

Jewish Cultural and Intellectual Professionals Murdered in the Holocaust



Ernst Bachrich
Composer, conductor
and pianist
1892-1942

Born in 1892 or 1893 in Vienna, Ernst Bachrich was an Austrian composer, conductor and pianist. Bachrich first studied law at the University of Vienna and then studied music with Carl Prohaska and Carl Lafite. He studied privately with Arnold Schoenberg from June 1916 eventually taking part in Schoenberg's composition seminar.

He conducted the Vienna Volksoper from 1920 to 1925 while he also conducted the Jewish sports club orchestra "Hakoah." In 1928, he became Kapellmeister at the Düsseldorf Theatre and in 1931, he took up the same post in Duisburg. In 1936, he collaborated with Marcel Rubin and Friedrich Wildgans to organize a series of concerts in Vienna, entitled "Music of the Present".

On 15 May 1942, the Nazis deported him to Izbica. He was killed on 10 or 11 July 1942 in the Majdanek/Lublin concentration camp.



Walter Benjamin
1892–1940
Literary
critic, philosopher, social
critic, translator, radio
broadcaster and essayist

Walter Bendix Schönflies Benjamin (15 July 1892 – 26 September 1940) was a German literary critic, philosopher, social critic, translator, radio broadcaster and essayist.

Combining elements of German idealism or Romanticism, historical materialism and Jewish mysticism, Benjamin made enduring and influential contributions to aesthetic theory and Western Marxism, and is associated with the Frankfurt School. Among his major works as a literary critic are essays on Goethe's novel *Elective Affinities*; the work of Franz Kafka and Karl Kraus; translation theory; the stories of Nikolai Leskov; the work of Marcel Proust and perhaps most significantly, the poetry of Charles Baudelaire. He also made major translations into German of the *Tableaux Parisiens* section of Baudelaire's *Les Fleurs du mal* and parts of Proust's *À la recherche du temps perdu*.

His turn to Marxism in the 1930s was partly due to the influence of Bertolt Brecht, whose critical aesthetics developed epic theatre and its *Verfremdungseffekt* (defamiliarisation, alienation). An earlier influence was friend Gershom Scholem, founder of the academic study of the Kabbalah and of Jewish mysticism.

Influenced by the Swiss anthropologist Johann Jakob Bachofen (1815–87), Benjamin coined the term "auratic perception", denoting the aesthetic faculty by means of which civilization may recover an appreciation of myth. Benjamin's work is often cited in academic and literary studies, especially the essays "The Task of the Translator" (1923) and "The Work of Art in the Age of Mechanical Reproduction" (1936).

Benjamin committed suicide in Portbou at the French–Spanish border while attempting to escape from the Nazis.



René Blum
1878–1942
Theatrical impresario,
journalist and art critic

René Blum, was a French theatrical impresario, was the founder of the Ballet de l'Opéra at Monte Carlo and was brother of French Prime Minister Léon Blum. Blum became a journalist and art critic for the newspaper "Gil Blas." He discovered writers and avant-garde painters and in 1913, publishes *Du côté de chez Swann* by Marcel Proust (unknown at the time).

Blum contributed to the success of the Exhibition of Decorative Arts in 1925 and chaired the first film club in France. In 1926, he becomes the Artistic Director of the Touquet Casino with some 120 productions over four months of ballets, operas, operettas, music halls, cinemas, plays, etc. Meanwhile, he directs the Théâtre de Monte-Carlo from 1924-29 and in 1932, takes over from Diaghilev to direct the Ballets russes de Monte-Carlo which becomes one of the most famous and celebrated ballet companies throughout Europe and the USA.

After the German invasion, Blum refuses to 'desert' France despite the obvious dangers of being Jewish. René Blum was arrested on 12 December 1941 in his Parisian home, among the first Jews to be arrested in Paris by the French Police. He was held in the Beaune-la-Rolande camp, then in the Drancy internment camp. On 23 September 1942, he was shipped to the Auschwitz concentration camp. On the list of deportees, his name is marked with a red cross and a telegram is sent warning the camp authorities of his presence in the convoy. Upon arrival, he is separated from other prisoners, tortured and killed. According to one source, the moment he disembarked from the train at Auschwitz, an SS officer yelled, "Where is the Jew René Blum? and he was taken by car to an unknown destination; but according to the testimony of a survivor, he was taken by the SS directly to one of the crematoria and burned alive.



Lea Deutsch
1927–1943
Child actress

Lea Dragica Deutsch was born in 1927 in Zagreb to Croatian Jewish family. She began acting at the Croatian National Theatre at the age of five, playing small roles in professional productions of Molière and Shakespeare. Her mentor and dance teacher was Rod Riffler, a modern dance teacher and choreographer from Zagreb. People were enchanted by her, and she was thought an exceptional talent, a "Croatian Shirley Temple." Even the famous Parisian firm Pathé heard of Deutsch and arrived in Zagreb to film a short documentary about her. She quickly rose to become a popular child actor.

In 1941, NDH began the implementation of race laws that prevented Deutsch from acting. Immediately after the establishment of the NDH, she was banned from the theatre where she performed and a little later from a school that she attended. Deutsch's schoolmate Relja Bašić recalls, "She used to sit motionless on a bench across from the theatre in a little herringbone pattern coat with a yellow star of David on her sleeves, staring for hours at the building where once she was a star, and now she couldn't even enter the building."

In an attempt to save his family, Deutsch's father converted his family to Catholicism in June 1941. By 1943, Croatian and German officials began detaining the heads of the Jewish Community in Zagreb and any remaining Jews who had been allowed to stay in the city up until that point.

Members of the national theatre intervened to try to help Deutsch and her family and after several failed attempts to flee, in May 1943, Deutsch with her mother and brother was deported to Auschwitz. Out of 75 prisoners

during the six-day journey in the cattle wagon, without food and water, 25 did not survive. Lea Deutsch was among them, her heart having been weakened by diphtheria in her childhood. Her mother and brother were killed in Auschwitz. Deutsch's father managed to save himself, hiding as a patient who suffered from infectious ocular trachoma at the ward of ophthalmologist Dr. Vilko Panac in the Sisters of Charity Hospital. At that time, it was still naively believed that Jewish women and children would not be touched by Ustaše and that his family would be safe on their own. Stjepan Deutsch survived the Holocaust and lived until 1959. He was buried in the Jewish part of the Mirogoj Cemetery, with Lea's photo on his tombstone.



Georges Effrosse
?-1944
Classical and jazz
violinist

Georges Effrosse was a French-Jewish classically trained violinist who moved to Gypsy-style jazz in the 1930s. Always maintaining his chair in the Paris Opera Orchestra, he nevertheless became an important fixture in the Paris jazz scene, by the early 1940s, he joined Etienne "Sarane" Sarane Ferret et le Quintette De Paris. In 1944, he was rounded up with other French Jews by the Nazi's, interned at the Drancy camp outside of Paris and then shipped to the Dora-Mittelbau extermination camp where he perished the same year..



Felix Fechenbach
1894–1933
Editor and activist

Felix Fechenbach was born in Mergentheim as the son of a Jewish baker. He took vocational education in Würzburg until 1910. Later, he worked in a shoe store. In 1911, he worked in Frankfurt but was fired because of a strike he led against unpaid work. From 1912 until 1914 he was a party secretary of the SPD in Munich, he served in World War I was wounded, became a pacifist, later becoming state secretary (1918–1919).

He was jailed in 1922 for publishing an alleged secret diplomatic telegram while Staats Secretary under Eisner, before the Münchner Räterepublik. The decision was a scandal because the court at that time had no standing under the Weimar Constitution. He was pardoned in 1924. He thereafter travelled to Berlin and worked for Kinderfreunde (Friends of Children) and criticised the SPD in his children's stories while still a member of the party. In 1929, he became the editor in chief of the SPD newspaper Volksblatt in Detmold.

On March 11, 1933, he was jailed by the new Nazi government for his anti-fascist activities, and was shot on August 7 by members of the SS and SA in a forest between Detmold and Warburg while being transported to the Dachau concentration camp.



Else Feldmann
1884–1942
Columnist and writer

Born in Vienna, Else Feldmann grew up in Leopoldstadt as the daughter of poor Jewish parents with her six siblings. She attended college, but after her father lost his job, she was forced to leave school to work in a factory. In 1908, she became a contributor to the socialist newspaper Arbeiter-Zeitung and went on to co-found a socialist writers group, Vereinigung sozialistischer Schriftsteller, with Jewish socialist poet Josef Luitpold Stern, communist author, poet, essayist, and songwriter Fritz Brügel, Jewish anarchist and socialist lyricist and poet Theodor Kramer, and early science fiction author Rudolf Brunngraber.

Feldmann was able to develop stories from her articles into novels to reach a wider audience with her socialist message. She began working full time for the Arbeiter-Zeitung in 1923 until the newspaper, along with other socialist and communist political activity, was forbidden by the Nazi Party in 1934. On June 14, 1942, Feldman was captured by the Gestapo and sent to Sobibór, where she was murdered.



Benjamin Fondane
1898–1944
Philosopher, poet, cultural critic and avant-garde promoter

Benjamin Fondane (Fondolanu) was known from his Romanian youth as a Symbolist poet and columnist, he alternated Neoromantic and Expressionist themes with echoes from Tudor Arghezi, and dedicated several poetic cycles to the rural life of his native Moldavia. Fondane, who was of Jewish Romanian extraction and a nephew of Jewish intellectuals Elias and Moses Schwartzfeld, participated in both minority secular Jewish culture and mainstream Romanian culture. During and after World War I, he was active as a cultural critic, avant-garde promoter and, with his brother-in-law Armand Pascal, manager of the theatrical troupe Insula.

Fondane began a second career in 1923, when he moved to Paris. Affiliated with Surrealism, but strongly opposed to its communist leanings, he moved on to become a figure in Jewish existentialism and a leading disciple of Lev Shestov. His critique of political dogma, rejection of rationalism, expectation of historical catastrophe and belief in the soteriological force of literature were outlined in his celebrated essays on Charles Baudelaire and Arthur Rimbaud, as well as in his final works of poetry. In parallel, Fondane also had a career in cinema: a film critic and a screenwriter for Paramount Pictures, he later worked on Rapt with Dimitri Kirsanoff, and directed the since-lost film Tararira in Argentina.

A French citizen and prisoner of war during the fall of France, Fondane was released and spent the occupation years in clandestinity. He was eventually captured and handed to Nazi German authorities and deported him to Auschwitz-Birkenau. He was sent to the gas chamber on October 2, 1944.



Anne Frank
1929–1945
Diarist

Annelies "Anne" Marie Frank is one of the most discussed Jewish victims of the Holocaust. Born in the city of Frankfurt am Main in Weimar Germany, she lived most of her life in or near Amsterdam when the family moved in 1933, the year the Nazis gained control over Germany. By the beginning of 1940, they were trapped in Amsterdam by the Nazi occupation of the Netherlands. Born a German national, Frank lost her citizenship in 1941. As persecutions of the Jewish population increased in July 1942, the family went into hiding in some concealed rooms in the building where Anne's father worked. On her 13th birthday, she was given a diary in which she chronicled her life and experiences in hiding from June 12, 1942 until August 1, 1944. At this point, the group was betrayed and transported to concentration camps. Anne Frank and her sister, Margot, were eventually

transferred to the Bergen-Belsen concentration camp, where they died of typhus in March 1945.

Anne Frank gained international fame posthumously after her diary was published. Otto Frank, the only survivor of the family, returned to Amsterdam after the war to find that Anne's diary had been saved, and his efforts led to its publication in 1947. It was translated from its original Dutch and first published in English in 1952 as *The Diary of a Young Girl*. It has since been translated into many languages and has been the basis for several plays and films.



Lisl Frank
1911–1944
Opera and operetta
singer

Born Alice Frankl in Prague, she met her future husband, Otto Aufrechtig (stage name Otto Aurich) in 1933 when he took over as director of the Neues Stadttheater in Teplitz-Schonau [Teplice] where she was appearing as a singer, dancer and actress. Their Teplice stage partnership proved to be a winning combination and after marrying in Czechoslovakia, she and Otto moved to his home city of Vienna.

With the Nazis rise to power, they curtailed their own success in Vienna and made the decision to move to the Netherlands, where they became members of the Fritz Hirsch Operetta in Den Haag. They were an instant success, staying on with the company until 1938. When they left, it was to become members of a new opera company, the Plaza Theater in the Hollandsche Schouwburg, which had been founded in Amsterdam. They were the stars of the company but their success could not prevent the Plaza Theater from going bankrupt.

They immediately bounced back with a new opera company in the Hollandsche Schouwburg in The Capital, led by Otto Frohn Knecht, in which they co-starred with celebrated artists of the period, Sylvain Poons and Kurt Gerron. This, too, was destined not to last. Following German occupation of the Netherlands and the tight restrictions forced upon Jews, the Nazis decreed in November 1941 that the Hollandsche Schouwburg would be renamed the Joodsche Schouwburg [Jewish Theatre], and star Jewish performers no longer permitted to appear before non-Jewish audiences.

In March 1939, she and Otto joined the Rudolf Nelson Revue, and it was with Rudolf's piano accompaniment that the pair cut their own-recorded titles - *Die Damenschuhe von Zimmer Nr. 20* (Aurich) and *Männer, Männer, Männer!* (Frank). These selections made their CD debut exactly 60 years later on the release *Und Rudi Macht Musik Dazu*.

The couple were still living in Amsterdam when they were deported by the Nazis to Westerbork concentration camp, where between March and June 1944, they took part in three productions staged by the Westerbork stage troupe, some of whose other members were Max Ehrlich (producer/director), Kurt Gerron, Jetty Cantor, Willi Rosen and Erich Ziegler.

She and Otto were subsequently deported from Westerbork to Theresienstadt, then to Auschwitz on 4 October 1944. From Auschwitz, Lisl was among those forced to march to Christianstadt, where she died.



Egon Friedell, PhD
1878–1938
Playwright, librettist and
essayist

Egon Friedell was born in Vienna to Jewish parents but converted to the Lutheran faith in 1897. He received his Doctorate in philosophy at the University of Heidelberg.

From 1905 to 1910 Friedell worked as the artistic director of the Vienna cabaret "Fledermaus", named after the Johann Strauss operetta. During this time, Friedell continued to publish essays and one-act plays. His first literary effort was *The Paraffin King*. The sketch comedy *Goethe* (written in collaboration with Alfred Polgar) in which he also played the leading role, made him famous in German speaking countries.

In 1910, Friedell was commissioned by publisher Samuel Fischer to write a biography of poet Peter Altenberg. Fischer, who had expected something light, was unsatisfied with Friedell's analysis and critique of culture titled *Ecce poeta*, and the book was not promoted in any way. Hence, the book was a commercial failure, but served to mark the beginning of Friedell's interest in cultural history.

In 1912, Friedell was performing in cabarets in Berlin, and in 1913 worked for as an actor for director, Max Reinhardt. In Vienna, Friedell worked as the co-director of Intimes Theater. Friedell also continued writing and developed friendships with nearly all of the major German authors of the period. In 1914, suffering from alcoholism and obesity, Friedell was forced to undergo treatment at a sanatorium near Munich. Friedell was enthusiastic about the beginning of World War I, as were many of his contemporaries and volunteered for military service but was rejected for physical reasons.

In 1916, he officially changed his name to Friedell and published the *Judas Tragedy* in 1916, and *Quarry — Miscellaneous Opinions and Quotations* in 1922. Between 1919 and 1924, Friedell worked as a journalist and theatre critic for various publishers including the *Neues Wiener Journal*.

In addition, Friedell's film and literary criticism continued to be published in magazines and newspapers, such as *Schaubühne*, *Fackel*, and *Neuen Wiener Journal*. After 1927, health problems prevented any permanent commissions, and he worked as an independent essayist, editor and translator in Vienna.

(21 January 1878 - 16 March 1938, in Vienna) was a prominent Austrian philosopher, historian, journalist, actor, cabaret performer and theatre critic.

In addition, during the early 1920s, Friedell wrote the three volumes of his *Cultural History of the Modern Age*, which describes events from the Renaissance to the age of imperialism in an anecdotal format. For instance, Friedell writes; "All the classifications man has ever devised are arbitrary, artificial, and false, but simple reflection also shows that such classifications are useful, indispensable, and above all unavoidable since they accord with an innate aspect of our thinking." In 1925, publisher Hermann Ullstein received the first volume, but was suspicious of the historiography of an actor. Five other publishers subsequently rejected the book. It was finally published by Heinrich Beck in Munich in 1927. The book proved very successful and allowed Friedell to continue his work as an author and has been translated into seven languages.

In 1933, when the Nazis came to power in Germany, Friedell described the regime as: "(in) the realm of the Antichrist. Every trace of nobility, piety, education, reason is persecuted in the most hateful and base manner by a bunch of debased menials." In 1937, Friedell's works were banned by the National Socialist regime as they did not conform to the theory of history promoted by the NSDAP, and all German and Austrian publishers refused to publish his works. The first volume of Friedell's *A Cultural History of Antiquity*, which he failed to complete, was published by Helikon in Zurich.

On the occasion of the Anschluss of Austria, anti-Semitism had become violent and Friedell, knowing that he could be arrested by the Gestapo, began to contemplate ending his own life. Friedell told his close friend, Ödön von Horváth, in a letter written on 11 March: "I am always ready to leave, in every sense." On 16 March 1938, two SA men arrived at Friedell's house to arrest him. While they were still arguing with his housekeeper, Friedell committed suicide by jumping out of the window.

Born in 1906 in Welgsdorf, Northern Bohemia, Bedřich Fritta received his artistic training in Paris around 1930, then moved to Prague. There he worked as a technical draughtsman, graphic designer, and cartoonist, for clients including the exile edition of the Munich satirical weekly *Simplicissimus*.



Bedřich Fritta
1909-1945
Painter, graphic design
and cartoonist

On December 4, 1941, Fritta was deported to the Theresienstadt ghetto in the second "construction commando," made up of engineers, craftsmen, and physicians. He supervised the drawing studio in the Jewish self-administration's technical department. Up to twenty imprisoned artists worked in the studio, producing construction plans and illustrated supplements for the reports that had to be sent to the SS commandant's office. These officially commissioned works underpinned the ghetto's public image as a smoothly functioning, self-governed model settlement—but the artists secretly used the studio materials to record the misery of everyday ghetto life.

The SS discovered the unofficial drawings in summer 1944. They convicted Bedřich Fritta and his colleagues Leo Haas, Otto Ungar, and Ferdinand Bloch of "atrocities propaganda." On July 17, the artists were sent to the Small Fortress with their families and were incarcerated in the Gestapo jail, where Fritta's wife Johanna soon died. Bedřich Fritta and Leo Haas were deported to Auschwitz. Fritta died of exhaustion there in November 1944. Leo Haas survived, and adopted Fritta's son Tomáš.

Mordechai Gebirtig (1877–1942) was born in Krakow and lived in its Jewish working-class quarter all his life. He was self-taught in music, played the shepherd's pipe well, and tapped out tunes on the piano with one finger. He earned his livelihood as a furniture worker; music and theatre were avocations.



Mordechai Gebirtig
1877–1942
Composer

He is the pre-eminent "folk" artist in Yiddish literature and song. From 1906, he was a member of the Jewish Amateur Troupe in Krakow. He also wrote songs and theatre reviews for *Der sotsial-demokrat*, the Yiddish organ of the Jewish Social-Democratic Party. It was in such an environment that Gebirtig developed, encouraged by such professional writers and Yiddishist cultural activists as Avrom Reyzn, who for a time lived and published a journal in Krakow. His talent was his own, but he took the language, themes, types, tone and timbre of his art from his surroundings, in some measure continuing the musical tradition of the popular Galician cabaret

entertainers known as the Broder Singers, who in turn were beholden to the yet older and still vital tradition of the badchen's (wedding jester's) improvisatory art.

It was only in 1920, under the second Polish Republic, that he published his first collection of songs, significantly entitled Folkstimlekh ('of the folk'). His songs spread quickly even before they were published, and many people regarded them as folksongs whose author or authors were anonymous. Adopted by leading Yiddish players such as Molly Picon, Gebirtig's songs became much-loved staples of numerous regular as well as improvised theatrical productions wherever Yiddish theatre was performed worldwide.

In 1940, Gebirtig wrote the song "S'tut vey" ('It Hurts'), feeling shattered by the absence of solidarity of all Polish citizens against the Nazi invaders. The song is directed against those Poles who laughed when German soldiers humiliated and tortured old Jews in the streets of Krakow. Gebirtig's song expresses what most Jews have always felt and what courageous Poles like Jan Blonski have clearly said on this painful subject: the Poles could not have saved the Jews from their fate and are not responsible for that fate, but they could certainly have shown more compassion to the Jews in their agony. On the infamous "Bloody Thursday" of June 4, 1942, Gebirtig's life was ended by a Nazi bullet in the Kraków Ghetto.



Kurt Geron
1897–1944
Actor

Born to a prosperous Jewish merchant family in Berlin, Kurt Geron became the darling of the German public, whether in theatre (Threepenny Opera, 1928), film (Klept the Magician in The Blue Angel with Marlene Dietrich, 1930), as a singer, a director or in cabaret.

After the Wehrmacht occupied the Netherlands, Geron was first interned in the transit camp at Westerbork before being sent to the Theresienstadt concentration camp. There he was forced by the SS to stage the cabaret review, Karussell, in which he reprised Mack the Knife, as well as compositions by Martin Roman and other imprisoned musicians and artists.

In 1944, Geron was coerced into directing a propaganda film intended to be viewed in "neutral" nations (in Switzerland, Sweden, and Ireland, for example) showing how "humane" conditions were at Theresienstadt. Once filming was finished, Geron and members of the Jazz pianist Martin Roman's Ghetto Swingers were deported on the camp's final train transport to Auschwitz. Geron and his wife were gassed immediately upon arrival, along with the film's entire performing entourage (except for Roman and guitarist Coco Schumann). The next day, Reichsführer SS Heinrich Himmler ordered the closure of the gas chambers.

All known complete prints of Geron's final film, which was to have been called Theresienstadt. *Ein Dokumentarfilm aus dem jüdischen Siedlungsgebiet* (Terezin: A Documentary Film of the Jewish Resettlement), and which is also referred to as *Der Führer schenkt den Juden eine Stadt* (The Führer Gives the Jews a City), were destroyed in 1945. Twenty minutes of footage was discovered in Czechoslovakia in the mid-1960s, and today the film exists only in fragmentary form.



Dora Gerson
1899–1943
Singer and actress

Born Dorothea Gerson in Berlin, Gerson began her career as a touring singer and actress in the Holtorf Tournee Truppe alongside actor Mathias Wieman in Germany where she met and married her first husband, film director Veit Harlan. The couple married in 1922 and divorced in 1924. Harlan would eventually direct the highly anti-Semitic Nazi propaganda film *Jud Süß* (1940) at the insistence of Nazi Propaganda Minister Joseph Goebbels. Harlan's niece later married filmmaker Stanley Kubrick.

In 1920, Gerson was cast to appear in the successful film adaptation of the Karl May penned novel *Auf den Trümmern des Paradieses* (On the Brink of Paradise) and later followed that same year in another May adaptation entitled *Die Todeskarawane* (Caravan of Death). Both films included Hungarian actor Béla Lugosi in the cast. Both films are now lost films. Gerson continued to perform as a popular cabaret singer throughout the 1920s as well as acting in films.

By 1933 however, when the Nazi Party came to power in Germany, the German-Jewish population was systematically stripped of rights and Gerson's career slowed dramatically. Blacklisted from performing in "Aryan" films, Gerson began recording music for a small Jewish record company. She also began recording in the Yiddish language during this time and the 1936 song "Der Rebe Hot Geheysn Freylekh Zayn" became highly regarded by the Jews of Europe in the 1930s.

In 1936, Gerson relocated with relatives to the Netherlands, fleeing Nazi persecution. She had married a second time to Max Sluizer (b. 24 June 1906). On 10 May 1940, Germany invaded the Netherlands and the Jews there were subject to the same anti-Semitic laws and restrictions as in Germany. After several years of living under oppressive Nazi occupation, the Gerson family began to plan to escape. In 1942, Gerson and her family were seized trying to flee to Switzerland, a neutral nation in World War II Europe. The family were sent by railroad car to transit camp Westerbork bound for the Nazi extermination camp of Auschwitz in Nazi-occupied Poland. Dora (aged 43), along with her husband and their two children, Miriam Sluizer (b. 19 November 1937) and Abel Juda Sluizer (b. 21 May 1940), were all murdered at Auschwitz on 14 February 1943.



Petr Ginz
1928–1944
Writer

Petr Ginz was born in Prague to a Jewish father and non-Jewish mother. Between the ages of 8 and 14 he wrote 5 novels: *From Prague to China*, *The Wizard from Altay Mountains*, *Around the World in One Second* and *A Visit from Prehistory* — the only surviving novel today. The novels were written in the style of Jules Verne and illustrated with his own paintings. He was interested in the sciences and had a thirst for knowledge. Because of his parents' interest in Esperanto, Petr also became a fluent speaker of the language.

According to the anti-Jewish laws of the Third Reich, children from mixed marriages were to be deported to a concentration camp at the age of 14. Petr Ginz was transported to the Terezín concentration camp in October 1942. His efforts in sciences and thirst for knowledge remained and he tried to study even in the concentration camp. He often read from the library full of confiscated books to which he had access. He became one of the most significant individuals of the community where he established and prepared for publication the periodical magazine *Vedem* ("We Lead"). He also wrote an Esperanto–Czech dictionary as well as several other short novels that have been lost. One interesting piece of writing is called 'The Rambles

through Terezin' where he interviews and comments on people, buildings and even the crematorium.

The breadth of his interests, abilities and character are determined from his writings that remain and from the testimonials of friends who survived. He was interested in literature, history, paintings, geography, sociology and the technical fields. The magazine Vedem was published every Friday for two years.

Petr was assigned to one of the last transports to Auschwitz concentration camp, where he died in the gas chambers in 1944. His diary has been published in English under the name: The Diary of Petr Ginz 1941–1942.



Jakob Glatstein
1995-1941
Song writer and choir
master

Jakob Glatstein was born in 1895 in the city of Lublin, Poland. His father was the main cantor in the city. He studied music at the Warsaw Conservatory and immersed himself in the contemporary works of Yiddish writers. He became the music representative for the Socialist Workers Party, "Bund," which had put forward a slogan of fight for the Yiddish language and Yiddish Proletariat Culture. He became a music teacher for the "CJSZO" Schools (The Central Organization of Yiddish Schools in Poland between the two World Wars). He was also the founder and conductor of the grand choir of the youth organization of the "Bund": "Tsukunft" (the Future) and he became a lecturer in its cultural events.

Even as Jakob Glatstein was, in his main musical work, actually bound to one particular part of the Jewish Poland – the organized working class, he was also recognized by the Jewish and non-Jewish musical world in Warsaw as a talented conductor and a musician.

Glatstein became a well-known composer. Already in 1918, he published a collection of labour and folks-songs under the name "Fraye Muse" (The Liberated Muse). Most of the songs were the ones sung by the Jewish workmen during their work and rest. But among them were also his songs based on the poems of Jewish poets. His large work for choir and symphonic orchestra, "Iz Gefalen a Damb" (An Oak Fell), earned great esteem. This composition was written in a classic style, melodic but by far not just popular. His song for children, "Berl Iz a Voyl Yingl" (Berl Was a Good Boy), which was sung in all the CJSZO schools and youth organizations in Poland, became very popular. At the same time, he published many articles and reports about music and singing, which helped him find a way to awaken love and aesthetic appreciation of music in thousands of Jews.

Jakob Glatstein was in the prime of his creative work, when the Nazis moved all of the Jews into the Warsaw ghetto. His wife died of typhus and he then had to take care of his little daughter. Finding escape in his work, he dedicated himself to musical activity with the children - refugees in the Jewish orphanages. He organized a children's choir. Often had he participated in various cultural events and with great punctuality demanded high level of achievement in every performance, in spite of the horrible conditions that prevailed in the ghetto.

In 1941, he and his son, a talented musician, who was expecting a career of a virtuoso pianist, were taken to Treblinka and murdered.



Artur Gold
1897-1943
Violinist and dance
music composer

Born in 1897 in Warsaw, Artur Gold was a Polish Jewish violinist and dance-music composer. He was the second son of Michał Gold, a musician in the Warsaw Opera; when Michał died, an uncle took Artur to England, where he received his musical education. He later returned to Warsaw and played there in various nightclubs. His closest collaborators were his brother Henryk and Jerzy Petersburski, with whom he arranged music for his famous ensembles; they were among the most popular composers in interwar Poland and many of their hits were sung throughout the whole country. Gold ran an orchestra in the "Qui Pro Quo" theatre (1922) and in the Warsaw "Adria" night club (1931–1939).

Artur Gold also performed with English orchestras in the 1920s and recorded for Columbia records. In the 1930s, he also recorded several albums for the Polish "Odeon" record company.

After the German and Soviet invasion on Poland in September 1939, Artur Gold lived in German-ordered ghetto in Warsaw, in which he played with an orchestra. He was deported by Germans from the Umschlagplatz to the German Treblinka extermination camp where he played for the Nazis in their casino and, at least on one occasion was forced to dress as a clown. He was murdered in 1943 in Treblinka. According to recollections of some of the Treblinka survivors Gold might have been killed during the uprising at Treblinka that occurred on August 2, 1943.

The melody of his song Chodź na Pragę (Come to Praga) (1930) is currently played as a Hejnał (a sort of trumpet call) of the Warsaw borough of Praga, each day at noon.



Mordka Mendel
Grossman
1913-1945
Photographer

Born in Staszów, Poland in 1913 and after the First World War, his family settled in Łódź. As a child, he began to draw portraits, as well as scenes from Jewish life. He started photography, at first as an amateur, then as a professional. He coloured his photos with aniline paints. In the 1930s, he connected with the Jewish Theater in Łódź, picturing scenes of all the performed plays, as well as actors and actresses. He knew also numerous writers, poets, musicians and painters. Just pre-war, Habima Theatre visited Łódź. Mendel was back stage and of his initiative and directive, he photographed the performances. The results were the wonderfully inspired forerunner for all of his work in the ghettos and camps ~ Man in Motion ~ leading to the reverent archive of photos more aptly named as a collection ~ Motion Towards Death.

The Nazis put him in the Łódź Ghetto in 1939; there he found work as a photographer, making identification cards and documenting the work that his fellow inmates did in the ghetto. The Ghetto Government thought that these photographs would convince the Nazis to treat them better because they were diligent. Grossman also hid a camera in his coat during the day and took photographs of the living conditions of the ghetto. He took these photographs at great risk to his life, not only because the Gestapo suspected him, but also because of his weak heart. Some of his photographs assisted people to identify the graves of their loved ones. M. Grossman's negatives are now the prepared documentation of the Holocaust. Grossman distributed many of his photographs; those he was unable to distribute, he tried to hide. In August 1944, shortly before the final liquidation of the Litzmannstadt Ghetto, he hid ca. 10.000 negatives, showing scenes from the Ghetto.



Herschel Grynszpan
1921–1943/1945
Resistance Hero

He was deported to a labour camp in Koenigs Wusterhausen and stayed there until 16 April 1945. Ill and exhausted, he was shot by Nazis during a forced death march, still holding on to his camera.

Herschel Feibel Grynszpan was born on March 28, 1921, in Hanover, Germany. He later travelled to Frankfurt am Main to study Hebrew in a Yeshivah to prepare to immigrate to Palestine. After a year, he returned to his family home and looked for work as an apprentice plumber or mechanic but in vain, because he was a Jew. At the advice of a friend Herschel turned his attentions toward France and his father made arrangements for the boy to live with his uncle and aunt, Abraham and Chawa Grynszpan, in Paris while the rest of the family remained in Germany. In the autumn of 1938 Herschel's family in Hanover - father, mother, sister and brother - were among ten thousand Jews ruthlessly removed from their homes and deported to Poland in boxcars, but his sister Berta managed to send a postcard to Herschel in Paris, describing the torments his family went through.

To avenge his parents, the youth bought a pistol and went to the German Embassy in Paris on 7 November 1938, to take revenge and kill the ambassador, Count von Welczek. However, the Third Secretary, Ernst vom Rath, was sent out instead to see what the young man wanted and was shot. Herschel Grynszpan was arrested and in a poignant statement taken immediately after the arrest, the boy told the police: 'Being a Jew is not a crime. I am not a dog. I have a right to live and the Jewish people have a right to exist on this earth. Wherever I have been I have been chased like an animal.' He declared that he had to avenge the Jews, to draw the attention of the world to what was happening in Germany.

For Adolf Hitler, the shooting in Paris provided an opportunity to incite Germans to 'rise in bloody vengeance against the Jews'. It supplied the pretext for massive Nazi pogroms launched against Jews in Germany, Austria and the Sudetenland - the orgy of Kristallnacht (the Night of Broken Glass). Over the next 24 hours, Nazi storm troopers along with members of the SS and Hitler Youth beat and murdered Jews, broke into and wrecked Jewish homes, brutalized Jewish women and children, destroyed 265 synagogues, looted 7,500 Jewish businesses, smashed Jewish cemeteries, hospitals and schools and 30,000 Jews were sent to concentration camps. The Kristallnacht pogrom was the symbolic beginning of the Holocaust, the systematic murder of 6 million Jews, over a million Roma and Sinti, gay people as well as communists, trade unionists and many, many others.

Herschel Grynszpan was never brought to a French trial but was held in custody for twenty months - longer than any juvenile in French legal history, in spite of continuous efforts to get him freed - until the French Government evacuated Paris and the Germans marched on the city in June of 1940. A month later, he was in Nazi hands, illegally extradited to Germany on 18 July 1940 and interrogated by the Gestapo in anticipation of a major show trial but the trial was cancelled. He was transferred to Sachsenhausen concentration camp where the Nazis kept special prisoners such as Pastor Martin Niemoeller, an outspoken opponent of the Nazis. Later Herschel simply disappeared. There were also rumours after the war that he had survived and was living under another name in Paris, but there is no evidence for this. He was declared legally dead by the West German government in 1960.

Shortly after the war, one of Grynszpan's original lawyers reported that the youth had been executed by the Nazis after his transfer into their hands in 1940. Herschel Grynszpan's parents survived the war and later immigrated to Israel. They played a part in the trial of Adolf Eichmann in Jerusalem, and Herschel's father and brother testified that all their previous efforts to find Herschel had failed. Nevertheless, as the Grynszpan family told the Jerusalem Post in 1988: Herschel's act was one of the first expressions of Jewish resistance to the Nazis.



Fritz Grünbaum
1880-1941
Cabaret artist, operetta
and pop song writer,
director, actor and
master of ceremonies

Born in Brno, Moravia as Franz Friedrich Grünbaum

On March 10, 1938, the day German troops marched into the alpine republic, together with Karl Farkas he was acting for the last time in *Simplicissimus*. After that, they were put under stage ban. The next day, he tried to flee to Czechoslovakia, but he and his wife were sent back at the border. He hid quite a while in Vienna, but then he was betrayed and transported to the Dachau concentration camp. Later he was taken to Buchenwald and subsequently returned to Dachau. He died at the Dachau concentration camp on January 14, 1941 after having acted for a last time on New Year's Eve for his fellow-sufferers.

During his lifetime, Fritz Grünbaum was a well-known art collector, especially of Austrian modernist art, whose artworks were featured in famous catalogues and exhibitions. His collection extended to over 400 pieces, 80 of them have been works made by Egon Schiele (1890–1918). This collection disappeared during Nazi time and 25% of the collection appeared on the art market in the early 1950s through Swiss Art dealer Eberhard Kornfeld. The fate of the remaining rest is buried in the past up until now.



Pavel Haas
1899–1944
Composer

Born in Brno in the Czech Republic, Pavel Haas was a Jewish composer who utilized elements of folk music and jazz. He studied composition including two years of master classes with the noted Czech composer Leoš Janáček. Of the more than 50 works Haas wrote during the next two decades, only 18 were given opus numbers by the self-critical composer. While still working in his father's business, he wrote musical works of all kinds, including symphonic and choral works, lieder, chamber music, and scores for cinema and theatre. His opera, *Šarlatán* (The Charlatan), was first performed in Brno to sincere acclaim in April 1938. He received the Smetana Foundation award for the opera (sharing the award with Vítězslava Kaprálová who received it for her *Military Sinfonietta*).

In 1941, Haas was deported to the Theresienstadt concentration camp (Terezín). He was one of several Czech-Jewish composers there, including Viktor Ullmann, Gideon Klein and Hans Krása. Prior to his arrest, he had officially divorced his wife Soňa in order that she and their young daughter would not suffer a similar fate. On his arrival, he became very depressed and had to be coaxed into composition by Gideon Klein. Haas wrote at least eight compositions in the camp, only a few of which have survived. They include a set of Four Songs on Chinese Poetry for baritone and piano, a work for men's choir titled "Al s'fod" (his first and only work in Hebrew), and the Study for String Orchestra that was premiered in Theresienstadt under the Czech conductor Karel Ančerl and is probably Haas's best-known work today. The orchestral parts were found by Ančerl after the liberation of Theresienstadt and the score was reconstructed.

In 1944 the Nazis remodelled Theresienstadt just before a visit from the Red Cross, and a propaganda film, *Der Führer schenkt den Juden eine Stadt*



Maurice Halbwachs
1877-1945
Philosopher and
sociologist

(The Führer Gives the Jews a City), was made by director Kurt Gerron, under the coercion of the camp commandant, Karl Rahm. In the film, Theresienstadt, children are seen singing Hans Krása's opera, Brundibár, and Haas can be seen taking a bow after a performance, conducted by Karel Ančerl, of his Study for Strings. When the propaganda project was over, the Nazis transferred 18,000 prisoners, including Haas and the children who had sung in Brundibár, to Auschwitz-Birkenau, where they were murdered in the gas chambers.

Born in Reims, France, Maurice Halbwachs attended the École normale supérieure in Paris. There he studied philosophy with Henri Bergson, who had a big influence on his thought. He aggregated in Philosophy in 1901. He taught at various lycées before travelling to Germany in 1904, where he studied at the University of Göttingen and worked on cataloguing Leibniz's papers. He was nominated to co-edit an edition of Leibniz's work that never came to fruition.

He returned to France in 1905 and met Émile Durkheim, who sparked his interest in sociology. He soon joined the editorial board of L'Année Sociologique, where he worked with François Simiand editing the Economics and Statistics sections. In 1909, he returned to Germany to study Marxism and economics in Berlin.

Throughout World War I, Halbwachs worked at the War Ministry. Shortly after the end of the war, he became professor of sociology and pedagogy at the University of Strasbourg. He remained in this position for over a decade, taking leave for a year as a visiting professor at the University of Chicago, when he was called to the Sorbonne in 1935. There he taught sociology and worked closely with Marcel Mauss and served as the editor of Annales de Sociologie, the successor journal to L'Année Sociologique. In 1944, he received one of France's highest honours, a chair at the Collège de France in Social Psychology.

Halbwachs' most important contribution to the field of sociology came in his book *La Mémoire collective* ("The Collective Memory" published after his death), in which he advanced the thesis that a society can have a collective memory and that this memory is dependent upon the "cadre" or framework within which a group is situated in a society. Thus, there is not only an individual memory, but also a group memory that exists outside of and lives beyond the individual. Halbwachs also wrote an important book on suicide, *Les Causes du suicide*, 1930 ("The Causes of Suicide"). In this book, he followed the footsteps of his mentor Émile Durkheim, expanding and elaborating upon the former's theories on suicide.

A long-time socialist, Halbwachs was detained by the Gestapo after protesting the arrest of his Jewish father-in-law. He was deported to Buchenwald, where he died of dysentery in 1945.



Peter Hammerschlag
1902–1942
Writer and poet

Peter Hammerschlag (Hermann) hammer (also: Peter Mahr, STOMP, Werbock,) was born in 1902 in Vienna to Jewish parents (father was a respected ear, nose and throat specialist).

Hammerschlag began writing poetry, songs and sketches for the cabaret in Berlin in 1929. In 1931, the cabaret stage "Der liebe Augustin" was founded in Vienna, where he became its resident writer, poet and emcee until he left in 1935. During this time, Hammerschlag wrote for other theatres in Vienna, such as the cabaret "gooseberry," the "Austrian People's Stage" and a number of other venues.

After not being allowed to work, he left for Yugoslavia in 1938 but came back in 1939 when the Vienna Wekel cabaret was opened and through his friend Rudolf Weys, he was able to have his ideas incorporated every now and then.

From the late summer of 1941 Hammerschlag had to earn his living as a forced labourer and when in mid-1942, his parents were deported to Theresienstadt, he went into hiding. Once he left his hiding, he was arrested on the street. On 17 July 1942, he was shipped to Auschwitz where he either died on the way or was killed there.



Žiga Hirschler
1894–1941
Composer

Hirschler was born in Zagreb, to a Croatian Jewish family. He completed musical studies in 1917 at the Agram conservatory of the Croatian Music Institute in Zagreb.

Hirschler composed orchestral, piano, vocal and dramatic works, and showed a tendency towards popular music. He was one of the most famous music critics in Zagreb between the two world wars. Hirschler was editor of Musician magazine. With his writing in the Večernji vjesnik and Jutarnji, he closely followed the works by Croatian composers.

Being Jewish, Hirschler faced persecution by Ustaše and Nazis. During the last days of his life, Hirschler did not leave his apartment. He just had an intense correspondence with Paula Rendi, waiting for her to give him a pass so that he could cross over to a "free zone". That unfortunately never happened. Hirschler wrote his last letters on September 12, 1941. In one such letter, he dedicated a song to Rendi for her birthday. In late 1941, Hirschler was killed at the Jasenovac concentration camp.

Jakob van Hoddiss (May 16, 1887 in Berlin – 1942 in Sobibor) was the pen name of a German-Jewish expressionist poet Hans Davidsohn, of which name "Van Hoddiss" is an anagram.



Jakob van Hoddiss
1887–1942
Expressionist poet

In 1909, he created a Der Neue Club (The New Club) with his friend Kurt Hiller; and in March of the following year, they introduced their ideas at an evening they called Neopathetisches Cabaret in electrifying and memorable performances.

By 1912, he was expelled from university, lost his father and his close friends, Heym and Ernst Balcke. He suffered a breakdown and voluntarily entered a mental hospital. Although he was released, he was soon forced to come back after attacking his mother. His mental health continued to decline, and he lived in private care from 1914 until 1922. After 1927, when his mother lost her money, he came under the care of a state clinic. In 1933, immediately after Hitler's nomination as Prime Minister, Van Hoddiss' family

escaped to Tel Aviv but it proved impossible for him to secure an entrance certificate to the British Mandate of Anglo-Palestine due to his mental illness. He was thus forced to remain in Germany where expressionism had come to be seen as an absolutely unacceptable or degenerate art form.

Some expressionist artists managed to flee the country with many more either committing suicide or murdered in concentration camps. Given that Van Hoddiss was Jewish, an expressionist artist and mentally ill, his murder in Nazi Germany was almost guaranteed. On the April 30, 1942, he and all the other patients and staff (500 people) of his sanatorium were transported to Sobibór via Krasnystaw. None of them survived. The exact date of van Hoddiss' death remains unknown.



Camill Hoffman
1878-1944
Diplomat, writer and
journalist

Born in 1878 in Kolin in Bohemia, Camill Hoffman came from a German-speaking Jewish family. A talented writer and journalist, he embraced the Czechoslovak cause, and in 1920, President Masaryk appointed him cultural attaché in Berlin. In 1932, he began keeping a journal, which he wrote in German.

Besides serving his country diplomatically, Camill Hoffman also wrote poetry, and did translations into German, including Balzac, Baudelaire, and Karel Capek's "Conversations with T. G. Masaryk". When the political climate in Germany became alarming, Hoffmann used his position to aid many of the writers and intellectuals whom he had befriended. David Kraft, who recently published Hoffman's diary, *Politický Deník 1932-1939* said: "He helped many many people, many German anti-fascists, many social democrats, many writers. He saved for example the library of Heinrich Mann from destruction. He helped the son of Leo Trotsky to leave Germany. He helped many Czechoslovak citizens who were under extreme pressure in Germany at that time. He did personally really as much as an individual could do to prevent this evil."

Camill Hoffmann sent first his daughter to England, then his son to Paris in the spring of 1939. However, after Germany occupied Czechoslovakia, Hoffmann was slow to ensure his own safety – never making use of the visas he possessed for Sweden. He and his wife Irma were deported to the Terezin concentration camp in 1942. Two years later, they were transported to Auschwitz, where they died.



Max Jacob
1876-1944
Painter, poet, writer and
critic

The parents of Max Jacob are at the same time tailors and antique dealers. Max Jacob studied at the College La Tour-d'Auvergne, in Quimper. Reformed military service, he goes to Paris in 1897 and achieves his first oil-base paints. At the same time, Max Jacob interested in writing, writes the artistic columns for the *Moniteur des Arts* and the *Gazette des Beaux-Arts* under the pseudonym of Léon David.

Born to a Jewish family (his parents were tailors and antique dealers) in Quimper (Brittany), France, Max Jacob studied at the Collège La Tour d'Auvergne. In 1897, he moved to Paris where he began his artistic career. He met Pablo Picasso in the summer of 1901, and it was Jacob who helped the young artist learn French. Later, on the Boulevard Voltaire, he shared a room with Picasso, who remained a lifelong friend (and was included in his artwork *Three Musicians*). Jacob introduced him to Guillaume Apollinaire, who in turn introduced Picasso to Georges Braque. He also became close friends with Jean Cocteau, Jean Hugo, Christopher Wood and Amedeo Modigliani, who painted his portrait in 1916. He also befriended and

encouraged the artist Romanin, otherwise known as French politician and future Resistance leader Jean Moulin. Moulin's famous nom de guerre Max is presumed to be selected in honour of Jacob.

Jacob, who had Jewish origins, claimed to have had a vision of Christ in 1909, and converted to Catholicism. Max Jacob is regarded as an important link between the symbolists and the surrealists, as can be seen in his prose poems *Le cornet à dés* (The Dice Box, 1917 - the 1948 Gallimard edition was illustrated by Jean Hugo) and in his paintings, exhibitions of which were held in New York City in 1930 and 1938. His writings include the novel *Saint Matorel* (1911), the verses *Le laboratoire central* (1921), and *La défense de Tartuffe* (1919), which expounds his philosophical and religious attitudes.

In 1919, Max Jacob was hit by a car. Two years later, he left Paris to retire in the monastery of Saint-Benoît-sur-Loire. Between 1924 and 1926, he accomplishes several voyages in Italy and Spain then joined Paris in 1928. The following year, he is hit again by another car and definitively returns to Saint-Benoît-sur-Loire in 1937.

In 1942, the yellow star is put on the family store in Quimper. Jacob's brother was deported to Auschwitz and then his sister Mirthé-Léa and her husband were deported where they were murdered by the Nazis. On February 24, 1944, Max Jacob too was arrested by the Gestapo and put into Orléans prison. He was then transferred to Drancy internment camp from which he was to be transported to a concentration camp in Germany. However, said to be suffering from bronchial pneumonia, Max Jacob died in Drancy on March 5.

First interred in Ivry, after the war ended in 1949 his remains were transferred by his artist friends Jean Cassou and René Iché (who sculpted the tomb of the poet) to the cemetery at Saint-Benoît-sur-Loire in the Loiret département.



Leon Jessel
1871–1942
Composer and
conductor

Leon Jessel was born in the eastern German city of Stettin (now Szczecin, Poland), in 1871, the son of Jewish merchant Samuel Jessel and his American wife Mary.

After studying with various teachers between 1888 and 1891, Jessel became a conductor, music director, chorus master, bandmaster, and theatre conductor working in many German cities. Beginning in 1892, these jobs included the position of Kapellmeister in cities that included Mulheim an der Ruhr, Freiberg, Kiel, Stettin, Chemnitz, and Neustrelitz. He finally settled in Lübeck, where he was Kapellmeister at the Wilhelm Theater from 1899 to 1905, whereupon he became director of the Lübeck Liedertafel (men's singing group) association. While in Lübeck Jessel composed numerous choral works, operettas, and character pieces.

In 1911, Jessel moved to Berlin, where he came into his own and made a name for himself — his 1913 operetta *Die beiden Husaren* (The Two Hussars) garnered quite a bit of attention. Jessel continued to compose many operettas and Singspiel operas, most of which premiered in Berlin. In 1915 Jessel also founded and launched the early GEMA, a German performance rights organization.

Jessel's biggest success was the operetta *Schwarzwaldmädel* (Black Forest Girl), which premiered at the Komische Oper Berlin in August 1917. The

opera's touching libretto, appealing melodies, and elegant instrumentation proved immensely popular, and it ran in Berlin for 900 performances, and within the next 10 years was performed approximately 6,000 times in Germany and abroad. Schwarzwaldmädel has been recorded numerous times over many decades, and has been filmed and televised numerous times as well. Jessel also had a major success with his 1921 operetta *Die Postmeisterin* (The Postmistress), and in total, he wrote nearly two dozen operettas.

Jessel's operettas were popular, nationalistic, and very German — *Schwarzwaldmädel* was a favourite of Hitler and Himmler. Because of this, his conversion to Christianity in 1894, and because of his own conservative nationalistic ideology, and because his second wife Anna had joined the Nazi party in 1932, Jessel expected acceptance in Germany even during and after the Nazi rise to power. Instead, he was rejected by Nazi leadership because of his Jewish descent, even though, and performances of his works were banned in 1933. Jessel's last major work was his 1933 operetta *Junger Wein* (Young Wine), and his biographer Albrecht Dümmling believes that he was a victim of targeted boycott measures as early as 1927.

In 1937, Jessel was forced out of the Reichsmusikkammer (the State Music Institute), and recordings and distribution of his works were prohibited. In 1941 a house search turned up a 1939 letter to his librettist William Sterk in Vienna, in which Jessel had written: "I cannot work in a time when hatred of Jews threatens my people with destruction, where I do not know when that gruesome fate will likewise be knocking at my door." On December 15, 1941, Jessel was arrested and delivered to the Gestapo in Berlin. He was tortured by the Gestapo in a basement of the Police Bureau at Alexanderplatz, and subsequently died on January 4, 1942 in the Berlin Jewish Hospital.



Johnny & Jones
Musical entertainment
duo

Stage names of Nol (Arnold Simeon) van Wesel and Max (Salomon Meyer) Kannevasser, born in Amsterdam on August 3, 1918 and on September 24, 1916, respectively. Their collaboration began in 1934. In 1936, they formed a guitar/vocal duo of musical entertainment, establishing themselves as a duo as of October 1938.

Deported to Westerbork on October 9, 1943, they participated in the musical activity held in the camp blocks or at the camp's Kaffee Haus. Assigned tasks working on a building site, they were often sent to Amsterdam. During their final mission to Amsterdam in August 1944, they recorded 6 voice-guitar duo songs created in Westerbork at the Nekos recording studios; the original recordings were lost but the Nekos sound engineer, H. Luder, kept copies.

On September 4, 1944, they were deported to Theresienstadt and then shipped to Auschwitz on September 29. Later, they were taken to Sachsenhausen Ohrdruf and Buchenwald. In March 1945, they were moved to Bergen-Belsen. Jones (Kannevasser) died on March 20, 1945 and Johnny (Van Wesel) died on April 15, 1945 as the English troops liberated Bergen-Belsen.



Gideon Klein
1919–1945
Composer

Gideon Klein was born in Prerov, Moravia, on 6 December 1919. His family, rooted in Jewish tradition, was also modern in outlook and supportive of culture and art.

In 1938, he was admitted to Professor Kurz's Master School of the Prague Conservatory while also studying at Charles University. Although graduating in one year, he could not pursue his education when the Nazis closed all institutions of higher learning following their occupation of Czechoslovakia in March 1939. During this period Klein began to perform widely, to general acknowledgement of his technical polish, the unusual maturity of his musical conceptions, his intelligence, understanding and emotional involvement. In 1940, he was offered a scholarship for study at the Royal Academy in London, but by that time, Nazi race and emigration laws prevented his leaving the country. Jewish musicians could also no longer perform publicly. Gideon circumvented this for a time by appearing under the name of Karel Vranek, and when even this was too dangerous, his venue became private homes of those who wished to hear him.

Until recently it was assumed that except for a few sketches and juvenilia, Klein had written little music until blossoming as a composer in Terezin. Unexpectedly, however, in June 1990, the Dr Eduard Herzog family in Prague, friends of the Kleins from before the war, found in their possession a locked suitcase, forgotten for over fifty years. It contained a treasure of Gideon's manuscripts, evidently placed for safekeeping with the Herzogs before Klein was sent to Terezin. This music completely altered the impression that he suddenly began to compose seriously only in the ghetto, for it revealed works dating from 1939 and 1940, of astonishing craftsmanship and maturity for one then so young: songs for soprano and piano, an octet for winds, large-scale pieces for string quartet and several string duos, including one in quarter tones.

On 1 December 1941, Klein, along with thousands of other Prague Jews, was deported to Terezin, to immediately became active in the camp's cultural life, undertaking whatever was necessary to assist in the creation and maintenance of musical activities for the benefit of both musicians and their audiences. He continued playing chamber music with his colleagues from Prague, assisted in the preparation and accompanied performances of Smetana's *The Bartered Bride*, Verdi's *Requiem* and other works, and accompanied singers. Klein's compositions in Terezin include chamber music for strings, choral works, madrigals to poetry of Holderlin and Villon, a piano sonata, incidental music for the theatre, and a song cycle for alto and piano: *Die Peststadt* (The Plague City), poetry by Petr Kien, an immensely gifted young poet and artist who also came to Terezin from Prague.

Eliska Kleinova, his older sister, had already been deported to Auschwitz when Gideon and fellow composer Hans Krasa decided to make some plan to save the music they had written in Terezin. When their own departure was inevitable they entrusted their manuscripts to Irma Semtzka, Gideon's last girlfriend in the ghetto, instructing her to give them to Eliska should she survive the war and meet her again.

Nine days after completing his string trio, fated to be his last composition, Gideon Klein was sent to Auschwitz on 1 October 1944, and from there to Fürstengrube, a coal-mining labour camp for men, near Katowitz in Poland. It is not known whether he was killed there by the remaining Nazis as the

liberating Red Army approached or whether he died on a forced march with those Jews made to accompany the fleeing SS. He certainly received no consideration for his musical gifts, but paid the ultimate price on 27 January 1945, less than two months after his twenty sixth birthday.

This text by David Bloch, founder-director of the Terezín Music Memorial Project, promoted Terezín and related music for nearly 22 years, through concerts with members of The Group for New Music in Europe, North America, England, Russia, Uzbekistan and Israel, often inviting European artists for concerts and recordings. He was producer and artistic director of the Terezín Music Anthology CD series and did research and gave lectures (in Israel, Europe, North America, India and Australia), wrote articles and was Series Editor for Boosey & Hawkes/Bote & Bock, preparing an edition of Terezín works for first-time publication.



Julius Klinger
1876-1942
Painter, draftsman,
illustrator, commercial
graphic artist,
typographer and writer

Klinger was born in Dornbach near Vienna. In 1895, he found his first employment with the Vienna fashion magazine Wiener Mode. Here he made acquaintance with Koloman Moser, who later would be his teacher; Moser recommended him to the Meggendorfer Blätter. 1896 saw him moving to Munich where he worked as an illustrator for the Meggendorfer Blätter and others. From 1897 to 1902, he was a collaborator to the eponymous Jugendstil magazine Die Jugend.

In 1897, he relocated to Berlin, where he worked extensively as a commercial graphic artist until 1915. Together with the printing house Hollerbaum und Schmidt, he developed a new fashion of functional poster design that soon gained him international reputation. In 1912, he designed the poster for the Rund um Berlin air show in Johannisthal. In Berlin, he also contributed to Das kleine Witzblatt, Lustige Blätter and Das Narrenschiff humorous magazines.

Beginning in 1918, Klinger designed a comprehensive and noted campaign promoting the "Tabu" company's cigarette rolling paper, that was advertised all over Vienna in 1918/19. Klinger devised a promotional strategy, spanning from small-sized newspaper advertisements to billboards and painted firewalls - construction site fences and winterized fountain panelling were used as advertising spaces, too.

Probably towards the end of 1937, he designed his last poster for the Ankerbrot-Werke factory. The Jewish-owned company was transferred to "Aryan" proprietors in 1938 but legitimate ownership was restored after 1945.

Being of Jewish descent, he suffered from national socialist harassment. According to Viennese police records, he was registered as moved to Minsk on June 2, 1942, i.e. deported. Presumably, he was killed the same year.

Józef Koffler was born on 28 November 1896 in Stryj, Austria-Hungary.



Józef Koffler
1896-1944
Composer

He studied from 1914 to 1916 in Lwów and from 1918 to 1924, he studied music at the Academy of Music and the Performing Arts in Vienna. His teachers were Paul Graener and Felix Weingartner. From 1928 until 1941, Koffler taught music at the Lwów Conservatory. Polish exile composer Roman Haubenstock-Ramati studied in 1920-1923 composition together with Koffler in Lwów.

A composer of avant-garde music, Koffler was the first Polish composer living before the Second World War to apply the twelve-tone composition technique (dodecaphony). He must have come into contact with Edward

Clark, the British conductor, BBC music producer and former student of Arnold Schoenberg, as his "Variations on a Waltz by Johann Strauss", Op. 23 (1935) were dedicated "À mon ami Edward Clark".

When German troops entered the town Koffler was captured with his wife and son and forcibly relocated to the ghetto in Wieliczka (Poland). His further fate, including the date, location and manner of his death are unknown. At the beginning of 1944, he and his family were probably killed by one of the German Einsatzgruppen near Krosno (in southern Poland) where he was hiding after the liquidation of the ghetto in Wieliczka.

Most of Koffler's unpublished scores vanished in the turmoil of the Second World War, when he died in the Holocaust. Only two works amongst his numerous compositions were published after the war. They were released by the Polish editing house PWM and are available today. They are: String Trio, Op. 10 and Cantata Love, Op. 14. Several of his works have been released on records.



Paul Kornfeld
1889–1942
Playwright and theorist

Paul Kornfeld was a Czech-born German-language Jewish writer whose expressionist plays and scholarly treatises on the theory of drama earned him a specialized niche in influencing contemporary intellectual discourse.

In 1913, at the age of 23, he formulated a thesis elucidating his philosophy of dramaturgy, *Der beseelte und der psychologische Mensch* [The Spiritual and the Psychological Person, also translated as *The Inspired and the Psychological Being*] and wrote the first draft of his most-renowned play, *Die Verführung* [The Seduction]. His circle of young friends and compatriots included some of the most renowned German-speaking Jewish literary figures of the era.

In 1916, amidst the chaos of World War I and, with birth of the future republic of Czechoslovakia only two years away, Kornfeld moved to Germany where, during the Weimar period, he experienced his most intense period of creativity. In 1918, during the final months of the war, he published a revised version of his thesis and oversaw the first production of *Die Verführung*. An expressionist work, which put forth abstract and revisionist ideas, it attempted to encapsulate the universality of human aspiration. Character development and plot details were eschewed in favour of an atmosphere of hopeless inability to cope, which defeated the play's tragic protagonist. Kornfeld also wrote satirical comedies that did not utilize expressionism and demonstrated a highly developed sense of humour that met with audience approval.

Hitler's coming to power in 1933 put an end to Kornfeld's Berlin odyssey and forced him back to Prague, no longer a gathering hub of German-language culture, but, since October 1918, the capital of the new republic of Czechoslovakia. He began work on what turned out to be his only novel, *Blanche oder Das Atelier im Garten* [Blanche or The Studio in the Garden], which was not published until 1957, fifteen years after his death. Shortly after completing it, in 1941, he was taken into custody by the German authorities administering occupied Prague, and transported to Ghetto Litzmannstadt, the name given during the German occupation to a section of Łódź, Poland's second-largest city. Between 1939 and 1944, over 200,000 Jews and a small number of Roma passed through the ghetto. Fuel supplies were extremely limited, and the inhabitants burned whatever they could to



Hans Krása
1899–1944
Composer

survive the harsh winter. Kornfeld died along with some 18,000 others during a famine in 1942.

Hans Krása was born in Prague to a Czech father who was a lawyer, and a German Jewish mother. He studied both the piano and violin as a child and went on to study composition at the German Music Academy in Prague. After graduating, he went on to become a répétiteur at the Neues Deutsches Theater, where he met the composer and conductor Alexander Zemlinsky, who had a major influence on Krása's career.

In 1927, he followed Zemlinsky to Berlin, where he was introduced to Albert Roussel. Krása, whose primary influences were Mahler, Schoenberg and Zemlinsky, also felt an affinity with French music, especially the group of composers known as Les Six and made a number of trips to France to study under Roussel whilst he lived in Berlin. Krása eventually returned, homesick, to Prague to resume his old job as a répétiteur at the Neues Deutsches Theater. His debut as a composer came with his Four Orchestral Songs op. 1, based on the Galgenlieder (Gallows Songs) of Christian Morgenstern. The work was first performed under Zemlinsky's direction in Prague in May 1921 and was widely acclaimed. There followed a string quartet, a set of five songs for voice and piano and his Symphonie für kleines Orchester, which was performed in Zurich, Paris and Boston. His major achievement, however, was the opera Verlobung im Traum (Betrothal in a Dream) after the novel Uncle's Dream by Dostoyevsky. This work was first performed at the Neues Deutsches Theater in Prague in 1933 under Georg Szell and was awarded the Czechoslovak State Prize.

Brundibár, a children's opera based on a play by Aristophanes, was the last work Krása completed before the Nazis arrested him on 10 August 1942. Krása was sent to the Theresienstadt ghetto where he reworked Brundibár for the available forces, which was then performed 55 times in the camp and features in the infamous propaganda film made for the Red Cross in 1944. While interned in the ghetto, Krása was at his most productive, producing a number of chamber works, although due to the circumstances, some of these have not survived. Krása was taken to Auschwitz and murdered there on October 17, 1944.



Fritz Löhner-Beda
1888-1942
Author, poet, librettist,
lyricist

Fritz Löhner-Beda was born in Wildenschwert, Bohemia (present-day Czech Republic). In 1888, his family moved to Vienna and in 1896 changed the name Löwy into less Jewish Löhner. Having passed his Matura exams, he went on studying law at the University of Vienna, where he became a member of the Jewish Kadimah student association. After he had obtained his doctorate, he worked as a lawyer from 1908 onwards. A dedicated football player, he was among the founders of the Hakoah Vienna sports club in 1909.

In 1910, Löhner-Beda decided for a career as an author. He wrote numerous light satires, sketches, poems and lyrics but also contributed to several newspapers, often under the pen name "Beda," a short version of his Czech first name Bedřich (Frederick). In 1913, he met with Franz Lehár, for whom he wrote the libretto of the 1916 operetta Der Sterngucker (The Stargazer). Still in 1918, Löhner-Beda was called up for military service in World War I, which he left in the rank of an officer and as a strong antimilitarist.

In the 1920s, he became one of the most sought-after librettists and lyricists

of Vienna. Together with Lehár as composer, Ludwig Herzer as co-author and Richard Tauber as singer he produced the operettas *Friederike* (Frederica) (1928), *Das Land des Lächelns* (The Land of Smiles) (1929) and, with Paul Knepler as co-author, *Giuditta* (1934). Together with his friend Alfred Grünwald as co-author and Paul Abraham as composer, he produced *Viktoria und ihr Husar* (Victoria and Her Hussar) (1930), *Die Blume von Hawaii* (The Flower of Hawaii) (1931) and *Ball im Savoy* (Ball at the Savoy) (1932).

Immediately after the Austrian Anschluss to Nazi Germany in mid-March 1938, Fritz Löhner-Beda was arrested and deported to the Dachau concentration camp on 1 April 1938. On 23 September 1938, he was shipped to the Buchenwald concentration camp. There he composed, together with his fellow prisoner Hermann Leopoldi, in the end of 1938 the famous anthem of the concentration camp, *Das Buchenwaldlied* (The Buchenwald Song).

Though Löhner-Beda's name appeared in the Nazi Encyclopaedia of Jews in Music in 1940, his songs and the Lehár operettas were still performed, though with no mention of the author. His initial hope for an intercession by Franz Lehár was deceptive. After World War II, Lehár denied any cognizance of his concentration camp imprisonment.

On 17 October 1942, he was deported to the Monowitz concentration camp near Auschwitz. The circumstances of his death have been described by Raul Hilberg in *The Destruction of the European Jews*: During an inspection by several board directors of the IG Farben syndicate around Otto Ambros, Fritz ter Meer, Carl Krauch and Heinrich Bütelfisch, the already diseased Löhner-Beda was denounced as working not hard enough, wherefore he was beaten to death on 4 December 1942. A Kapo accused of the murder in the 1968 Frankfurt Auschwitz Trial was acquitted of the charge due to lack of evidence.



Selma Meerbaum-Eisinger
1924–1942
Writer, poet and translator

Selma Meerbaum-Eisinger was the daughter of the shopkeeper Max Meerbaum in Czernowitz, a town in the Northern Bukovina region of the Romanian Kingdom (now in the Ukraine). Eisinger was the surname of her stepfather. At an early age, she began to study literature. Her work shows a heavy influence from those she studied: Heinrich Heine, Rainer Maria Rilke, Klabund, Paul Verlaine and Rabindranath Tagore. In 1939 she began to write poetry, and was already a skilled translator, being able to translate between French, Romanian, Yiddish and her native German. After German troops invaded in July 1941, and the region where she lived was ceded to the Soviet Union in 1940, the family was forced to relocate to the city's ghetto. In 1942, the family was deported to the Mikhailovska labour camp in rural Ukraine, where Selma soon died of typhus at the age of 18.



Paul Morgan
1886-1938
Actor

Austrian Actor Paul Morgan (Paul Morgenstern) was born to an Austrian-Jewish family but was baptized and raised Catholic. One of the great theatre stars of the Weimar republic, he co-founded the illustrious Berlin cabaret Kadeko and made more than 100 films. Despite invitations from Hollywood Morgan refused to leave his homeland until it was too late. He did not want to leave, hoping, like so many, to ride out what was thought to be a temporary right-wing government.

In 1938, he was arrested and deported to Dachau concentration camp. Soon thereafter he was transported to Buchenwald, where he died because of pneumonia he got during an inhuman punishment drill in one of the coldest winters in Europe.



Erich Mühsam
1878-1934
Philosopher, poet and activist

Erich Mühsam was born in Berlin but his middle-class Jewish family soon move to Lübeck.

In 1900, he moved to Berlin to pursue a career as a writer and poet where soon became involved a group called Neue Gemeinschaft New Society) which combined socialist philosophy with theology and communal living. Through his writings, he became an activist making him a constant target of police surveillance and arrests.

During World War I, Mühsam opposed the war through increased involvement in many direct action projects, including workers strikes, often collaborating with figures from other leftist political parties. As the strikes became increasingly successful and violent, the Bavarian state government began mass arrests of anti-war agitators. Mühsam was among those arrested and incarcerated in April 1918. He would be detained until just before the war's end.

Within days of his release on November 3, 1918, Kaiser Wilhelm II of Germany abdicated as did King Ludwig III who had semi-autonomous rule in Bavaria, and Munich was in the throes of revolt. Mühsam fights along with the anarchists for the development of Worker's Councils (Soviets) and communes. When the rebellion was crushed, Mühsam was arrested and sentenced to fifteen years in jail. While in jail, he completed the play Judas (1920), and a large number of poems. In 1924, he was released from jail under a general amnesty, he returned to a changed Munich due to the economic collapse of Germany under the pressure of reparations for World War I and hyperinflation. In 1926, Mühsam founded a new journal that he called Fanal (The Torch), in which he openly and precariously criticized the communists and the far Right-wing conservative elements within the Weimar Republic. During these years, his writings and speeches took on a violent, revolutionary tone and his active attempts to organize a united front to oppose the radical Right provoked intense hatred from conservatives and nationalists within the Republic. Mühsam specifically targeted his writings to satirize the growing phenomenon of Nazism, which later raised the ire of Adolf Hitler and Joseph Goebbels.

In 1930, Mühsam completed his last play Alle Wetter (All Hang), which sought mass revolution as the only way to prevent a radical Right-wing seizure of power. This play, never performed in public, was directed exclusively at criticizing the Nazis who were on the rise politically in Germany.

Mühsam was arrested on charges unknown in the early morning hours of 28 February 1933, within a few hours after the Reichstag fire in Berlin. Joseph Goebbels, the Nazi propaganda minister, labelled him as one of "those Jewish subversives." It is alleged that Mühsam was planning to flee to Switzerland within the next day. Over the next seventeen months, he would be imprisoned in the concentration camps at Sonnenburg and Brandenburg where he was subjected to various barbarous acts of torture and repeated beatings at the hands of prison guards and officers. On 2 February 1934, Mühsam was transferred to the concentration camp at Oranienburg. The beatings and torture continued, until finally on the night of 9 July 1934, Mühsam was tortured and murdered by the guards, his battered corpse found hanging in a latrine the next morning.



Bernard Natan
1886–1942
Film director, producer
and pioneer

Bernard Natan (Natan Tannenzaft) was born to Jewish parents in Iași, Romania in 1886. He moved to France in the early 1900s and, despite being a Romanian, volunteered to fight for France in World War I. In 1921 he became a French citizen, and at some point changed his name to the less Jewish-sounding "Bernard Natan."

He is said by one historian to be one of the earliest (if not the earliest) pornographic film directors and porn stars whose name was known to the public, and one of the first to include bisexuality and homosexuality, and to introduce SM to the French public. After his adult film career, Natan moved into mainstream cinema. He eventually acquired the giant French motion picture studio Pathé in 1929.

Bernard Natan's importance to the French film industry should not be underestimated. He pioneered the vertical integration of the French film industry, and adopted the "American model" of filmmaking and distribution. This model provides the underpinning of the French film industry even in the 21st century. Under Natan, Pathé also funded the research of Henri Chrétien, who developed the anamorphic lens (a technology which later led to the creation of CinemaScope and other widescreen film formats common today). Natan expanded Pathé's business interests into communications industries other than film. In November 1929, he established France's first television company, Télévision-Baird-Natan. A year later, he purchased a radio station in Paris and formed a holding company (Radio-Natan-Vitus) to run what would become a burgeoning radio empire. In fact, Pathé survived into the 1980s almost solely on revenues generated by the companies purchased and integration instituted by Bernard Natan.

Pathé collapsed in 1935, and Natan was indicted and imprisoned in 1939. A second indictment was brought in 1941, and he was convicted shortly thereafter. World War II broke out while Natan was in prison awaiting trial, and Nazi Germany conquered France. After Natan's release from prison in September 1942, the French government handed him over to the occupying German authorities. Natan was sent to the Auschwitz concentration camp on September 25, 1942, where it is believed he died in 1943.



Felix Nussbaum
1904-1944
Painter

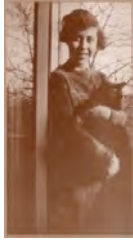
Nussbaum was born in Osnabrück, Germany, as the son of Rahel and Philipp Nussbaum. Philipp was a World War I veteran and German patriot before the rise of the Nazis. He was an amateur painter when he was younger, but was forced to pursue other means of work for financial reasons. He therefore encouraged his son's artwork passionately. Nussbaum was a lifelong student, beginning his formal studies in 1920 in Hamburg and Berlin, and continuing as long as the contemporary political situation allowed him. In his earlier works, Nussbaum was heavily influenced by Vincent Van Gogh and Henri Rousseau and he eventually paid homage to Giorgio de Chirico and Carlo Carrà as well. Carl Hofer's expressionist painting influenced Felix's careful approach to colour.

In 1933, Nussbaum was studying under a scholarship in Rome at the Berlin Academy of the Arts when the Nazis gained control of Germany. Adolf Hitler sent his Minister of Propaganda to Rome in April to explain to the artist elites how a Nazi artist was to develop, which entailed promoting heroism and the Aryan race. Nussbaum realised at this point that, as a Jew, he could not remain at the academy.

The next decade of Nussbaum's life was characterised by fear, which is reflected in his artwork. In 1934, he took Felka Platek, a painter whom he had met while studying in Berlin and would later marry during their exile in Brussels in 1937, to meet his parents in Switzerland. Felix's parents eventually grew homesick for Germany and, against his fierce objections, they returned. This was the last time Felix would see his mother and father — the source of his spiritual and financial support. Felix and Felka would spend the next ten years in exile, mostly in Belgium, a period of emotional and artistic isolation for him.

After Nazi Germany attacked Belgium in 1940, Nussbaum was arrested by Belgian police as a "hostile alien" German, and was subsequently taken to the Saint-Cyprien camp in France. The desperate circumstances in the camp influenced his pictures of that time. He eventually signed a request to the French camp authorities to be returned to Germany. On the train ride from Saint Cyprien to Germany, he managed to escape and rendezvous with Felka in Brussels, and they began a life in hiding. Without residency papers, Nussbaum had no way of earning an income, but friends provided him with shelter and art supplies so that he could continue his craft. The darkness of the next four years of his life can be seen in the expression of his artwork from that period.

1944 was the year in which the plans of Nazi Germany had the greatest impact on the Nussbaum family. Philipp and Rahel Nussbaum were killed at Auschwitz in February. In July, Nussbaum and his wife were found hiding in an attic by German armed forces. They were arrested, sent to the Mechelen transit camp and on August 2, they arrived at Auschwitz. A week later Felix was murdered at the age of 39. On September 3, Nussbaum's brother was sent to Auschwitz, and on September 6, his sister-in-law and niece were also murdered there. In December, his brother — the last of the family — died from exhaustion in the camp at Stutthof. Within one year, the entire Nussbaum family had been murdered.



Irène Némirovsky
1903–1942
Writer

Irène Némirovsky was born in 1903 in Kiev, then in the Russian Empire, the daughter of a banker. Her volatile and unhappy relationship with her mother became the heart of many of her novels. The Némirovsky family fled the Russian Empire at the start of the Russian Revolution in 1917, spending a year in Finland in 1918 and then settling in Paris, France, where Irène attended the Sorbonne and began writing when she was 18 years old.

In 1929, she published *David Golder*, the story of a Jewish banker unable to please his troubled daughter, which was an immediate success, and was adapted to the big screen by Julien Duvivier in 1930, with Harry Baur as David Golder. In 1930 her novel *Le Bal*, the story of a mistreated daughter and the revenge of a teenager, became a play and a movie. Although she was widely recognized as a major author – even by some anti-Semitic writers like Robert Brasillach – French citizenship was denied to the Némirovskys in 1938.

Irène Némirovsky was of Russian-Jewish origin, but converted to Catholicism in 1939 and wrote in *Candide* and *Gringoire*, two magazines with anti-Semitic tendencies, perhaps partly to hide the family's Jewish origins and thereby protect their children from growing anti-Semitic persecution. By 1940, Némirovsky's husband was unable to continue working at the bank – and Némirovsky's books could no longer be published – because of their Jewish ancestry. Upon the Nazis' approach to Paris, they fled with their two daughters to the village of Issy-l'Évêque where Némirovsky was required to wear the Yellow badge.

On 13 July 1942, Némirovsky was arrested as a "stateless person of Jewish descent" by French police under the regulations of the German occupation. The Gestapo had contacted the SS RSHA to clarify the measures to be used against her; Ernst Kaltenbrunner ordered her to be gassed, as he considered her a "degenerate artist of deluded Jewish hegemony." As she was being taken away, she told her daughters, "I am going on a journey now." She was brought to a convoy assembly camp at Pithiviers and on 17 July 1942, together with 928 other Jewish deportees, transported to German concentration camp Auschwitz. Two days after her arrival, her forearm was tattooed with an identification number. She died a month later of typhus. On 6 November 1942, her husband, Michel Epstein, was sent to Auschwitz and immediately put to death in a gas chamber.



Paul O'Montis
1894-1940
Cabaret singer,
comedian and
impersonator

Paul O'Montis was born Paul Wendel, in Budapest in 1894. He was brought up and spent most of his youth in Hanover before moving to Berlin in 1924, where he began performing in cabarets. He was an accomplished singer, comedian and impersonator.

His style was witty and, at times, bawdy incorporating double-entendres, puns and nonsense rhyming couplets. His homosexuality was open and integral to his stage persona. He is credited as a writer for two films 'Das Diadem der Zarin' made in Germany in 1922 and 'Der Mann mit der Eisernen Maske' made in Austria in 1923.

He was 'discovered' by Friedrich Holländer in 1926 and appeared in his revue 'Laterna Magica' at the Charlotte-Casino in the Kurfürstendamm, alongside Paul Graetz and Kurt Gerron. By 1927, he had made his first record on the Odeon label, accompanied by violinist Bela Dajos and his Dance Orchestra, the first of over 70 recordings he was to make for the label. He signed to Deutsche Grammophon in 1929 where he recorded with

stars such as Paul Godwin and even Mischa Spoliansky. He was a regular face at a variety of Berlin cabaret venues including The Scala and The Wintergarten, and at Cabaret Corso in Hamburg, he was also regularly heard on the radio.

Being both Jewish and gay, after the Nazi's came to power in 1933, he fled to Austria and settled in Vienna performing at The Ronacher Variete Theatre and The Wiener Volkstheater. He was forced to flee again after the annexation of Austria in 1938, this time to Prague. When German troops occupied Czechoslovakia in 1939, he was arrested and deported to Zagreb, initially, and then to Lodz in Poland.

In 1940, he was sent to the Sachsenhausen concentration camp where, as a Pink Triangle prisoner in isolation barracks, he survived just six weeks under the brutal conditions. The official version that he had hanged himself in his cell is almost certainly untrue and it is more likely he was tortured and beaten to death. He was just 46 years old.

Jozef Zvi Pinkhof
1906–1945
Composer



Jozef Zvi Pinkhof was born April 26, 1906 in Amsterdam. Deported to the Stern–Lager of Bergen–Belsen (where Dutch Jews were deported), there he wrote Hebrew religious Songs for an A cappella choir or with two flutes. He died in Bergen–Belsen January 7, 1945.

Karel Poláček was born to a Czech-speaking Jewish family in the small Bohemian town of Rychnov nad Kněžnou. After a short period in law school, he was drafted and served on the Russian and Serbian fronts. In Serbia, he crossed over into “voluntary captivity” and spent the last two months of the war as a prisoner. On his return to Prague, he launched his career as a journalist, specializing in both short, humorous essays and court reports; writing hundreds of each in his career. He also wrote two plays, a number of film scripts, and several volumes of short stories, establishing himself by the end of the 1920s as one of the republic's wittiest writers.

Karel Poláček
1892–1944
Journalist and novelist

Poláček was a brilliant journalist who directed his sharp satires at extremism on both sides of the political spectrum, but he is equally remembered for his novels. He was a master of the short form and even his longer works are composed of short scenes. More generally, however, his fiction took aim at the petty vices, self-importance, and limited horizons of the middle classes. Walking a fine line between savage satire and sympathetic humour, Poláček raised his attack on clichés to an existential level: aided by his brilliant ear for dialogue, he portrayed his characters as trapped in a world shaped more by the received truths of newspapers and polite conversation than by their own thoughts. This culminated in two masterpieces: the cycle of novels beginning with *Okresní město* (District Town; 1936), a panorama of a small Czech town before, during, and after World War I; and the tour de force *Bylo nás pět* (There Were Five of Us; published posthumously in 1946), one of the most beloved novels of Czech literature. It is narrated by a small-town boy whose language and perceptions hilariously mix the originality of a child's imagination with attempts to sound formal and adult.

Poláček was fired from his job after the Nazi invasion in 1939 and found work for the Prague Jewish council until he was sent to Terezín in July 1943. He participated in Terezín's cultural life with a number of satirical lectures probing the absurdities of the camp's life and language. He was transported to Auschwitz in October 1944 and was last seen on the death march in January 1945.



Miklós Radnóti
1909–1944
Poet

Miklós Radnóti was born in Budapest into an assimilated Jewish family. His life was considerably shaped by the fact that both his mother and his twin brother died at his birth. He refers to this trauma in the title of his compilation *Ikrek hava* ("Month of Gemini" / "Month of the Twins").

In his last years, although Hungarian society rejected Radnóti as a Jew but in his poems, he identifies himself very strongly as a Hungarian. His poetry mingles avant-garde and expressionist themes with a new classical style. His romantic love poetry is notable as well. Some of his early poetry was published in the short-lived periodical *Haladás* ("Progress"). His 1935 marriage to Fanni Gyarmati (born 1912) was exceptionally happy.

Radnóti converted to Catholicism in 1943. Numerous Jewish writers converted to Christianity at that time due to the anti-Semitism that was pervasive in Hungarian society at the time. Radnóti also admired his former professor of literature, the Piarist priest Sándor Sík.

In the early forties Radnóti was conscripted by the Hungarian Army, but being a Jew he was assigned to an unarmed labour battalion. The battalion assigned to the Ukrainian front, and then in May 1944, the Hungarian Army retreated and his battalion was transferred to the copper mines in Bor, Serbia.

In August 1944 as Yugoslav Partisans led by Josip Tito advanced, Radnóti's group of 3,200 Hungarian Jews was force-marched to central Hungary during which most of them died. Radnóti continued to write poems in a small notebook he kept with him. His last poem was dedicated to his friend Miklós Lorsi, who was shot to death during their death march. According to witnesses, in early November 1944, Radnóti was severely beaten by a drunken militiaman who had been tormenting him for "scribbling." Too weak to continue, he was shot into a mass grave near the village of Abda in northwestern Hungary.



Alma Rosé
1906–1944
Violinist and conductor

Alma Rosé (November 3, 1906 – April 5, 1944) was an Austrian violinist and conductor of Jewish descent. Her uncle was the composer Gustav Mahler. In 1938, although Alma Rosé and her father Arnold Rosé, himself a famous violin virtuoso, managed to escape to London, Alma went back to the continent and continued to perform in Holland.

When the Germans occupied the Netherlands, she was trapped. A fictitious marriage to a Dutch engineer named August van Leeuwen Boomkamp did not save her; nor did her nominal status as a Christian convert. She fled to France, but in late 1942 when she tried to escape to neutral Switzerland, she was arrested there by the Gestapo. After several months in the internment camp of Drancy she was deported in July 1943 to Auschwitz-Birkenau where she assumed the leadership of *Mädchenorchester von Auschwitz* (Girl orchestra of Auschwitz). As evidence of her success, Rosé's supporters note that - under her tenure - not one member of the orchestra was killed; members who fell ill were even treated at the hospital, unheard of for Jewish prisoners at Auschwitz. Alma Rosé died in Auschwitz in 1944, probably as a result of food poisoning, though typhus is another possibility.



Martin Rosenberg
1890-1943
Choir director

Born in Czarist Poland in 1890, the Jewish Martin Rosenberg pursued an unusual career in workers' choral music under the name of Roseberry d'Arguto. D'Arguto had always been an active political leftist: at age 15 he participated in the 1905 protests in Warsaw, and he was an enthusiastic supporter of the post-war Revolution in Germany. His personal ambition, however, was to reform music education and to offer music to the working classes, as a path to political empowerment and enlightenment.

With Hitler's rise to power in 1933, however, D'Arguto's activities with the choir were banned. He returned to Poland in 1934. In 1939, on a short trip to Germany to settle some personal matters, he was arrested by the Gestapo, and taken to Sachsenhausen concentration camp. There he set about organizing a Jewish choir, which was established in April 1940 with between 20 and 30 members. He worked hard with his singers, as he saw the choir as an important vehicle for expressing opposition to the regime. Non-Jewish political prisoners in the main camp helped him to find rehearsal spaces for the group and to secure their activities (because it was illegal, the choir's rehearsals and performances had to be carefully secured if they were to remain undetected).

According to his fellow inmate Aleksander Kulisiewicz (Polish composer and performer who lived to preserve the largest collection of music composed in the Nazi camps), D'Arguto and the choir found out in late 1942 that a transport would soon be taking Jewish prisoners to Auschwitz-Birkenau or Majdanek. In response to this news, D'Arguto wrote a song named the 'Jüdischer Todessang' (Jewish death song) based on the Yiddish folk melody 'Tsen brider' (Ten brothers). The song was transformed by D'Arguto's pen into a painful record of the Jews' destruction at the hands of the Nazis, as the ten brothers were killed in the gas chambers. Soon thereafter, in October 1942, D'Arguto and the choir were sent to Auschwitz where they were gassed.

Jan Rubczak
1884-1942
Painter and graphic artist

Born in Stanisławów, Poland in 1894, Jan Rubczak's artistic education began in 1904 at the Academy of Fine Arts in Warsaw and he honed his skills in Paris from 1908-9. He continued his studies at the Akademie für Künste und Graphische Buchgewerbe in Leipzig, and then at the Académie Colarossi in Paris, where in 1911 he settled for many years. He was one of the founders of the Society of Polish Artists in Paris constituted and In 1915, became a member of the Polish Literary and Artistic Society.

The well-known Parisian art dealer Leopold Zborowski promoted his work. In 1917, he opened his own graphic arts school in Paris. His works were inspired by stays in Rouen and Chartres, in the towns of Normandy, Brittany and the south of France, as well as trips to Italy, the Netherlands and Spain. After returning to Krakow in 1924, he started teaching at the Free School of Painting and Drawing. In the years 1931-1932, he served as an assistant at the Cathedral graphic ASP, led by John Wojnarski. He belonged to the elite of the Society of Polish Artists "Art", which exhibited in Budapest (1910), Krakow (1911), Warsaw (1912, 1923) and participated in group exhibitions organized in Krakow Formists (1917), Lviv (1918) and Paris (1922). In 1925 he co-founded the Guild of Artists "Unicorn" representing the orientation of colours, participate in group presentations in Krakow (1925/1926), Lodz (1926), Lviv (1926/1927, 1929) and Warsaw (1932). He was awarded the Grand Silver Medal at the National Exhibition in Poznan in 1929. His works was also exhibited in Vienna, Helsinki, Prague, Brussels and Buffalo. He was sent to the gas chamber at Auschwitz in 1942.



Charlotte Salomon
1917–1943
Artist

Charlotte Salomon was born in Berlin in 1917 to a prosperous Jewish family (her father Albert was a surgeon).

In 1936, at a time when German universities were restricting their Jewish student quota to 1.5% of the student body, Charlotte Salomon succeeded in gaining admission to the Berlin Academy of Fine Art. She studied painting for two years, even winning a prize on one occasion until it was withdrawn “on racial grounds.” However, the anti-Semitic policy of Hitler’s Third Reich was increasing the pressure on all institutions, and in the summer of 1938, her enrolment was annulled.

In 1938, her father was briefly interned in Sachsenhausen concentration camp after Kristallnacht, and the Salomon family decided to leave Germany. Salomon was sent to the South of France to live with her grandparents, already settled near Nice. Next, Charlotte and her grandfather were interned by the French authorities in a bleak camp in the Pyrenees called Gurs. Released because of her grandfather’s infirmity, the two of them returned to Nice and there – at the beginning of 1941 – Charlotte Salomon commenced the great work that would outlive her short life.

Charlotte Salomon began her extraordinary series of 769 paintings – entitled *Life? or Theatre?* – by stating that she was driven by “the question: whether to take her own life or undertake something wildly unusual.” In the space of two years, she painted over a thousand gouaches, working with feverish intensity. She edited the paintings, re-arranged them, and added texts, captions, and overlays.

In 1943, as the Nazis intensified their search for Jews living in the South of France, she handed the work to a trusted friend with the words, “Keep this safe, it is my whole life.” By September, Charlotte Salomon had married another German Jewish refugee, Alexander Nagler. They were both dragged from their house and transported by rail to the Nazi ‘processing centre’ at Drancy, near Paris. By now, Charlotte Salomon was five months pregnant. She was transported to Auschwitz on 7 October 1943 and was probably gassed on the same day that she arrived there (October 10).

Born in Berlin, Erich Salomon studied law, engineering, and zoology up to World War I. After the war, he worked in the promotion department of the Ullstein publishing empire designing their billboard advertisements. He first picked up a camera in 1927, when he was 41, to document some legal disputes and soon after hid an Ermanox camera usable in dim light in his bowler hat. By cutting a hole in the hat for the lens, Salomon snapped a photo of a police killer on trial in a Berlin criminal court.



Erich Salomon
1886–1944
Photographer

Beginning in 1928, Salomon worked for Ullstein’s Berliner Illustrierte Zeitung as a photographer. With his multilingual ability and clever concealment, his reputation soared among the people of Europe. When the Kellogg-Briand Pact was signed in 1928, Salomon walked into the signing room and took the vacant seat of the Polish delegate, and took several photos. At time, diplomats were convinced that photojournalism was part of the historical record and thus the photo opportunity was born. He is one of only two known persons to have photographed a session of the U.S. Supreme Court.

After Adolf Hitler came to power in Germany, Salomon fled to the Netherlands with his wife and continued his photographic career in The



**Joseph Schmidt
1904–1942
Actor and Tenor**

Hague. Salomon declined an invitation from Life Magazine to move to the United States. He and his family were trapped in the Low Countries after Germany invaded in 1940. Salomon and his family were held in the Westerbork Transit Camp, then for almost five months in Theresienstadt concentration camp and were deported from there to the Theresienstadt Family Camp in May 1944. He died in Auschwitz on July 7, 1944.

Joseph Schmidt (March 4, 1904 – November 16, 1942) was an Austro-Hungarian/Romanian Jewish tenor and actor.

In addition to German, which was his first language, and Yiddish, he learned Hebrew and became fluent in Romanian, French and English. His first vocal training was as an alto boy in the Czernowitz Synagogue. His talents were quickly recognised and by 1924, he was featured in his first solo recital in Czernowitz singing traditional Jewish songs and arias by Verdi, Puccini, Rossini and Bizet. Soon he moved to Berlin and took piano and singing lessons from Professor Hermann Weissenborn at the Königliche Musikschule. He returned to Romania for his military service.

In 1929, he went back to Berlin, where Cornelis Bronsgeest, a famous Dutch baritone, engaged him for a radio broadcast as Vasco da Gama in Meyerbeer's *L'Africaine*. This was the beginning of a successful international career. Owing to his diminutive stature (he was just over 4' 9"), a stage career was impossible; however, his voice was extremely well suited for radio. He made many records, first for Ultraphone, then for Odeon / Parlophone, was featured in many radio broadcasts and acted in several movies in both German and English.

Ironically, Joseph Schmidt enjoyed his greatest successes during the rise of the Nazis, who subsequently prohibited Jewish artists and writers from working. In 1937, he toured the United States and performed in Carnegie Hall together with other prominent singers such as Grace Moore. He was still very much welcome in the Netherlands and Belgium, where he was immensely popular.

In 1939, he visited his mother in Czernowitz for the last time. When the war broke out that year, he was trapped in France by the German invasion. He attempted to escape to Cuba but, unfortunately, this failed. He made a successful dash for the Swiss border where he was interned in a refugee camp in Girenbad near Zürich in October 1942. He had already been in frail health, and was treated for a throat infection at the local hospital. Schmidt had complained of chest pains, but for some reason this was dismissed and he was discharged on 14 November 1942. Just two days later, while attempting to recover at the nearby Waldegg inn, the famous singer collapsed. The hostess let him rest on her couch, but not long after, she noticed that he was no longer breathing. Schmidt had suffered a heart attack. He was only 38 years old. He was to have been allowed work leave the following day.



Erwin Schulhoff
1894–1942
Composer and pianist

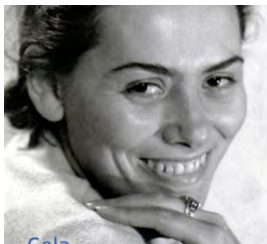
Schulhoff was born in Prague into a family of Jewish German origin. The noted pianist and composer Julius Schulhoff was his great-uncle.

Antonín Dvořák encouraged Schulhoff's earliest musical studies, which began at the Prague Conservatory when he was ten years old. He studied composition and piano there and later in Vienna, Leipzig, and Cologne, where his teachers included Claude Debussy, Max Reger, Fritz Steinbach, and Willi Thern. He won the Mendelssohn Prize twice, for piano in 1913 and for composition in 1918. He served on the Russian front in the Austro-Hungarian army during World War I. He was wounded and was in an Italian prisoner-of-war camp when the war ended. He lived in Germany after the war until returning to Prague in 1923 where he joined the faculty of the conservatory in 1929.

He was one of the first generation of classical composers to find inspiration in the rhythms of jazz music. Schulhoff also embraced the avant-garde influence of Dadaism in his performances and compositions after World War I. Schulhoff occasionally performed as a pianist in the Prague Free Theatre. He also toured Germany, France and England performing his own works, contemporary classical compositions, and jazz.

In the 1930s, Schulhoff faced mounting personal and professional difficulties. Because of his Jewish descent and his radical politics, he and his works were labelled degenerate and blacklisted by the Nazi regime. He could no longer give recitals in Germany, nor could his works be performed publicly. His Communist sympathies, which became increasingly evident in his works, also brought him trouble in Czechoslovakia. In 1932, he composed a musical version of *The Communist Manifesto* (Op. 82). Taking refuge in Prague, Schulhoff found employment as a radio pianist, but earned barely enough to cover the cost of everyday essentials.

When the Nazis invaded Czechoslovakia in 1939, he had to perform under a pseudonym. In 1941, the Soviet Union approved his petition for citizenship, but he was arrested and imprisoned before he could leave Czechoslovakia. In June 1941, Schulhoff was deported to the Wülzburg concentration camp, near Weißenburg, Bavaria. He died there on 18 August 1942 from tuberculosis.



Gela Seksztajn
1907-1942
Artist

Born in 1907 in Warsaw, Gela Sekszstajn-Lichetnsztajn is the only artist whose documents, art and diary survived when the Emanuel Ringleblum Archives were recovered in 1946. On August 1, 1942, her husband, Izrael Lichtensztejn (co-founder of the archives) buried 300 watercolours and pen-and-ink sketches in a metal container in the hopes that they would be found after the war. The archives, assembled during the period of systematic victimization and evacuation of the Warsaw Ghetto show that Seksztajn attended the prestigious Academy of Fine Arts in Cracow where she received two scholarships from the Polish Ministry of Culture. She was subsequently widely acclaimed in Jewish artistic circles and recognized as a gifted artist in numerous press reviews. The Archive also contained her drawings and paintings that documented the increasingly difficult life of the Jews in the ghetto. She died in the Treblinka extermination camp in August 1942.



Leo Smit
1900–1943
Composer

Leo Smit was born on 14 May 1900 in the Plantage district of Amsterdam. He came from a well-to-do, non-orthodox Portuguese Jewish family. He started music lessons when he was very young and wrote his first composition when he was sixteen. From 1919, Smit studied piano and composition at the Amsterdam Conservatory, where his teachers included Sem Dresden and Bernard Zweers. In 1924, he became the first student at this conservatory to achieve the grade cum laude for composition in his final exams.

Like many other Dutch composers, Smit was attracted to the new wave in French music and in 1927, he went to Paris where he stayed nine years. Leo Smit composed in a neoclassical style, often in C major. He was also inspired by the new music of his time: many of his works contain the jazz rhythms and harmonies that he enjoyed so much. Smit's style is very French, reminiscent of Ravel and Debussy; but there is also something of Hindemith in the Concerto for Viola; and Stravinsky, in the Clarinet Trio. Altogether, his music is warm, melodious, full of variety and classical in form with interesting harmonies.

Returning to Amsterdam in 1937, he lived off private lessons in piano, musical theory and composition. By 1940, Smit had already written a number of major works and his name was already established in the Netherlands; his music was regularly broadcast on the radio.

With the German invasion of Holland came an increasing number of anti-Jewish measures. The situation deteriorated for everyone, including musicians. By 1941, Jewish musicians were no longer allowed to perform in public; later they were entirely prohibited from exercising their profession. Smit's non-Jewish pupils began to stay away. In December 1942, he and his wife Lientje were forced to move from their house in the Eendrachtstraat to the Transvaal district. In spite of the difficult situation, Smit continued to write music; his last composition is the wonderful Sonata for Flute and Piano, which he completed in February 1943. In early April 1943 Leo Smit and his wife were rounded up in the Hollandse Schouwburg theatre and then transported to Westerbork transit camp. At the end of April, they were removed to the death camp of Sobibor, where they were immediately killed.



Jura Soyfer
1912–1939
Writer and satirist

Born in 1912 in Kharkiv/Kharkov, Jura Soyfer was the son of the industrialist Vladimir Soyfer and his wife Lyubov. The well-to-do Jewish family employed French- and English-speaking governesses for Soyfer and his older sister Tamara.

In 1921, the family fled from the Bolshevik revolution via Istanbul and eventually settling in Vienna. At the age of 15, Soyfer began studying socialist writings and became a staunch Marxist. In 1927, he joined the Verband der Sozialistischen Mittelschüler (the Association of Socialist Mittelschule pupils). His early experience with languages meant that Soyfer soon developed a feeling and love for language and wordplay. In 1929, this led to his becoming a member of the Politischen Kabarett der Sozialdemokraten (Political Cabaret of the Social Democrats) where he gained his first experience in writing for the stage. From December 1931, Soyfer wrote two weekly political satires, one in the Arbeiter-Zeitung (Workers' Newspaper) and the other in the social-democratic weekly Der Kuckuck (The Cuckoo). He also wrote two articles for the Politische Bühne (Political Stage, a socialist newspaper connected to the

Red Players group of actors). These demanded that theatre become more politicised, and that it should stop producing mere distraction and entertainment. In this respect, Soyfer approaches Bertolt Brecht's "epic theatre." Soyfer also satirised the key authoritarian figures of the Austrofascist (1933/4 to 1938) period like Engelbert Dollfuß, Ernst Rüdiger Starhemberg and Kurt Schuschnigg. In August 1935, through the writer and theatre critic Hans Weigel, Soyfer was introduced to Leon Askin, an actor and director at Vienna's popular "ABC Theatre", a political cabaret. This is where most of Soyfer's pieces were later performed.

In 1937, Soyfer was mistaken for Franz Marek (de) (a leader of the Communist Party of Austria) and arrested. When it was discovered that Soyfer himself had also written incriminatory pieces, he was imprisoned for three months. On February 17, 1938, he was freed as part of an amnesty for political prisoners. He remained freed for only 26 days. On March 13, 1938, he was arrested as he tried to cross the Austrian border at St. Antonien Joch above Gargellen into Switzerland. He was later transported to Dachau concentration camp. Here, Soyfer met the composer Herbert Zipper, and together they wrote the famous Dachaulied, the Dachau song, which cynically took up the Nazi motto Arbeit macht frei ("work liberates"), written above the entrance to such camps.

In the autumn of that year, Soyfer was transferred to Buchenwald concentration camp where he died of typhus the day after his release was granted, February 16, 1939. His remains were sent to the United States and are buried at the Hebrew Free Burial Association's Mount Richmond Cemetery.

Adolf Strauss
1902-1944
Composer



Adolf Strauss was born in Žatec (Czech Republic) in 1902. While little is known about him, some of his music has survived. He was deported to Theresienstadt where he continued to write music until he was taken to Auschwitz in 1944 where he died.

Born in Brno (present-day Czech Republic) in 1879, Stricker graduated from high school at the technical college and entered the service of the Imperial Royal Austrian State Railways, where he was active in management.

He was elected at the 1919 Constituent National Assembly as the only representative of the Jewish National Party, founded in 1907 under the Austro-Hungarian Empire, which never again succeeded in sending a representative to the Austrian Parliament.

He was the publisher of the Jewish weekly magazine Die Neue Welt, established in 1926. In addition, Stricker was a Zionist activist, and for many years was a board member of the Israelitische Kultusgemeinde Wien. After the Anschluss, Robert Stricker was deported from Vienna. He is reported to have died in 1944 in Auschwitz.

Robert Stricker
1879-1944
Politician



Abraham Icek Tuschinski
1886–1942
Movie theatre business
man

Born in Brzeziny (near Łódź), Poland Abraham Icek Tuschinski was on his way to immigrate to the United States in 1903 but decided to remain in Rotterdam during his stopover there, eventually becoming Dutch. He found success as a movie theatre owner, opening his first four cinemas in 1911: the Thalia, Cinema Royal, Scala and Olympia. His most luxurious cinema in Rotterdam, the Grand Theater, opened in 1928.

His crowning achievement, the Tuschinski Theater, opened its doors in Amsterdam on October 28, 1921. The theatre had an audience capacity of 1620, which made it the largest Dutch cinema at the time. The unique design of this building was a mix of three modern styles: Amsterdamse School, Art Deco and Jugendstil. The elaborate exterior and opulent, richly decorated interior were restored to their former glory in 1998-2002. Tuschinski also opened another famed Amsterdam cinema, the Roxy Theater, in 1928.

When World War II broke out, Tuschinski lost all his cinemas in Rotterdam when the city was bombed by the Germans on May 14, 1940. On July 1, 1942, he was transported to the Westerbork concentration camp in the northeast of the Netherlands, and from there, to Auschwitz where he was killed.



Viktor Ullmann
1898–1944
Composer, conductor
and critic

Viktor Ullmann was born on January 1, 1898 in Těšín (Teschen), modern Český Těšín / Cieszyn. Both his parents were from families of Jewish descent, but had converted to Roman Catholicism before Viktor's birth. As an assimilated Jew, his father, Maximilian, was able to pursue a career as a professional officer in the army of the Austro-Hungarian Empire. In World War I, he was promoted to colonel and ennobled.

In 1918, Ullmann was accepted in Schönberg's composition seminar, where he studied the theory of form, counterpoint and orchestration. Ullmann was an excellent pianist, although he had no ambitions for a career as a soloist.

From 1919 to 1927, he served as conductor at the New German Theatre of Prague under the mentorship of Alexander von Zemlinsky. In the following season, 1927–28, he was appointed head of the opera company in Aussig an der Elbe (Ústí nad Labem) but his repertoire, including operas by Richard Strauss, Krenek and others, was too advanced for local tastes, and his appointment was terminated.

In 1923, with the *Sieben Lieder mit Klavier* (7 Songs with Piano) he witnessed a series of successful performances of his works, which lasted until the beginning of the 1930s (*Sieben Serenaden*). At the Geneva music festival of the International Society for New Music in 1929, his *Schönberg Variations*, a piano cycle on a theme by his teacher in Vienna, caused something of a stir. Five years later, for the orchestral arrangement of this work, he was awarded the Hertzka Prize. In the meantime, he had been appointed conductor in Zürich for two years. He was forced to flee Germany in mid-1933 and returned to Prague as a music teacher and journalist.

During this period he worked with the department of music at Czechoslovak Radio, wrote book and music reviews for various magazines, wrote as a critic for the Bohemia newspaper, lectured to educational groups, gave private lessons, and was actively involved in the program of the Czechoslovak Society for Music Education. At about this time Ullmann made friends with the composer Alois Hába, whom he had known for some time.

Ullmann enrolled in Hába's department of quartertone music at the Prague Conservatory, where he studied from 1935 to 1937.

On September 8, 1942, he was deported to the Theresienstadt concentration camp. Up to his deportation his list of works had reached 41 opus numbers and contained an additional three piano sonatas, song cycles on texts by various poets, operas, and the piano concerto Op. 25, which he finished in December 1939, nine months after the entry of German troops into Prague. Most of these works are missing. The manuscripts presumably disappeared during the occupation. Thirteen printed items, which Ullmann published privately and entrusted to a friend for safekeeping, have survived.

The particular nature of the camp at Theresienstadt enabled Ullmann to remain active musically: he was a piano accompanist, organized concerts ("Collegium musicum", "Studio for New Music"), wrote critiques of musical events, and composed, as part of a cultural circle including Karel Ančerl, Rafael Schachter, Gideon Klein, Hans Krása, and other prominent musicians imprisoned there. He wrote: "By no means did we sit weeping on the banks of the waters of Babylon. Our endeavour with respect to arts was commensurate with our will to live."

The work he completed in Theresienstadt was mostly preserved and comprises, in addition to choral works, song cycles and a quantity of stage music, such significant works as the last three piano sonatas, the Third String Quartet, the melodrama based on Rilke's Cornet poem, and the chamber opera The Emperor of Atlantis, or The Refusal of Death, with a libretto by Peter Kien. Its premiere was planned for Theresienstadt in the autumn of 1944, conducted by Rafael Schachter, but the SS commander noticed similarities between the Emperor of Atlantis and Adolf Hitler and suppressed it.

On October 16, 1944, he was deported to the camp at Auschwitz-Birkenau, where on October 18, 1944 he was killed in the gas chambers.



Miklós Vig
1898–1944
Cabaret Singer

Born Miklós Voglhut in 1898 in Budapest to a Hungarian Jewish family in Budapest, Hungary. Although he went to acting school, he had better success as a cabaret singer. In 1924 as his career was picking up he changed his surname to Vig.

He was a student of Géza Boross and his talent was discovered by Dezső Gyárfás and Antal Nyáray. He had his first major successes at the Intim Kabaré as a soloist, and later performed frequently in other cabarets including the Budapest Operetta Theatre and Budapest Orfeum. Although he made many recordings, he became most famous as a singer of popular music on the radio. According to Gramofon (the Hungarian Jazz and Classical music magazine), Miklós was considered part of the first generation of recorded Hungarian musicians. When Deutsche Gramophone found themselves falling behind the competition, they signed Miklós who ultimately became their first dance-music star "beloved all around the country."

On December 19, 1944, Miklós was among a group of Jews who were bound, lined up along the banks of the Danube and machine-gunned into the river by Hungarian Nazis, members of the Arrow Cross Party.



David Vogel
1891–1944
Poet

Modernist Hebrew poet David Vogel was born in the town of Satanov, Podolia, in the Russian Pale of Settlement on May 15, 1891. Like many, he moved west to the big cities. In 1909 or 1910, he arrived in Vilna as a yeshiva student, earned a living as a synagogue caretaker and worked to improve his Hebrew. It was in this period that he had the affair with a mother and her daughter (that he fictionalized in “Viennese Romance”). In 1912, he went to Vienna and lived a life of loitering and cafes. He learned German and barely eked out a living by giving Hebrew lessons. His diary, coupled with testimonies of people he met, suggests that he was introverted and reticent, a stranger to the practicalities of life, so he constantly suffered from want and hunger.

In 1914, the outbreak of World War I posed a problem for Vogel and other Jewish writers in Vienna. A Russian subject in Austria, Vogel was arrested as an enemy alien and spent time in internment camps. In 1925, Vogel obtained an Austrian passport, but decided to leave Vienna and settle in Paris. In 1929, in honour of the publication of his first novel, *Married Life*, the only one published in his lifetime, Vogel decided to immigrate to Palestine. But after only a year, he returned to Europe. In 1932, after residing in Poland and Berlin, where Vogel tried, unsuccessfully, to translate *Married Life* into German, he and his family returned to Paris.

When World War II broke out, Vogel and his daughter fled to the town of Hauteville, in southeastern France, where his wife was recuperating in a sanatorium for patients with lung ailments. He was interned by the French as an Austrian citizen and released after the Nazi occupation of France in 1940. He returned to Hauteville and lived there until 1944, when he was arrested by the Gestapo and taken to a prison in Lyon. He was then transported to Drancy, a transit camp for French Jews bound for the death camps, and four days later to Auschwitz where he was killed.



Ilse Weber
1903-1944
Poet, playwright and
composer

Ilse Weber (January 11, 1903 - October 6, 1944) A Jewish poet, playwright and composer, she wrote in German, most notably songs and theatre pieces for Jewish children. She voluntarily agreed to be transported to Auschwitz with the children of Theresienstadt and was killed in the gas chambers, along with her son, Tommy. Lance G. Hill, Editor of the Classical Music Guides Forum says of her songs that they: “are musically lovely examples and almost contradict the circumstances under which they were written.”