lacht
in dem laufenden Wind.

Traveller Song

You should not remain in one place
For longer than half a year.
Once you know how it grew and was,
Once you've seen the men weep
And the women laugh,
You should leave:
In order to watch over new places.

When you leave friends and lovers behind,
The place travels with you, forever happy.
My lips sing songs at times,
Which I've learnt there, my feet are rushing
under the same stars that shine on it too.

From Morgenrot! Klabund! Die Tage dämmern!. Gedichte, 1913

Translation by Jacqueline Pischorn

So Dance, My Soul

Dance then, my soul before the Lord.
Dance my soul, when the evening star
Like the eye of God rises above you.

See how Heaven turns blue above you.
God is alone before you and gazes down,
You are alone with him, you are his child.

Dance, soul, dance with the dancing deer,
Dance soul, dance with the dancing wind.
God's eye watches
over the springing deer,
God's joyfulness laughs
in the running wind.

So tanze, meine Seele auf der einsamen Flur.
Tanze, du Tänzer der Welt,
tanz dich ein in das Himmelszelt.

Composed May 29th, 1968. New York, NY.

**LIEDER DES ALTERS: NACH GEDICHTEN VON EMANUEL GEIBEL,
MATTHIAS CLAUDIUS & JOHANN WOLFGANG V. GOETHE**

7. LANGSAM (GEIBEL)

Das ist das alte Lied und Leid

Das ist das alte Lied und Leid,
dass die Erkenntnis erst gedeiht,
wenn Mut und Kraft verrauchen;
die Jugend kann, das Alter weiß.
Du kaufst nur um des Lebens Preis
die Kunst, das Leben recht zu brauchen.

Translation by Jacqueline Pischorn & Simon Rees

8. TOD (MATTHIAS CLAUDIUS)

Der Tod

Ach, es ist so dunkel in des Todes Kammer,
Tönt so traurig, wenn er sich bewegt
Und nun aufhebt seinen schweren Hammer
Und die Stunde schlägt.

Translation by Richard Stokes, author of The Book of Lieder (Faber & Faber Ltd. London, 2005) p.283

9. DER MENSCH

Der Mensch

Empfangen und genähret vom Weibe wunderbar,
kommt er und sieht und höret
und nimmt des Trugs nicht wahr;
gelüstet und begehret und bringt sein Tränlein dar;
verachtet und verehret; hat Freude und Gefahr.
Glaubt, zweifelt, wähnt und lehret.
Hält nichts und alles wahr;

Dance then, my soul in the open field.

Dance, you worldly dancer,

Dance your heart out under Heaven's canopy.

From Gedichte. Leipzig. Xenien-Verlag, 1916.

Translation by Dr. David Anglin

The Old Song and Sorrow

It is an old song and an old sorrow,
That wisdom only begins to grow
When courage and strength are waning;
Youth is able, old age has knowledge.
You pay with your life to gain the art
of living in the right way.

From Spätherbstblätter. Stuttgart. Verlag, 1877

Death

Ah, it is so dark in death's chamber,
It sounds so mournful when he stirs
And then lifts up his heavy hammer
And strikes the hour.

First published 1798

Man

Conceived and nourished wonderfully by woman,
He comes into this world and sees and hears
And doesn't see the delusion;
He is lecherous and longed for, and offers up his tears;
Despised and honoured, joyful and in danger.
He believes, doubts, considers and teaches.
Accepts everything and nothing as true;

erbaut und zerstört und quält sich immerdar;
schläft, wachet, wächst und zehret;
trägt braun und graues Haar;

Und alles dieses währet, wenn's hoch kommt,
achtzig Jahr,
dann legt er sich zu seinen Vätern nieder,
und er kömmt nimmer wieder.

10. DAS ALTER (GOETHE)

Das Alter

Das Alter ist ein höflich Mann:
Einmal übers andre klopf er an;
Aber nun sagt niemand "Herein!"

Und vor der Tür will er nicht sein.
Da klinkt er auf, tritt ein so schnell,
Und nun heißt's, er sei ein grober Gesell.

Composed March, 17th 1970. New York, NY.

11. SCHLUMMERLIED (ALFRED MOMBERT)

Schlummerlied

Leise fällt ein Schnee auf das Land.
Leise fällt ein Schnee auf das Herz.
Bald sind wir zugeschneit.
Wie schön du müde bist, du junge Frau!

Und rot im weißen Nebel träumt die Sonne,
im Nebel ein feurig Herz.
Es hat sich müd geglänzt, das hat sich müd geliebt.
Nun will es ruh'n und schlafen.
Wie schön du schlafen wirst, du junge Frau!

Undated. Likely New York, NY.

Builds and destroys and is ever tormented;
Sleeps, wakes, grows and struggles;
His brown hair growing grey;

And all this lasts, if it comes to it,
Some eighty years,
Then he lies down to join his fathers,
And never more returns.

Translation by Jacqueline Pischorn & Simon Rees

Age

Age is a polite man:
One time or another he comes knocking;
But nobody ever bids him "Come in!"

Yet he doesn't want to stay outside.
He tries the door, comes in very fast,
That's why they say, that the fellow is brusque.

First published in 1783

Translation by Jacqueline Pischorn

Slumber Song

Snow is falling softly onto the land.
Snow is falling softly onto my heart.
Soon we will be snowed in.
How beautifully tired you look, young woman!

And the sun, red in the white mist, is dreaming,
In the mist a fiery heart.
It has become tired of glowing, of loving.
Now it seeks peace and sleep.
How beautifully you will sleep, young woman!

From Tag und Nacht. Heidelberg:Verlag von J.Hörning, 1894.

Translation by Jacqueline Pischorn

12. VENEDIG (FRIEDRICH NIETZSCHE)

Venedig

An der Brücke stand
jüngst ich in brauner Nacht.
Fernher kam Gesang;
goldener Tropfen quoll's
über die zitternde Fläche weg.
Gondeln, Lichter, Musik -
trunken schwamm's in die Dämmerung hinaus ...

Meine Seele, ein Saitenspiel,
sang sich, unsichtbar berührt,
heimlich ein Gondellied dazu,
zitternd vor bunter Seligkeit.
- Hörte ihr jemand zu?

From Ecce Homo: Wie Man Wird, Was Man Ist. Leipzig: Insel-Verlag, 1908.

Undated. Likely New York, NY.

13. HINTERM KORNFELD (CARL KAUPTMANN)

Hinterm Kornfeld

Hinterm Kornfeld
Will ich liegen,
Im Eichenschatten,
Wo Krähen fliegen.

Und träumen will ich
Von fernen Sagen,
Von Seelenglühn
In goldnen Tagen,

Und niederbeugen
Die goldnen Ähren,
Und Wipfel rauschen
Und flüstern hören.

Und einsam staunen

Venice

On the bridge I stood
just now in the dark of night.
From a distance came a song;
golden drops rippled
across the trembling water.
Gondolas, lights, music -
all washed in the intoxicating coming dawn ...

My soul, a lute,
secretly, with invisible emotion,
sang to itself a gondola song,
trembling, overcome by bliss.
- Did anyone listen to it?

Translation by Dr. David Anglin. 2019.

Behind the Cornfield

Behind the corn field
Will I lie,
In the shadow of the oak,
Where crows fly.

And I will dream
Of distant legends,
Of the soul's longing
In golden days,

And as the golden ears
bow low their heads,
As the treetops rustle
I will hear whispering.

And amazed in solitude

In's Lerchenklingen,
Wenn liebejubelnd
Sie aufwärts dringen –

Und weltfern säumen,
und einsam lachen,
Und sinnen und träumen
Von sieben Sachen.

At the lark's singing
When joyous in Love
She flies upwards –

And at the edge of the world,
In solitude will I laugh,
And contemplate and dream
Of seven things.

From Ecce Homo: Wie Man Wird, Was Man Ist. Leipzig: Insel-Verlag, 1908.

Undated. Likely New York, NY.

Translation by Dr. David Anglin. 2019.

VIER HEITERE LIEDER: NACH GEDICHTEN VON GOTTHOLD EPHRAIM LESSING

14. DER IRRTUM

I. Der Irrtum

Den Hund im Arm, mit bloßen Brüsten,
Sah Lotte frech herab.
Wie mancher ließ sich's nicht gelüsten,
Dass er ihr Blicke gab.

Ich 'kam gedankenvoll gegangen
Und sahe steif heran.
Ha! denkt sie, der ist auch gefangen,
Und lacht mich schalkhaft an.

Allein, gesagt zur guten Stunde,
Die Jungfer irrt sich hier.
Ich sah nach ihrem bunten Hunde:
Es ist ein artig Tier.

15. DIE NAMEN

II. Die Namen

Ich fragte meine Schöne:
Wie soll mein Lied dich nennen?
Soll dich als Dorimene, Als Galathee,
Als Chloris, als Lesbia, als Doris,
Die Welt der Enkel kennen?

I. The Error

The dog was in her arms, as Lotte looked down,
bare-breasted, impudently.
Few could resist the pleasure
of glancing at her.

I was walking deep in thought
And looked somewhat stern as I approached.
'Ha!' she thinks, 'I've caught another one',
and smiles at me mischievously.

But simply, it has to be said,
the maiden is in error this time.
I was looking at her colourful dog:
It is a lovely creature.

From Kleinigkeiten. Frankfurt & Leipzig. 1751, p.51

II. The Names

I asked my sweetheart:
What name shall I call you in my song?
Shall you be known as Dorimene, as Galathee,
As Chloris, as Lesbia, as Doris,
by the world of the grandchildren?

Ach! Namen sind nur Töne:
Sprach meine holde Schöne.
Wähl' selbst: Du kannst mich Doris,
Und Galathee und Chloris,
Und wie du willst mich nennen;
Nur nenne mich die Deine!

16. DIE SCHÖNE VON HINTEN

III. Die Schöne von Hinten

Sieh Freund! sieh da! was geht doch immer
Dort für ein reizend Frauenzimmer?
Der neuen Tracht Vollkommenheit,
Der engen Schritte Nettigkeit,
Die bei der kleinsten Hind' rung stocken,
Der weiße Hals voll schwarzer Locken.
Der wohlgewachs'ne schlanke Leib,
Verrät ein junges art'ges Weib.

Komm', Freund! Komm! Komm' lass uns schneller gehen,
Damit Wir Sie von vorne sehen.
Es muss, trägt nicht der hint're Schein,
Die Venus oder Phyllis sein.
Komm, Komm, eile doch! – O welches Glück!
Jetzt sieht sie ungefähr zurücke.

Was war's, das mich entzückt gemacht?
Ein altes Weib in junger Tracht!

17. Die Küsse

IV. Die Küsse

Ein Küsschen, das ein Kind mir schenkt,
Das mit den Küssen nur noch spielt,
Und bei dem Küssen noch nicht denkt,
Das ist ein Kuss, den man nicht fühlt.

Ah! Names are just sounds:
my darling beauty said.
You make the choice: You can call me Doris,
and Galathee and Chloris,
and any other name;
Only, call me yours!

From Kleinigkeiten. Frankfurt & Leipzig. 1751, p.9

III. The Beauty From Behind

Look friend! Look there! What kind of
charming girl is walking along?
Her clothes in perfect modern style,
Her tidy walk, feet close together,
which hesitate at the smallest obstacle,
her white neck full of black curls.
Her well-grown slender body
promises to be a young lovely woman.

Come, friend, come, come, Let us walk faster,
So that we might see her from the front.
If we're not deceived by her appearance from behind,
she must be Venus or Phyllis.
Come, come, hurry up! – Oh, what good luck!
She is just about to turn.

What was it that had enraptured me so?
An old woman in stylish, youthful clothes.

From Kleinigkeiten. Frankfurt & Leipzig. 1751, p.12

IV. The Kisses

A little kiss given to me by a child,
That as yet just plays with kisses,
and doesn't yet think while kissing,
that is a kiss, which makes you feel nothing.

Ein Kuss, den mir ein Freund verehrt,
Das ist ein Gruß, der eigentlich
Zum wahren Küssen nicht gehört:
Aus kalter Mode küsst er mich.

Ein Kuss, den mir mein Vater gibt,
Ein wohlgemeinter Segenskuss,
Wenn er sein Söhnchen lobt und liebt,
Ist etwas, das man ehren muss.

Ein Kuss von meiner Schwester Liebe
Steht mir als Kuss nur so weit an,
Als ich dabei mit heißer'm Triebe
An andre Mädchen denken kann.

Ein Kuss, den Cynthia mir reicht,
Den kein Verräter sehen muss,
Und der dem Kuss der Tauben gleicht;
Ja, Ja, Ja, so ein Kuss,

Composed 1979. New York, NY.

18 & 19. GOODBYE, VIENNA or WIENERLIED

Goodbye, Vienna

Einmal lebte ich in Wien, im schönen Wien.
Aber jetzt ist es nicht mehr mein Wien.
Wo sind die Zeiten, die frohen Zeiten,
Da jung ich war voll Lebensmut?

Sie sind vergangen,
so schnell, so schnell vergangen,
es war ein Traum, ich merkt es kaum.

A kiss given to me by a friend,
That is a greeting,
which isn't true kissing:
He kisses me simply from cold habit.

A kiss given to me by my father,
A well-meant kiss of blessing,
when he praises and loves his son,
That is something to be honoured.

A kiss from my sister's love
is only considered by me as such,
that when I receive it, my blood is hot
thinking about other girls.

A kiss given by Cynthia,
unseen by spying eyes,
And like the kiss of a dove;
Yes, yes, yes, such a kiss,
Yes! That is a kiss.

From Kleinigkeiten. Frankfurt & Leipzig. 1751, p.28
Translations by Jacqueline Pischorn & Simon Rees

Goodbye, Vienna

Once I lived in Vienna, in beautiful Vienna
But it is no longer my Vienna
Where are the times, the joyful times
When I was full of youthful courage?

They have passed, so quickly gone
It was a dream, I hardly noticed its passing
Where are the playful games of early life?

Wo sind die Spiele des frühen Lebens?
Er strebt zum Ziele, kann es nicht fassen
Das Glück in seiner Hand,
Weiß nicht wie es entschwand.

Wo sind die Zeiten, die schönen Zeiten,
Sie sind vorbei, so schnell vorbei!
Composed February 24th, 1988. New York, NY.

The goal for which he strove cannot be reached
The happiness in your hand, I know not what
became of it

Where are those times, those joyful times
They are gone, so quickly gone!
Translation by Ryan Hugh Ross

Baritone **Ryan Hugh Ross** holds degrees from Southwest Minnesota State University, California State University-Long Beach, and Wales International Academy of Voice where he studied with world renowned tenor Dennis O'Neill CBE. He currently studies with baritone John Rawnsley. Ryan is undertaking his doctoral studies in Musicology/Exile Studies at the University of Southampton and is supported by the ORT Marks Fellowship.

Recent roles include: The Detective in Gershwin's *Porgy & Bess*, Captain Buyanov in Tchaikovsky's *Eugene Onegin* and Monk in Verdi's *Don Carlo* for Grange Park Opera; Zaretsky in Tchaikovsky's *Eugene Onegin* for Opera Loki; Eugene Onegin in Tchaikovsky's *Eugene Onegin* for the Rhosygilwen Festival; the Knife Grinder in Bart's *OLIVER!* alongside Simon Keenlyside as Fagin; Avram the Bookseller alongside Bryn Terfel as Tevye in Stein's *Fiddler on the Roof* including a reprisal for the 2015 BBC Proms; Scottish Soldier in Michael Puts' *Silent Night* for the International Wexford Opera Festival; Marcello in Puccini's *La Bohème* for the International Barga Bel Canto Festival in Barga, Italy.

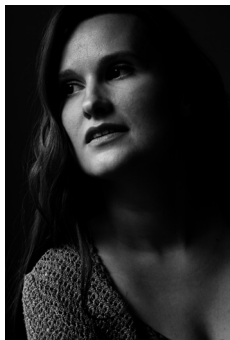


Concert appearances include Bass soloist in Salieri's *Requiem* and Haydn's *Missa Cellensis* with Collegium Musicum in Marbella, Spain; Baritone soloist performing Copland's *Old American Songs* with Southwest Minnesota Orchestra; Soloist for Welsh National Opera in Russian Music in the Museum Concert; Fauré *Requiem* and Haydn's *Nelson Mass* and Rossini's *Petite Messe Solennelle* with Aberystwyth Choral Society; Mozart *Requiem* with Minehead Choral Society; and Orff's *Carmina Burana* with the Cardiff Philharmonic Orchestra.

Ryan's interest in history, combined with his passion for new music, led to the launching of a 5 part concert/lecture series entitled *Rediscovered Beauty: Suppressed Composers* on works of the generation of musicians, artists, and composers who were suppressed by the 3rd Reich. The success of this festival led Ryan to create the Rediscovered Beauty Organisation for Suppressed Composers. Other work in this field includes the US premiere of *Two Songs for Baritone and Orchestra* by suppressed Viennese composer Julius Bürger (whose works he champions) in Marshall, Minnesota as part of the Voices of Exile Festival at Southwest Minnesota State University. Ryan was guest performer for the inauguration of the Exil.Arte Centre for Suppressed Composers in Vienna, Austria, where he performed Bürger's *Goodbye, Vienna*.

www.RyanHughRoss.com

www.RediscoveredBeauty.org



Siân Mairi Cameron is a graduate of Dennis O'Neill's highly acclaimed Wales International Academy of Voice where her studies were supported by the Fidelio Trust and the Drapers Charitable Fund. A music graduate of Bristol University, Siân was awarded a HRH Prince of Wales Award from the Arts Council of Wales to further her vocal training at the Royal Academy of Music with Anne Howells and Audrey Hyland. At the Academy Siân was a recipient of the John Lewis Award and the Warne Award. She is also a Britten-Pears scholar, having studied English Song with Sir Thomas Allen at the Aldeburgh Festival.

Operatic roles include Animal roles in *The Merman King* for Welsh National Opera; Olympia in workshops for *The Sandman*; Sesto in *La Clemenza di Tito* at the Teatro Manoel; Dorabella in *Così fan tutte* for Dubrovnik Summer Opera; Zweite Dame for La Fabrique Opera,

Val de Loire; Cherubino for PopUp/Kilden Theatre, Kristiansand, Norway; *Guilio Cesare* at the Bloomsbury Festival, opposite Ailish Tynan as Cleopatra; Suzuki at Rhosygilwen; Carmen for Riverside Opera; Tisbe in *La Cenerentola* and Zerlina in *Don Giovanni* (OperaUpClose) and Head First Productions, Carry-Ann in *The Imposter* (Live Music Now Ireland); Zweite Dame in *Die Zauberflöte* (Hampstead Garden Opera); the title role in *Mignon* by Thomas; Hermia in Britten's *A Midsummer Night's Dream*; Dido (*Dido and Aeneas*); and Woodpecker (*The Cunning Little Vixen*).

Siân was the soloist with the Estonian ensemble *Resonabilis* at the Vale of Glamorgan Festival in 2010 with further performances in Tallinn and Helsinki. In 2012 she was a semi-finalist in the International Baroque Opera Competition in Innsbruck. She was also a soloist in an Opera Gala at the Wales Millennium Centre alongside Dame Kiri Te Kanawa and Dennis O'Neill. Siân was an artist on the Live Music Now scheme for six years and is a vocal animateur for Welsh National Opera's Youth and Community department.

www.SianCameron.com

Born in London into a musical family, **Nicola Rose** began her musical training as one of the founding girl choristers at Salisbury Cathedral. She is a graduate of the Royal Welsh College of Music and Drama where she was the recipient of numerous awards and she continued working there as a Junior Fellow before completing her studies at the National Opera Studio in London.

As a répétiteur, Nicola has worked with Welsh National Opera, Music Theatre Wales and Barefoot Opera as well as with the education and community departments of The Royal Opera House, Garsington Opera, English National Opera and Opera Holland Park.

Nicola recently received notable critical acclaim for her work as music director of Welsh National Opera's Rhondda Rips it up! – a newly commissioned work by Elena Langer about the suffragette movement in Wales.



Nicola has a wealth of experience in extending performances outside the mainstream theatres and concert halls, as an alumna of Yehudi Menuhin's Live Music Now scheme, a current member of Lost Chord and a pianist and conductor of the Forget-me-not Chorus. She has worked as a vocal coach and répétiteur on the Italian Opera Summer School in Southern Italy, at Zurich Opera Studio and at the Indemini Music Festival in Switzerland. She is currently a pianist and vocal coach at the Royal Welsh College of Music and Drama and enjoys working throughout the UK with instrumentalists and singers alike.

Pianist **Daniel Rieppel**, a Minnesota native of Austrian descent, holds performance degrees from the Cleveland Institute of Music and Indiana University, and earned his Doctor of Musical Arts degree from the University of Minnesota under Lydia Artymiw. His principal teachers



include Jack Radunsky and Leonard Hokanson, as well as John Perry at the Aspen Music Festival. Before relocating to the Twin Cities, he studied in Munich, Germany with the eminent German pianist Gerhard Oppitz.

Daniel Rieppel has worked as a chamber musician with members of the Minnesota Orchestra and the Saint Paul Chamber Orchestra, and is a founding member of The Schubert Trio. He has appeared as soloist with numerous ensembles, most recently the Bloomington Symphony Orchestra (Minneapolis), where he was soloist in Brahms' Piano Concerto #1 in D minor. He is a frequent performer on the Chiron Festival in Brooklyn, New York.

He has performed widely in the US, Latin America and Europe, including the Palais Corbelli in Vienna and in duo recital with the Austrian violinist Risa Schuchter. Dr. Rieppel is a frequent collaborator of the "Alfredo de Saint Malo" International Music Festival, performing with violinist Frank Almond, Concertmaster of the Milwaukee Symphony in recent years.

A recognized Schubert scholar, Dr. Rieppel has lectured and performed Schubert's works in New York City, Vienna, and at Oxford University. He has published articles on Schubert's sonatas, including the journal "Durch die Brille," of the Internationales Franz Schubert Institut. He was awarded a Fulbright fellowship to Vienna, Austria in 2004. Dr. Rieppel has served as Professor of Music at Southwest Minnesota State University since 1998, and is also on faculty at the MacPhail Center for Music in Minneapolis.

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