



MUSIC, MIGRATION & MOBILITY:  
The Legacy of Musicians from Nazi-Europe in Britain

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**REPERTOIRE GUIDE—Women's/Men's Choir (a capella)**

**HANS GÁL (1890-1987)**

Widely admired as a composer of opera, ballet, symphonic, chamber and choral music in Austria and Germany before his emigration, [Hans Gál](#) wrote more than half of his entire oeuvre in Britain. He taught at the University of Edinburgh, where he continued to develop his highly sophisticated and pleasing style.

*Herbstlieder*, op. 25

- Composed—1912
- Duration—15'
- Orchestration—women's choir (a cappella)
- Publisher—Simrock
- Notes—'Der Schnitter' (folksong), 'Herbstgefühl' (Goethe), 'Regenlied' (Flaischen), 'Weisheit des Hafis' (Persian), 'Erhebung' (Rilke)

*Stille Lieder*, op. 47

- Composed—1935
- Orchestration—women's choir (a cappella)
- Publisher—Association of American Choruses (now available privately)
- Notes—poems by Caesar Flaischlen: 'Days of Sunshine', 'Might I for once', 'Begone dull care', 'Finis'; both original English and German versions available privately

*Two Songs*, op. 63

- Composed—1954
- Orchestration—4-part male choir (a capella)
- Publisher—Kistner & Siegel
- Notes—'Runda' (Finckelthaus), 'Bey dem Weine' (Brehme)

*Jugendlieder*, op. 75

- Composed—1959
- Orchestration—women's choir (a cappella)
- Publisher—Boosey & Hawkes
- Notes—five songs: 'Crabbed age and youth' (anon.), 'Love is a sickness' (Daniel), 'Tell me where is fancy bred' (Shakespeare), 'Capriccio' (Lodge), 'Epilogue' (Rochester)



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A Clarion Call, op. 76

- Composed—1959
- Duration—12'
- Orchestration—double women's choir (a cappella)
- Publisher—Association of American Choruses (now available privately)
- Notes—text by Anna Strawbridge

*Spätlese*, op. 91

- Composed—1966
- Duration—16'
- Orchestration—4-part male choir (a capella)
- Publisher—Breitkopf & Härtel (now privately available)
- Notes—six songs: 'Bruder Augustin' (von Bauernfeld), 'Abendlied' (Brentano), 'Nachtgesang' (Grillparzer), 'Grabschrift' (Ebner-Eschenbach), 'Trutzlied' (Stoppe), 'Der faule Schäfer' (Goethe)

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MÁTYÁS SEIBER (1905-1960)

Mátyás Seiber's compositions have been loved and admired all over Europe and beyond, but few know the full range of his output, which includes chamber music inspired by Hungarian folk tunes as well as modernist twelve-tone works, large scale orchestral and choral works, songs and film scores.

Three Hungarian Children's Songs

- Composed—1931
- Orchestration—women's choir/mixed choir (a capella)

Two Soldier's Songs

- Composed—1932
- Duration—4'
- Orchestration—men's choir
- Recording—SOMM SOMMCD 0105 [Mátyás Seiber: a cappella]

Marching Song

- Composed—1951
- Orchestration—men's choir
- RCM Shelf Mark—VS
- Notes—based on a Hungarian folk tune; English text by A.L. Lloyd



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EGON WELLESZ (1885-1974)

Egon Wellesz was one of the most renowned and widely performed modernist composers of the first quarter of the 20th century. After studying with Arnold Schoenberg for a short period he found his own path as a composer of opera, ballet and chamber music. A highly respected scholar, he became a Fellow of Lincoln College Oxford after his migration to Britain, where he also wrote his cycle of nine symphonies, completed in 1971.

*Fünf kleine Männerchöre*, op. 46

- Composed—1932
- Duration—10'
- Orchestration—male choir (a capella)
- Publisher—Boosey & Hawkes
- Notes—from *Fränkischen Koran* by Ludwig Derleth

*Drei geistliche Chöre*, op. 47

- Composed—1932
- Duration—10'
- Orchestration—male choir (a capella)
- Publisher—Boosey & Hawkes
- Notes—poems from *Mitte des Lebens* by Rudolf Alexander Schröder: 'Vor Morgen', 'Du mußt es lernen', 'Advent'

*Quant è bella giovinezza*, op. 59

- Composed—1937
- Orchestration—three-part women's choir (a capella)
- Publisher—Universal Edition
- Recording—Nimbus NI 5852 [Egon Wellesz: Choral Music]
- Notes—frottola with text by Lorenzo de Medici

*Carol*, op. 62a

- Composed—1944
- Orchestration—women's choir (a capella)
- Publisher—OUP
- Notes—text from the 15th century

*See the Day Begins to Break*, w/o op.

- Composed—1944
- Orchestration—women's choir (a capella)
- Publisher—OUP
- Notes—text by John Fletcher



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*I Sing of a Maiden*

- Composed—1945
- Duration—2.5'
- Orchestration—women's choir (a capella)
- Notes—text 15th century