

IMPORTANT

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AJR Refugee Voices Testimony Archive

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Interview Transcript Title Page

Collection title:	AJR Refugee Voices Testimony Archive
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Interviewee Surname:	Horovitz
Forename:	Joseph
Interviewee Sex:	Male
Interviewee DOB:	26 May 1926
Interviewee POB:	Vienna, Austria

Date of Interview:	12 February 2007
Location of Interview:	London
Name of Interviewer:	Dr. Bea Lewkowicz
Total Duration (HH:MM):	3 hours and 31 minutes

**REFUGEE VOICES:
THE AJR AUDIO-VISUAL TESTIMONY ARCHIVE**

INTERVIEW: 148

NAME: JOSEPH HOROVITZ

DATE: 12 FEBRUARY 2007

LOCATION: LONDON

INTERVIEWER: BEA LEWKOWICZ

TAPE 1

BL: Today's the 13 February 2007 and we're conducting an interview with Mr Joseph Horovitz. My name is Bea Lewkowicz and we are in London.

BL: Today is the twelfth of February two thousand and seven; we're conducting an interview with Mr Joseph Horovitz. We are in London and my name is Bea Lewkowicz.

BL: Can you please tell us your name?

JH: It's Joseph Horovitz.

BL: Do you have any other names?

JH: No, no other names.

BL: When were you born please?

JH: On the twenty sixth of May 1926.

BL: And how old are you?

JH: I'm eighty now.

BL: And where were you born?

JH: I was born in Vienna and that was my home town.

BL: Mr Horovitz thank you very much for having agreed to be interviewed for Refugee Voices. Can you tell us a bit about your family background please?

JH: Well, it was at best described as a middle class Jewish family, orthodox Jewish background, but I suppose I would say orthodox with a smile. It was mostly orthodox. We belonged to a small synagogue, which was, not in the

Seitenstettengasse, which was the main one in Vienna, but in a, in the Judengasse, it was actually called. It was called the Latzenhof. It was near the Hoher Markt in Vienna. And I believe there is even a synagogue in the neighbourhood there now. And I didn't go to the synagogue every week but quite a few weeks in the year and particularly on the high holidays. And that was the synagogue of my maternal grandparents as well as my own family, father, mother and sisters.

Tape 1: 2 minutes 42 seconds

BL: Can you tell us the name of your maternal grandparents and paternal grandparents?

JH: Well, my paternal grandparents of course was Horovitz and my maternal grandparents, the name was Beller. And I knew my maternal grandparents very well because they lived actually next door to our apartment in Vienna. In fact on the same floor. Whereas my paternal grandparents, that was actually only my grandmother. My grandmother. My grandfather, my father's father, had died at a very early age. I think he was just about fifty if that. And, I never knew him. But I did know my paternal grandmother and my father's siblings, in other words, my two uncles and sister I knew quite well. Although the two uncles actually lived in America. They emigrated very early after the First World War. So that's the situation. The paternal grandmother lived in the Leopoldstadt, second district of Vienna, and I visited her every Saturday afternoon, Shabbat afternoon, with my sister, my elder sister. I have two sisters, this was the elder one. And my, as I said before, my maternal grandparents lived next door and we were with them every Friday night, without fail. I cannot remember a single Friday of my life in Vienna that we were not with them.

BL: What was the address where you lived?

JH: That was Parkring, Parkring number vier, four, four Parkring, which was on the Ringstrasse. It was a very fine district, beautiful district, lovely view over the Stadtpark, those people who know Vienna, you probably know that. And we were on the third floor. And on the third floor of that house, it was a very big house; there were three apartments, two of which were occupied by our family. Maternal grandparents and our family and then there was another apartment. We didn't know the people there.

Tape 1: 5 minutes 29 seconds

BL: What was the profession of your grandfathers?

JH: Well, I'm not sure. As I said, my paternal grandfather was I believe a, he was a dealer, he was a dealer in vine yards, in property related to wine growing in Hungary. And I would say that they were actually born in Hungary. And my father in fact was born in Budapest. And he came to Vienna as a baby of two. And the beginning of the living, the mode of living of my paternal grandfather was in fact a dealer in property related to vine yards. Then of course when they moved to Vienna, which would have been more or less in the year 1900, when my father was two, I think he was still, I believe, a merchant of some kind. It's very unclear. And my father was pretty vague about that because he was saying well my father was a business man and he dealt in

all sorts of things. By the way that wasn't an unusual kind of situation. Many people, particularly people who moved from one country to another, even within the Habsburg Empire at the time, were dealing different sorts of businesses. Whereas my maternal grandfather was a banker. Quite simple. He was a man in finance and he had a private bank.

BL: What was the name of this bank? Do you know?

JH: I have no idea. I think the bank was. He had some dealings with most of the banks in either in Vienna or particularly in Berlin. And by the time I was conscious of these things, when I was maybe five or six years old, it was clear that everybody said grandpa is a banker. And that's how it was. As a matter of fact in my later boyhood I would say, he had a new profession. Apart from being a private banker he and his two sons were managers and owners of a factory in Vienna dealing with bottle-tops.

Tape 1: 8 minutes 17 seconds

It was quite a business. Not that large but they must have employed maybe a hundred people or so to make bottle-tops out of gelatine, which was a chemical mixture and so on. And I was once taken to that factory. It was quite fascinating. Vast pots of gelatine in various colours, which were then dried, after they were dried, it created a sort of a, I don't know what you call it. It was the sort of thing that nowadays is done with plastic. Plastic bottles but it wasn't plastic at the time it was gelatine.

BL: When did they have that factory?

JH: That was in Vienna somewhere, I forget in which district, not in the not in the first district. And my grandfather Beller, Simon Beller, was there pretty well everyday or so. But the factory was more dealt with by his two sons, my two uncles, one of whom was a chemist in fact.

BL: So they would have had that factory in the thirties?

JH: Yes, yes, in the thirties, exactly. I mean I was born in 1926 and I suppose I was taken to that factory when, it was about 1932, '33, as a little boy. And I have vivid memory of that factory although I only visited two or three times.

BL: Do you remember did it have a name, the factory, was it called something?

JH: Yes, the, I remember the product. The product was called Elastit. You can see the Latin origin of this Elastit. They were an elastic bottle-top. I don't know what happened to it.

BL: So sort of like a *Korken* [cork]?

JH: Well it was the thing you put on top of the cork.

BL: I see.

JH: To keep the cork in. No there were. Certainly the bottles had a cork stopper but this was on top to keep it really dry and firm.

Tape 1: 10 minutes 30 seconds

It's a it's a curious memory. But, whereas my grandfather was still known as the Bankier Beller. So he had a hand in that factory.

BL: Do you know how your parents met?

JH: No, no. I think everytime I asked, you know, how did you meet? Or rather my sister, who was a couple of years younger, one of my sisters I should say, asked. Being a girl she was more interested in this sort of romantic background. And every time that question was asked my father used to look at my mother and a little smile was displayed on both their faces. And then...my father said, in the rose garden. But the implication was it was by far from a rose garden. It was probably in a café. Introduced of course, introduced by various people who wanted my mother to get married and so on. It was a very normal way, in those days, for an orthodox young couple to get married.

BL: And when did they get married?

JH: 1925. Also very usual, a year before I was born.

BL: And do you know where they got married? In that synagogue you mentioned?

JH: No I've no idea. I doubt very much whether they got married in a synagogue. It was a very orthodox affair. It could have probably been in a in a private *chupah*, in a, maybe it was in a small a small kind of Beit [Ha] Midrash or something like that. No I never asked. I really never asked. Maybe it was in a synagogue. But I don't think my parents ever mentioned where they were where they were married. I must say though because my, at the time my maternal grandfather was, at the time of their marriage, I think he was a reasonably wealthy man. And I think there were stories of a coach with horses arriving to fetch my mother to the to the *chupah* but I don't know whether this was a kind of vague memory or whether it was true.

Tape 1: 13 minutes 13 seconds

BL: And then they settled in the apartment?

JH: They settled in the apartment, which was in Parkring, number four, on the third floor.

BL: What was your earliest memories of growing up in Vienna?

JH: Well, I must say they were they were mostly very pleasant. I'm glad about that because it means that unlike many other people I have really only pleasant memories. That is of course until the Nazis arrived in Vienna. But I, there was jollity in the family. There was a lot of music it was classical music in the sense that there was a piano in our apartment. There was a piano in fact in both my grandparents' houses

so whenever we visited we could go to the piano and have sing-songs. My paternal Aunt, my father's sister, was in fact a very fine musician. And she had published some light songs, popular songs, sort of in the style I suppose of Lehar. And we, she used to sing these songs that we still in the family today could sing and play these songs. I've actually transcribed them.

BL: What was her name?

JH: Well her name was Berta, Berta Horovitz. But then, when, after she got married she was called Berta Weinberger. And she's passed away now. And she married a Polish man, a Polish lawyer called Weinberger. That's a very, very long and very sad story because they got married in Vienna but they actually lived in Poland because he was he was a Pole. But then at the time of the *Anschluss* my Aunt Berta and her little boy, one year old boy, were in Vienna while the relatively newly married husband was visiting his parents in Krinitza in Poland, which is a famous skiing resort. And this happened. And so my exit from Vienna, which we will come to in a moment I suppose, was with that Aunt and her little boy and my paternal grandmother. It's a curious exit.

Tape 1: 16 minutes 5 seconds

BL: Just before we come to that can we just a bit more discuss your growing up in Vienna, maybe in the thirties? Your school?

JH: Yes. I went to a, what was called a Volksschule, a primary school in the Johannesgasse in Vienna. I don't think that school exists at the moment now but it was, there were all sorts of things in that Johannesgasse. It turned out the Konservatorium of music was also there. And I went there at the age of six, from age six to ten. And it was within very nice walking distance from the Parkring. And I was there for four years. Quite a happy time, although by, aft, in the third and fourth year of the primary school I was pretty conscious of a certain amount of antisemitism. But it was so part and parcel of being a Jewish boy in Vienna that people hardly talked about it. In other words, the bad language between some rough boys in the school and the Jewish boys was an accepted thing. And there was a little bit of fighting in the playground and so on. But it wasn't anything that you would even mention at the lunch table when people get home. You mustn't forget that school was only in the morning. School was from eight in the morning until eleven or until one eventually. And then the whole afternoon was spent at home doing homework or playing in football in the park. And it was a fairly happy time. I learnt the piano. We had an elderly lady music professor she was called. I remember her name as a matter of fact. Her name was Siegler, Professor Siegler. A nice old lady and she gave piano lessons to my sister and myself. I keep mentioning my sister. Actually I have two sisters but the younger one was ten years younger than I was and this early part of my life was concentrated between my older sister rather than my youngest sister.

Tape 1: 18 minutes 39 seconds

Because she wasn't around then. She was born in 1936 so you can see couple of years before we left Vienna. And, what else can I say. It was a childhood with lots of holidays near Vienna, in Semmering. Semmering was a alpine resort, couple of hours

from Vienna. And we also went to some places in Czechoslovakia, even a little photo which you might see when we get to it later, with the donkey rides and swimming and so on. There was a place called Vöslau, near Baden, next to Vienna, which had a wonderful open-air swimming pool. In fact it was like a theme park I seem to remember. And we went there certainly every year. So, it was a comfortable life. And my father's office, my father by the way was a publisher, and his office by the time I grew up was actually in the same building in which we lived. In Parking number four.

BL: Tell us a bit about the publishing house.

JH: Yes, the publishing house, well of course that was a very big influence on our lives. I mean we were, we heard all the news of all the new books that were coming out. We heard the names of authors. Nearly all of them were art historians who've become kind of iconic names later on. But to us they were just names. And my father used to bring home what we called dummy copies of books, which were a handsome binding but with totally empty sheets inside. He used to bring them because they were wonderful books for us to scribble on. They were sort of scribble pads but in a very luxurious way. And on the front it used to say the paintings of Albrecht Dürer and inside there was nothing. And people, my mother told me that very frequently I used to be found sitting on the floor, with pencils and crayons, and when they said what are you doing here on the floor I says I'm doing a Rembrandt. So this was a nice happy memory.

Tape 1: 21 minutes 26 seconds

And my father was, became known, as it were, as a specialist in books on art. And he was the founder of the Phaidon Verlag, Phaidon Press, Phaidon, which became a really world-wide acknowledged, very fine, press for art books.

BL: When did he found it?

JH: He found it back in 1933. And that was in Vienna and it didn't begin with art books. There were books on literature, many translations by the way from English works. I remember Robert Louis Stevenson, one of the stories, and a wonderful fine production of Shakespeare's works in German, and poetry, and some novels, particularly the novels of a very famous German writer called Klabund. Klabund is now quite a a famous German literary figure but he negotiated for the rights of this very avant-garde poet, in fact he was poet and writer, Klabund. That was a pseudonym. His name was different but he concocted this name. And many other things. The novels of Unamuno, a writer hardly known today but round about 1933 or so, if my memory serves me, '33, began a series of art books. And by that the firm became known. It's very important the influence of the Phaidon Verlag was incalculable because in fact it was the reason that our emigration to England was made much easier because of that. We'll come to that perhaps later.

BL: Yeah. What brought. Maybe you can tell us whether you know what brought your father to publishing?

JH: Hah. Well, yes, he studied law. He did a university degree in Vienna. As a matter of fact, I suppose, cultural history if you like, anthropology, whatever you like to call it. He went to the Sophiengymnasium. Every Gymnasium, High School, in Vienna had a like a name. It was called the Sophiengymnasium and he used to trade in second-hand books in the school because the school books had to be read by each successive class. And so in the second or third class of the Gymnasium he bought up the books of the school boys in the previous class and sold them to the next generation.

Tape 1: 24 minutes 38 seconds

So he was a sort of book dealer even in high school. But then he started law and for about a year or so he became a clerk of the court. I don't know what you would call it now. He was the man in court who used to transcribe. He took the notes of what the lawyers said, the prosecution, defence lawyers, and also of the criminals, of the people who were accused. And he was kind of *Gerichtsschreiber*, it was known. And, but he didn't continue his career in the law. It was soon after that. I mean you can calculate. He was born in ninety, in eighteen ninety, in eighteen ninety eight, so, ninety-eight, which means he was two years old in the year 1900. In 1918, when the First World War was over, he would there would have been twenty. So at the age of twenty, twenty-five or twenty-six he founded the firm so he wasn't that old. In fact he was very young. So in fact the Phaidon Press from 1923, by the time Hitler gained power in Germany in 1933, the Phaidon Press had been going for ten years. Five years later, in 1938 the Phaidon Press was well-known enough to be a world internationally acknowledged art firm, which made it much easier for my father to emigrate In fact we did come to England but he could probably have gone to the United States as well. So it was a very short career before the emigration.

Tape 1: 26 minutes 45 seconds

And going back to my boyhood, which is what you asked me about, you know, it's difficult to lump my first eleven or so years together but people with imagination can piece together it was a very comfortable life surrounded by well-wishing family and surrounded also, of course, as I grew older, by certain problems within the family, which every young child is aware of. For instance different characters, poverty in parts of the family, quarrels in family and so on. But I must not give the impression that it was a deprived childhood. Never, never, never. It was, if you like, a golden childhood.

BL: Did you have a nanny, people work in the house?

JH: Yes, yes, a nanny. Nanny was called *Kinderfräulein*, a [Chuckle] a children's miss, a nanny, but I don't know whether the nanny also helped in other ways in the house. There may have been a cleaning lady come in or not but there wasn't such a distinction at the time. I suppose when I was a baby I might have had a nanny but my mother really was very much in the home. I. She did in fact help my father a great deal. I only became aware of that very late in life, when both my mother was very old and when I already had my family. It turned out that she was at one time quite active in a minor way within the publishing house. But she was basically with us the whole

time, in spite of the nanny. The nanny was really there to help my mother. It wasn't as though my mother went out to work.

Tape 1: 28 minutes 52 seconds

BL: You mentioned the Volksschule ...

JH: Volksschule yes.

BL: ... yes, how many Jewish children were there in the Volksschule?

JH: Well there, you've asked a very good question. At the time, let's, let's be quite clear about it, the population of Vienna was two million in the thirties and the Jewish population was two hundred thousand. In other word, ten percent of Vienna's population was Jewish. There might even have been more but the census, which was much clearer, because what it meant to be Jewish was if you subscribed to a civic a Jewish organisation, it was called the Kultusgemeinde, it was the acknowledged subscription to a synagogue. And that number was in fact a population of two hundred thousand. Now our primary school, our Volksschule class, was I would say, maybe fifty percent. Perhaps not fifty perhaps it was between thirty, forty and so on, but it, but I had a lot of friends in that class. In fact I have a photo of the forth class, which would have been 1936, in which I still remember quite a number of names. Maybe you can have a look at that photo later on. This changed when I moved to Gymnasium. In Gymnasium, in 19..., the end, towards the end of '36. You must remember I was only in the Gymnasium until the middle of '38. I entered the Gymnasium around about October, September 1936. And then by March '38, I left Vienna. So it's one-and-a-half years more or less.

Tape 1: 31 minutes 10 seconds

There, in the in the Gymnasium, the classes were split. Not many people know that. I mean, the classes in the high schools were split quite distinctly between children who were Roman Catholic and the other class people of all other denominations, which meant Jewish or Protestant or what we call agnostic, non, non-denominational. There were always a few boys who quite proudly pronounced agnostic. Maybe out of a class of thirty possibly two or three who were told by their parents that they had no religion. And we didn't take much notice that. But, it sounded quite funny as a matter of fact. But you can see that in the Gymnasium Class A was totally restricted to boys who were Roman Catholic. By the way it was quite clear the schools, the sexes were completely separate. There was a boy's school or a girl's school. And so in the Akademische Gymnasium where I went to, which was a, what you might call a humanistic Gymnasium, where it was obligatory to learn Latin and Greek. Whereas there was called the Real-Gymnasium, which was a real, the so called realistic one, you only had to learn Latin and you had to have a foreign language, which was usually French or English. Not so much English but French was the obvious alternative. And I went to the humanistic Gymnasium at the age, I think, of ten-and-a-half. And so. I never go. Greek was only to be done in the second, in the third class of Gymnasium. So I escaped learning Greek because of Hitler. Maybe, well, maybe I should have learnt Greek, would have been better.

Tape 1: 33 minutes 28 seconds

But, so that that was the thing. And in that Gymnasium, as in all other Gymnasiums, the children were separated. Now we had to accept this and again, without thinking too much about it as boys, it was such an accepted fact that the Roman Catholics and the Jews met playing football in the park in the afternoon. But that that's all. In other words, the togetherness of children was, at that time, in the middle of the thirties, restricted to the primary school, which is, I think probably quite an interesting fact.

BL: What sort of friends did you have? Were they mostly Jewish or is there some non-Jewish friends?

JH: Well they were mostly Jewish, they were mostly Jewish, but then I think the idea of visiting ones school friends wasn't really. All, we all played football in the park, or we played marbles. It was, you know, on the on the gravel stones in the park. It was an accepted kind of game. And I don't remember visiting my friends, except very rarely. Maybe once every couple of months. But there was close, close contact in the school. And certainly in the primary class my friends were very equally distributed between Jews and non-Jews. And even some Protestants. I have very pleasant memories of some non-Jewish boys there. And in, and of course, I have memories of people, of students, who were known to be Nazis. In fact they were called Nazis. Now when people say that the Nazis was a, sort of, a few people were Nazis in Vienna it wasn't like that. We as schoolboys, aged say eight, nine, ten, were acutely conscious of boys who were called Nazis. Because they tucked away their swastika under the under the school books and then occasionally put them on their arm, like armbands, and they called us dirty Jew and things like that. And sometime there were fights. And sometimes the non-Jewish boys defend defended us and we defended them. Bullies in school and so on. But I must admit I don't remember really ever talking about it at home. It didn't sort of bother me because we thought it was, these were naught boys, stupid boys, naughty boys.

Tape 1: 36 minutes 42 seconds

BL: So you were aware of these of Nazis at schools. What about emigration, when did it become a topic in the family or?

JH: It didn't become a topic at all. It probably was a topic among the grown-ups because my father, being a well-known publisher by the middle of the thirties, and a publisher as I say not only of art books but of novels as well, became conscious of it because the German-Jewish authors. And incidentally not only Jewish authors but people like Thomas Mann and so on, who my father knew, were as it were banned in Germany, and wrote many letters and there were phone calls for my father to begin to publish their works in Austria. Austria and Germany of course were completely different states at the time. And so there must have been an influx of émigré, German authors, into Vienna. Or at least, not only influx, but by correspondence and phone calls, to say these there's a terrible restrictions going on to culture that was, as it were culture of Jewish origin. And by that I must stress it was not only Jews, there were many German authors and artists who were not as, looked favourably upon by the Nazis. And they reported to Vienna. So the idea of emigrating was very much in the air but not with us children.

BL: But were you aware of family members starting to leave? You mentioned earlier that your fathers' brothers left to the States?

JH: That was long before.

BL: Oh that was long before...

JH: That was not because of Hitler. My fathers' brothers, Ludwig and David, left in 1918, shortly after the First World War to be welcomed by other family members in New York. Particularly the Hungarian side of the family had settled partly in New York. Many others in Vienna, in Budapest were left and I'm afraid perished. One or two escaped but I knew many of the ones who perished in the last few months of the war as it happens. As you know, the Hungarian part of the Nazi period was a very particular one, very special one. But that, the, my uncle's departure to the States had nothing to do with Hitler.

Tape 1: 39 minutes 40 seconds

BL: So why did they emigrate? Do you know that?

JH: I think they emigrated for economic reasons. First of all there was a large family there and my paternal grandfather had died very young and hardly left any money at all. In fact the family was, if you, if, the family was, fathered if you like by my father's uncle who lived in Budapest. I, I, he, he was a well-to-do jeweller. He was a goldsmith and jeweller in Hungary. And being an uncle, and able to do so, I think he supported to a great extent my father's family in Vienna. My grandfather left a young widow with four children, a girl and three boys. And, whereas my father was obviously going to remain in Vienna and look after his mother and his sister as, by the way a very typically Jewish thing my father was there in order to look after the unmarried sister.

BL: Was he the oldest your father?

JH: Yes, my father was the oldest. So the two younger ones, who couldn't find any work or they hadn't gone to university to anything yet, they, too young. I mean they were barely eighteen or so. They weren't even in the Austrian army. My father was in the army. I have a photo of him with a with a rifle. And so the oldest boy and the mother and the sister were in Vienna and the two younger, young men, went off to America. Nothing to do with Hitler.

BL: Right, so in the thirties, did, so nobody left of your family before ...

JH: No, no ...

BL: ... prior to '38?

JH: ... but my father since 1933 my father had made preparations to move the family. But this was discussed probably, well most likely, by the grown-ups but we didn't hear anything about it. But we do know, and this is an answer to your question

before, that in 1933, when Hitler came to power in Germany, our family holiday to Marienbad. Marienbad was in the north-western point, part of Czechoslovakia, what was called the Sudetenland, was a lovely spot, next to Karlsbad, nowadays called Mariánské Lázně, that holiday, which was normally maybe a month or so, was extended from May to about mid-September. And what was quite clear is that my father had moved the main working part of his office from Vienna to Marienbad.

Tape 1: 42 minutes 54 seconds

Not only that but his partner, a man called Ludwig Goldscheider, who was a well-known art historian who was the partner in his Phaidon firm, had moved with him and Goldscheider's family as well. And my maternal grandmother was with it. And we only moved back when things had quietened down in Vienna because people thought that if Hitler had moved into Germany Vienna was already vulnerable.

BL: So when did he move to Marienbad? When did he move the company? Which year was it?

JH: In '33.

BL: Immediately when Hitler came to ...

JH: Well, it, to us it appeared. I don't know when Hitler came to power, whenever it was, but it was from May, I seem to remember that I, we moved away almost in the middle of the school year.

BL: Yes, well Hitler came to power in April so ...

JH: Yeah, well, May or beginning of June, instead of coming back in July to go to some mountain resort or something in near Vienna we stayed there. And I remember my father carried on his business in a villa which we had rented in Marienbad.

BL: And at the time Marienbad was Czechoslovakia?

JH: Czechoslovakia, Sudetenland. And Sudetenland, let us face it, was totally German and totally Nazi. There were many Jews there taking the cure and so on. But there you are, you see, I suppose talking to you of a younger generation, I mean you heard a lot about it obviously, but people cannot understand how is it that you were able to move around and so on. You hear horror stories and so on. The point is that it was still possible to go to a policeman and say 'that man has attacked me' and the policeman, by virtue of his job, was supposed to make peace with one or arrest the man or stay 'stop this'. After '38, this was no longer possible, anywhere.

Tape 1: 45 minutes 3 seconds

BL: Tell us about the Anschluss.

JH: Well the Anschluss. Now let me just...

BL: Oh sorry....

JH: This move to Marienbad, why did we not stay there? Because it had turned out that my father said, well, obviously the German troops are not going to come into Austria just now. But I do believe, and my father told us, that the move to, out of Austria, began in his mind and his activity from that moment on. And he had prepared to leave with the firm from that moment on. And it happened, the Anschluss happened in March 1938, so you can see five years after this. In the meantime, a most important event happened in 1934 and that was the assassination of the Austrian chancellor called Dolfuss. Dolfuss was assassinated, we all know, by the Nazis in Austria. And at that point, I do remember, as a young boy, what was I, I was eight, there were shots in Vienna. One heard shots. There was shooting. Who was shooting? It was the social democrats as they were called, who were sort of the left party members, who, with a few rifles made some vague attempts to shoot at various Nazi bands that were roaming the streets at the time. But that was suppressed very quickly by the by the government. And I remember round about 1934 we as school kids, we used to go to the Stadtpark across the Ringstrasse to play football, at one point came back and, because we were, the police said no games today, and it was quite clear. In fact, there were machine gun posts posted in the Stadtpark because the trouble was expected as a result of this associate assassination of Dolfuss.

Tape 1: 47 minutes 19 seconds

So we had not only from '33 this scare that something would happen in Austria but we had then in a year later a reminder that the Nazis are still, you know, going to try and do something in Austria. And that came to fruition in '38. Meanwhile my father had been, I think, on a journey to America and the firm, the Phaidon Press, had become quite well-known. And my father had agencies of distributors of his books in various places, mainly in Switzerland, and in France to a certain extent, and in England and in New York, in America, in the USA. And it was the English distributor, who was a well-known firm called George Allen and Unwin, who then became very essentially instrumental in the move to settle in England. In fact, when the Anschluss occurred on March the, well the thirteenth officially, but by March the eleventh, which was a Friday night, was the abdication of chancellor Schuschnigg. Abdication by radio announcement, which I remember very vividly, huddled round the radio. From that moment on the Phaidon Verlag was officially owned by an English firm, which was a very astute kind of arrangement that my father had made more or less two years before then. Which meant that the firm, although it was known that my father obviously was Jewish, the firm was an English firm and could not be touched officially by the authorities.

BL: Because it was an English firm who had a branch in Austria, so to speak?

JH: Well, yes, an English firm owned the firm in Austria. And that was the reason that whatever books or files were in the office of the Phaidon Press in Vienna were allowed to be moved to London between March 38 and the outbreak of war. Not our apartment, which was, I don't know, completely taken over and wasn't even sold it was just taken over. Apparently we found out after the war that the furniture and so on were auctioned or something in some auction house in Vienna.

Tape 1: 50 minutes 21 seconds

But when you talked of the Anschluss it's quite an important fact, my parents, mother and father, were by pure chance at that moment in Holland on a business trip. And therefore my father, who was in a sense a marked man, an important cultural entity, he was Jewish, he was a marked man, and they weren't there. And phone calls from wherever he was in, I think perhaps in Amsterdam at the time, or perhaps he was already in Belgium visiting relatives, came through to say 'whatever you do', I mean, 'leave Vienna and go west'. 'Don't go East', because our natural instinct would have been to go to Budapest where the anchor, the Hungarian anchor, of the family was there. We didn't fancy going to Poland, although my Aunt was married to a Pole, because Poland was further east than Hungary.

BL: That Aunt Berta?

JH: Aunt Berta, who was at the time in Vienna as I mentioned, but her husband was visiting his parents in Krinitza in Poland. So my father said: go west. And then by a second phone call it was decided to go to Italy. In other words, to leave Austria, the shortest route out of Austria, west, was where we had some contact, was not France but Italy where my father had a very great friend, a personal friend, in Milan, who perished during the war. So there was somebody who would be responsible for our well-being for a for a few days even in Italy.

BL: But you said your parents weren't there. So who, at the time of the Anschluss ...

JH: Yes

BL: ... who was actually ...

JH: Who was there ? ...

BL: ... in the flat?

JH: Right, my maternal grandmother, my maternal uncles, two uncles, and my paternal grandmother and Aunt Berta, her daughter, and her one year-old little boy. And the Kinderfräulein, the nanny.

BL: And your sisters probably?

JH: And my sister Elly and my sister Hannah. My sister Hannah was one-and-a-half years old.

Tape 1: 52 minutes 57 seconds

And my sister Elly and I had passports. Well there you are. My father, you said what preparation had been made; my father had got us passports in 1936. My Austrian passport was valid from 1936. And everybody thought he was crazy. Why do children need passports? You get entered on your parent's passport. He said you never know. They may be on their own. So my sister Elly and I had passports in 1936. But my little passport, one-and-a-half, had not yet got a passport of her own. And that was the reason we couldn't take her with us. And she remained, in fact

became a hostage in our apartment, surrounded, naturally, by maternal grandmother and by the two uncles, who were in the next door apartment, and the nanny. Now the nanny, as soon as the German troops marked in, marched in, on March the thirteenth in the morning, the nanny was down there in the street hand up 'Heil Hitler'. That was the nanny. She was a fine nanny. I've nothing against her as a person but it was quite clear this was jubilation all round, you know. At last, the unification of our German brothers and all the rest of it. And the nanny said 'I only hand over this child to their to its parents'. 'Very nice', we said yes but look this is a ... In any case if they ask for the child's passport there isn't one. It was too risky. What are we going to do on a frontier with a baby who can't come with us ?

Tape 1: 54 minutes 56 seconds

It was decided to leave my youngest sister in the care of her maternal grandmother next door and the two uncles. And apparently Gestapo, sort of detectives, arrived in the flat and said well this child cannot leave until one of the parents at least arrives, meaning my father who was a an important cultural person, Jewish. So how did she leave? It has been a perennial problem ever since as to how she got out. But the basic story is that my father's, one of my father's brother's in New York, uncle Ludwig, arrived with his American passport, obviously, and a Viennese accent in German but an American accent in English, arrived. And he was a very charming man. And in some way managed to persuade the nanny to have a pleasant weekend holiday with him in Belgium. Why Belgium? Because my mother had a married sister in Belgium and Belgium as it were was the next stop out of Austria. Of course we went to Italy. I'm going back now, I'm jumping through moments. A few days in Merano in Italy, where we celebrated Purim by the way, I remember, with my grandmother, my Aunt and the little boy and my sister Elly and myself, we celebrated Purim. And a few days later we were phoned by my father, who was by then either still in Holland, or in England, or even in Antwerp where my mat maternal Aunt lived, to say your next move is to come to Zurich.

Tape 1: 57 minutes 7 seconds

And my father obtained visitors visas for us. My Aunt Berta was a Polish citizen and therefore moved more freely than we did, because we had Austrian passports. By then we were Austrian visitors to Italy. Nothing wrong with that. We got out.

BL: So, when you left, you left, Hannah was still behind?

JH: Hannah was behind in the flat.

BL: So tell us about leaving?

JH: Leaving?

BL: Yeah.

JH: Well, it was March the fifteenth. It was therefore a Tuesday. Hitler had marched in on the thirteenth, Sunday morning; the troops are on the Ringstrasse. On the fifteenth, in the evening, we went to the Südbahnhof, the southern railway station,

with my paternal grandmother, my paternal Aunt Berta, her little boy aged one, Elly aged nine, me aged eleven, got on a train to Merano, where we arrived in the early hours of the morning, of the sixteenth of March, Wednesday. And I know that because that is what it says in my passport. We went across Sillian that was the border. There we went to a kosher-ran hotel called Bermann. Bermann was a well-known kosher restaurateur with branches in various parts of Europe. And that's where we celebrated Purim. So we were there in spring. It was a weird trip. The frontier guards were not yet organised, two days after the Anschluss, to take people off trains and so on. Besides, we looked like skiing tourists. We had. We were told by my, the grown-up family left in Vienna and I think my father, take only rucksacks. Take rucksacks, pullovers, no bags and things like that. Rucksacks. And I don't know what my grandmother took, and a little baby in a cot. I remember the frontier guards in Austria, in the middle of the night, can you imagine, it was an evening train, and in the early hours of morning, so the frontier guards, between Austria and Italy, came in and asked for passports. And I remember, you know comedy in tragedy, that the little baby, my little cousin as it were, had, as it were, behaved like a baby in the middle and the place was rather smelly. And the frontier guards came in, asked for passports, and said 'oh my goodness, was ist das für ein Geruch' ? ,Ja ja alles in Ordnung. Weiter weiter'. And so on. So thankfully that little baby did his stuff as it were [smiling]. And we got across the border.

BL: Mr Horovitz, we have to take a break, we have to change tapes.

JH: Okay.

Tape 1: 60 minutes 32 seconds

TAPE 2

BL: This is tape two. We're conducting interview with Mr Joseph Horovitz. So there you were in Merano?

JH: Yes, northern Italy.

BL: Yeah. For how long did you stay in that hotel?

JH: Let me consult for a moment if I may. I've got a piece of paper where I've written down something. We arrived in Merano on the sixteenth of March '38, a day after leaving Austria, and we left on the twentieth of March. So four, five, four, four nights, four or five nights.

BL: And you mentioned that you had sort of taken rucksacks and things. Do you remember what, what did you actually take?

JH: Yeah. Some socks and things like that. And I remember being very upset at. I wanted to take my stamp album. You know a boy wants to take his step album, stamp album, but one of my uncles in Vienna said that's not right, you must, nobody takes a stamp album when they go skiing. Because the idea was we were a family, young people with a grandmother, going off on a skiing holiday. So it must look as though we're not emigrating. So a stamp album. So I was sorry about that. They weren't

valuable stamps but I thought they were, you see. So we just took the necessary, socks and a bit of underwear or something like that. And we just, what we wore, what, the clothes we wore. And, as it were I, the grandmother must have taken a little bag maybe. And of course we. Remember I said we had a baby, my Aunt's little boy, one year-old, and so they must have taken baby clothes, and a satchel or a cot. Must have been a cot.

Tape 2: 2 minutes 23 seconds

BL: Do you remember during the Anschluss and also during that trip were you scared at all or was it a ... ?

JH: Yeah, I, we were scared because it was a kind of adventure. We knew about the German troops and so on. However, the imagination didn't stretch further than a certain point. And therefore our object was to obey what my grandmother and my Aunt said. To obey what my father had told us over the phone, and instruction, which means to get to a certain place as quickly as possible. And that's what we did. By the time we arrived in Italy, so it was a night train ride from the fifteenth to the early hours of the sixteenth. I remember I was sort of scared really like a film, because we hadn't seen many films in at the time, but what films we had seen there was always a kind of a chase and a train. And I remember waking up in the very early hour of the morning when we the train passed over the alps into northern Italy from Austria and there we saw the Italian alpine troops. Rather like sort of, like small dwarfs in rocky mountains things. They were, because the Italian soldiers, the alpine soldiers, were rather short. They weren't tall people. And they had feathers in their in their soft helmets if you like. They were real like, they looked like ski troops. And actually they were quite sort of, obviously quite nice just doing a job guarding train, frontier guards. And I was a bit scared. I don't know why. It was murky, dark. By the time we arrived in Meran and the wonderful sunshine, alpine sunshine, a bit of snow was left and we were in Meran and there was a nice crowd of people celebrating Purim. What the grown-ups were talking about of course must have been the Anschluss but we weren't we weren't bothered about that.

Tape 2: 4 minutes 50 seconds

And from that moment on it was arranged by my father that we would be taken by my Aunt, just my sister Elly and myself, would taken by my Aunt Berta to Zurich. And my grandmother and the little boy remained behind in Meran. It turned out it was practically only a day trip for my Aunt Berta because as soon as soon as she took us to Zurich , where we were met by my father. Interestingly enough my paternal grandfather was there as well. He was also not in Vienna. You may have men, remember I didn't mention that he was there. He'd been on a business trip.

BL: Independently?

JH: Independently. Well of course with the, what went on, the family resources immediately got together and it turned out that the people who welcomed us in Zurich was my father, my maternal grandfather Beller, Simon Beller, and my Aunt, my Aunt, my Belgium Aunt's husband Mr Schupf, Jacque Schupf. And those three gentlemen were there. I mean what more do you want? Three, you know, grandfather, father,

and a very charming and masterful kind of uncle, who had, who was my mother's brother-in-law, who had married my Aunty Jana.

BL: And why ...

JH: Came from Belgium.

Tape 2: 6 minutes 32 seconds

BL: Yes and why was it decided your grandmother stayed behind in Meran?

JH: Because we were only going to be taken by Aunt Berta to meet my father. And she was going to go back to actually deal with her grandmother. We couldn't take my grandmother to Zurich because nobody would look after her at that point. For the moment. She was an elderly lady and she should just enjoy a bit of alpine thing. Also somebody had to mind the little baby and my Aunt Berta was Polish, was going to take the baby back to Vienna and, which she did, to meet her Polish husband who had been visiting his parents in Poland. Don't forget officially they were Poles and Austria was not at war, there was no war, and therefore Polish citizens could officially not be molested by Austrian or German troops. And therefore in order to deal with the apartment in Vienna, and what to take and money, this was only, this excursion to Merano was only to take us children out of Vienna. However, of course, my grandmother, who was Austrian, remained outside of Vienna and she soon followed us later, in a couple of months, to London. But my Aunt Berta and her little boy went back to Vienna to pack up their belongings and so on and they eventually moved to Holland before the before the war. So between '38 and '39 they had moved to Holland as Polish citizen, where, unfortunately, they were overtaken by the beginning of the war and were eventually transported to Belsen. Where they survived after terrible, terrible happenings.

Tape 2: 8 minutes 47 seconds

But they remained a family. My Aunt Berta, her little boy and her husband. They were Polish citizens, captured by the Germans, they were Jews. So I mean that that's that and my father's mother, who was in Meran, joined us in Belgium. The whole family, as it were, met in Belgium. Where was the next thing? After Zurich a few, about a week or so later, we went to Belgium, to Antwerp, where my mother's sister had got married, had already got, I think, a little baby, and where there was quite a well-to-do family in Belgium. And that was the meeting point. That as it, was the first time after the various people. By the way my maternal grandmother and the my two uncles who, if you remember, minded the bottle-top factory, eventually, after quite a lot of trouble, came out also to Antwerp. But they were actually maltreated in Austria. The ...

BL: What happened to them?

JH: ... factory was forcibly sold, sold for nothing. It was sold, in fact, to a very nice foreman of the bottle-top factory, whom I remember his name was Koller, K-O-L-L-E-R. A fine man who said well somebody Aryan had to be in charge. And he didn't get the money. Some kind of Gauleiter got the money. And they had a lot

of trouble queuing up for visas and so on and it's only because the one daughter was married in Antwerp that they somehow got out to Antwerp. Later of course, when the Germans overran Belgium there was new trouble for that family.

Tape 2: 11 minutes 10 seconds

Cut a long story short. The men were separated from my grandmother. Oh I must say. My Aunt, the Belgium stronghold, moved to America pretty soon afterwards. Everybody, the entire family. Various brothers and sisters and so on with their families moved out of Belgium to New York.

BL: Because they had their brothers there? Did they? Or how did they manage?

JH: No no they didn't have anything there. They I mean they were quite well-to-do. They moved as Belgians to New York. I think at the be, at the end of '38 probably, or beginning of 1939. The war didn't start until the third of September 39 so there was a year-and-a-half of European peace if you like.

BL: So by when did you find yourselves in Antwerp?

JH: In Antwerp, excuse me if I look at my little sheet of paper, we were, on the twenty-fourth of March. We left Vienna on the fifteenth at night and on the twenty-fourth we arrived in Belgium. And in Belgium I personally stayed from the end of March to the first of May. Now everybody else stayed on but I was taken by my father on the first of May to London. And put into a prep school. After the first couple of nights where I stayed with my father in a hotel, somewhere in Bloomsbury in London. My father I must say had been to London while we were... the description of my leaving Austria and so on. In the meantime as I told you my father and mother had not been in Vienna at the time. He was quite often in London and had established this close relationship with the firm of George, Allen and Unwin, particularly with the owner, who was Stanley Unwin, who later became Sir Stanley Unwin. Knighted.

Tape 2: 13 minutes 32 seconds

And he established a kind of temporary office in the offices of Allen, Unwin in Museum Street. And he was used to staying in hotels in London and so on and he took me, it was late at night on the first of May. Of course we came by boat. Ostende we came via Ostende. I was violently sick. It was the first time I'd seen the sea. I remember I was absolutely sick. And we arrived at night. In that hotel. Somewhere in Bloomsbury. And I stayed there a night or two. My father put me into a fantastic establishment called Regents Park School, in Hampstead, in Maresfield Gardens. The reason he put me there was because he could, he had a lot of business to do and it was important that he was here and there had been a connection between that school. Maybe it's quite good I tell you about that school. That school was established in the mid-thirties by a family called Schindler from Leipzig. The lady, Mrs Schindler, Mrs Alma Schindler, curiously enough. Rather like the same name as Mahler's wife. Nothing do with it. Nor with the other Schindler, with the list of course. She had been a headmistress in Leipzig and she became yet again a headmistress in London. Her husband was a sinologist became quite well known, an expert on Chinese culture. Bruno Schindler. They established a school which was intended to receive successive

refugee boys and girls from Nazi occupied countries in order to educate them enough to be able to enter English schools. It was called Regents Park School for no really good reason. It was no-where near Regents Park but it was in Hampstead.

Tape 2: 15 minutes 47 seconds

And that lady had somehow bought a large house. I don't know how with, maybe she borrowed money or something. In Maresfield Gardens. A few doors away, by the way, from where Sigmund Freud spent a few months of his late life. And she employed some staff, basically two fantastic teachers, and in order to make quite sure that the boys and girls were prepared to enter British school life one of the teachers came from Harrow and the other came from Eton. So that was the idea. You couldn't go much higher.

BL: So it was a private boarding school?

JH: Private boarding school because the children, unfortunately, didn't have any parents. Or the ones who did they didn't need to sleep there but some of the parents were not even in England yet, awaiting visas from wherever they were. Some of the parents unfortunately never arrived. Got killed. Some of them came in the kinder transport in at the end of '39. And this school somehow, with funds from god knows where, were harbouring these children. Therefore it was a place for me to start off while my father was busy moving heaven and earth, you know, to get permission to stay in England and so on. This wasn't this wasn't easy but he was helped by his distributor, Stanley Unwin, to do this. Not only that he could show that there was a thriving English firm called the Phaidon Press, of which he was the managing director. Which was owned by an English firm, and that that made it possible for us to actually financially and physically to remain in England.

Tape 2: 17 minutes 55 seconds

BL: So were you taken immediately to that school after ...

JH: Immediately, after one or two nights. I've really forgotten. Incidentally as a boy's memory, which is quite interesting, it was the first time I saw television. The television was in the hall of that little hotel in Bloomsbury and all I could remember is it was a tiny screen, it must have been nine inches across, and it was standing in the hall and the pictures were blue and white. Not black and white but blue and white. I don't know why. And it was flickering and I said to my father, I said, papa look, a film, a *Kino*, a cinema here in a room. And he said yes that's a new invention and so on. This was 1938.

BL: Do you remember what your first impressions were coming, leaving the boat? I mean it must have been night time?

JH: Eh, the boat I was very sick. And we were, by the way, accompanied by some other relatives of the Belgium family, one of whom lived in England. The sister, in fact the sister-in-law of my Aunt, my Belgium Aunt, who lived in Golders Green. Charming woman, charming family, with two little girls and husband. They were all from Leipzig. It was a Leipzig family married into a very orthodox Belgium Jewish

family from Antwerp. And one of the daughter's had married a Leipzig man. They were living in Golders Green. And although I was in a boarding school in this Regents Park School every Friday night I was fetched by car. They had a car, you see, not many people had a car, to spend Shabbat in Golders Green.

Tape 2: 19 minutes 49 seconds

They were members of a well-known synagogue called Munk, the Munk synagogue was basically established by very orthodox German Jews from Leipzig, mainly from Leipzig, some from Frankfurt.

BL: And was that a familiar environment to you?

JH: Very familiar, completely familiar, because it was an Ashkenazi synagogue, except the people themselves were more orthodox than actually my family. My family didn't walk about with skull caps, with Kippot, but they did. You know young, rather lovely looking, very nice man. The husband was a furrier.

BL: What were they called?

JH: Bernstein. And of course we walked to the synagogue from Golders Green to the Munk. Everybody, even today, in London, the name Munk is a well-known designation of a type of Jewish existence. But, orthodox or not, there was a warm welcome, it was a warm house. I hated being in a boarding school and this was a lovely family with familiar surroundings. And so again it was, it was wonderful. It was freedom and it was comfortable. But of course English, learning English, wasn't too difficult. As a matter of fact you might be interested that that while our family had assembled, and I think I told you just before that my little sister Hannah had been, so to speak, rescued, if you want to put it that, by an American uncle had arrived with the nanny, the so-called Nazi nanny, in Antwerp. Sister Hannah was now in a cot somewhere, and also in Belgium, and my sister Elly and I in those few weeks in which we were in Antwerp had one main occupation. My father hired an English student, living in Antwerp. I don't know what he was doing. I think he must have been employed somewhere. But he was an actual, an English teacher, to teach us English, the whole day. And he walked about. He was like a nanny but a male nanny. And he also taught a few words of English to my mother. My father was busy. My father was busy the whole time, mainly in London.

Tape 2: 22 minutes 38 seconds

BL: Did your father speak English?

JH: No but he learnt, he learnt. And there were people in the firm of Allen Unwin who spoke German and so on. By the way Stanley Unwin, the owner of this very famous firm, spoke perfect German. I have a feeling that much of the alignment between Unwin and my father was based on the fact that Unwin knew German very well and knew German literature. He was a really crack business man, quite a hard business man, but he was a very cultured man as well who had obviously been educated in a kind of European way. And that made it possible for Unwin to understand what the Phaidon art books were about. This is just a guess of mine.

BL: So there were you were in Antwerp learning English ...

JH: In Antwerp learning English and enough to be able to even to ask the way, which was a great advantage. By the time I came over on that boat I could sort of take part in a in a kind of school boy conversation. And then in at the school, Regent Park School, the law was that we had to speak English.

BL: No German at all?

JH: Yes there was German of course in the bedrooms. We shared. Six of us were in the bedroom. All the kids were spoke German. Well then one of the older kids said shut up you have to speak English,

BL: Who were the other five or six children in your bedroom? Do you remember?

JH: Oh from everywhere. From Vienna, from Leipzig, from Hamburg, from. I discovered very recently, by pure chance, an e-mail appeared somewhere here from a boy who is now my age, eighty, we were then what twelve, who was in the bed next to me at one point at Schindler's Regents Park School.... Nobody talked about Regents Park School. It was known as Schindler's School.

Tape 2: 25 minutes 0 second

And we were all prepared to take what was called 'common entrance' into an English school, state or public, I mean. And I believe that the university percentage of entries from that school was about ninety-nine percent. It was a fantastic school.

BL: So what sort of subject did they teach specific to a sort of refugee children?

JH: Exactly the same as an English school. We played cricket in summer, we played football in winter. Our Eton teacher was in fact a member of the British Olympic pole vaulting team. Funny memory isn't it? And in the in the school yard, in Maresfield Gardens, he showed us pole vaulting [smiling] which was quite frightening, almost supernatural. He wasn't a champion or anything but he was one of the team. There was this enormous bamboo pole and he vaulted over high goal posts and things. And we tried this of course and it was absolute murder. We just fell on the floor and couldn't do anything. But we were taught English school songs. There were houses, you know, English school has houses, and the houses at Schindler's school one of course was called 'Why' and the other was called 'Why not'. That was the names of the houses [eyes smiling]. Typical.

BL: Two houses?

JH: Two houses.

BL: How many children were there in total?

JH: Oh there must have been anything between sixty and a hundred school kids.

BL: And what ...

JH: Some of them were not boarder. Some of them were actually, had some families, or parent, or one parent. And there was a constant coming and going because, don't forget, this school I entered in May '38 and stayed in, basically, you have to be careful there. My entry into University College School in Oxford, was in the beginning of Sept, in, of, September. No it was in, it wasn't until in the middle of the war. This is a long, a complicated story, but we eventually became day pupils. My sister Elly and I, were also in that school, we became day, once the family had arrived, which was in June '38.

Tape 2: 27 minutes 56 seconds

By June '38 I was joined by my mother and by my two sisters now, the little one as well. And eventually my father went to the flat in Hampstead where we all established ourselves. And my father went off to the Phaidon Press in Allen Unwin's office and we still went to Schindler's School until I en, until the bombs started in 1940, in the blitz. And in the. In fact it was almost at the end of the blitz we evacuated to Oxford.

BL: The whole family?

JH: The whole family went to Oxford. And of course we had to have police permission because we were enemy aliens. So all our movements were monitored by police permission. And in the meantime Schindler's School had also evacuated to somewhere near Oxford, a place called Haddenham, little village. To a, they rented a school into which we all moved. And before we knew we were going to settle in Oxford Elly and I, my sister, the old older sister and I, were moved to Schindler's simply because we didn't know where to go. In the meantime my parents found where to move in Oxford but in order not to interrupt school days we went for a month or so, no more, couple of months, to Haddenham, so we were back again at Schindler's School. But the entry to University College took place in the summer of '30, of '40, 1940, so I had one term and a bit until '41 at University College School.

BL: So what was the ages of the children at Schindler's School?

Tape 2: 30 minutes 1 second

JH: Well they were from about, I suppose, I didn't see any really young ones, so about eight or nine up to eighteen even nineteen. You know, because some people came already adolescents. Some people had escaped aged fourteen or fifteen.

BL: And what was the general atmosphere like? I mean did it feel like a refugee school? Did it feel people had been uprooted?

JH: Somehow the genius of that woman, Mrs Schindler, managed to create a proper school atmosphere. I. Maybe the kids cried all night, I mean, but who knows, under the blanket. Where are my parents, where's my brother and sister and so on. And, who knows, but the general atmosphere was one of a lively English school where the teachers spoke the King 's English, don't forget it was the king, and the pupils

[Laugh] spoke 'emigranto' as it was known. But soon some of them spoke immaculate English. The younger they were the better the English of course.

BL: And what about Jewish instructions. Was it at all ...

JH: Orthodox school. Orthodox school. There was grace after every meal. There was Shabbat evening, although by the time we arrived, by the time my parents were here we were already day pupils so we were at home. But there was a proper Shabbats service. There was synagogue. We were all taken to synagogue on Saturday morning.

BL: Which synagogue?

JH: I forget, I really forget. Oh no it was quite simple, Hampstead, the Hampstead synagogue.

BL: Dennington Park?

JH: Dennington Park. That was the official school synagogue. But there was certainly some people were laying Tefillim, you know, with the leather straps and so on. Not, not many.

Tape 2: 32 minutes 53 seconds

But you mustn't forget that the Schindler's came from Leipzig. They were very much influenced by the Munk synagogue. So there was a strong element of orthodoxy. But the teachers were without exception church of England, that was interesting, who were wonderful people. I mean they acknowledged the different background and they knew about Judaism. They knew about their own religion and the more they knew about their own religion they knew about Judaism. There was the respect. It was a formative benefit, anybody who went there. And I told you that e-mail, meant the e-mail came. One of the boys, whom I haven't contacted yet, but he was a very a very lively chap, you know, quite robust and so on, spoke with a real Berlin Piefke accent and suddenly he was giving some kind of a blog on the e-mail. Together with somebody else, also from that that school. And he seems to have, he's alive, and he seems to have retained a certain amount of humour. And every now and again one comes across people who were there in that school. And with a bad start, because some of them, of course, had, had, came over without parents and nobody knew. But those, the Schindler's school was very important to us. Another interesting thing was that Schindler's school employed a rather good piano teacher. And probably also a violin teacher but I wasn't interested. And we had continually piano lessons. Right through our escape from Austria, as soon as we landed in England one of the few things that was immediately established was piano lessons. So I was musically educated right from the word go. That was lucky, that was fortunate, because, as it happened, you know, that the, also my studies later on, when I when I took up music seriously, that was the result of having piano lessons with very good teachers, which then developed into a study of music itself. And in fact I earned my living, certainly for the first maybe twenty years of my musical career, because I could play the piano reasonably well for all sorts of purposes. Not for giving concerts, which I actually did

at one point. But for using it as to be coach and a Repetiteur and an accompanist and eventually to compose. So that, so the school catered for music as well.

Tape 2: 35 minutes 31 seconds

BL: So the piano was a sort of continuum but what ...

JH: Yeah

BL: ... what struck you as very different? I mean, the school and in England in general, was it very different to what you were used to in Vienna?

JH: Well it was different because of course I was older and therefore I would have been, my attitude to the school would have been different had I been say fourteen or fifteen years in Austria. But as it happened, what the main difference was that that the children at Schindler's were all Jewish. It's not strictly true. Come to think of it there were one or two boys that heard, the family had heard, this was a good school. And they were Church of England and there was even a Chinese boy. I don't know what his religion was. But maybe he was near-by or something. And some people paid, we paid, other people quite obviously didn't pay. They were harboured by this amazing Schindler family. And then afterwards, of course, when I went to university college school, later on in Oxford, during the evacuation, I went to City of Oxford high school for boys. The main difference was that there was no question as to what our religion was. Religion was something that was a private subject. I in fact I don't think ever anybody asked me what religion we were. It was not bon ton to ask people what their religion was. I mean, no Englishman has ever asked me what my religion is. Whereas in Germany in the end you had a 'J' stamped on in your passport.

BL: So that was quite a relief not to be asked?

JH: Well it, yeah, it was it was a relief in retrospect but I didn't even know it was a relief. It was sort of odd when I arrived but then I realised that we were in freedom. And I mean I can't stress enough the idea of as it were not being in Austria was freedom itself. I mean the air was free.

Tape 2: 37 minutes 53 seconds

And that began in the alpine air of Merano. And even then as a boy of eleven, nearly twelve, it was after all March and I was twelve in May, at the end of May, and so it was a couple of months before twelve, I was aware that behind me was prison and in front of me was freedom. The idea that when I saw a policeman that the boys say, you know, there was a song [singing] 'ask a policeman' ask a, the police didn't hit me. You know, this was a. And the police didn't actually hit me in Vienna because I left so quickly, but they certainly hit my two uncles, who waited in '39. The Beller family. And, let alone what else happened afterwards. And therefore even during the war, when we were evacuated, of course particularly we were evacuated in Bath. When the war broke out in 1939 we immediately went to Bath.

BL: The family?

JH: The family. It was at the end of the summer. And we went to Bath, interestingly enough because my father had heard that Stefan Zweig, the famous author, had gone to Bath. Or, in fact, had a villa, or had rented a villa, I don't know. There is somebody here in England who knows very well what the Zweig family. There was there is a descendant of the Zweig family. But I do, he heard that Stefan Zweig had moved there and although he knew Zweig that wasn't the actual reason. He also heard, from somebody else, that the admiralty, the officers of the of the British admiralty, had moved to Bath. My father, being an ex-soldier in the First World War, said wherever the military moves there'll be no danger [Laugh]. So, so we moved to Bath and, my mother...it was my mother's worst time, she said many years after. Because she felt very out of it because the people in the English provinces at the time were not well disposed towards the Austrian German refugees. For quite obvious reasons. We were enemies. They couldn't understand what are these people doing here.

Tape 2: 40 minutes 44 seconds

BL: But that wasn't your experience, your personal experience?

JH: Eh, no, but I felt it. I felt it on behalf of my parents. I felt, particularly my mother, because my father actually went by train to London quite often. He had permission to do this. But my mother was there and I gather that when she went to buy groceries and so on, with her accent and so on, it got known that we were Austrians. Not only Austrians, we were Jews. The idea that Jews were more friendly than the Austrians didn't sink into many of the provincial English population. And I would say that was the. I went to school for one term, to a very good school, a public school in Bath. It was either called King Edward's or Saint Edward's or something. And the boys were quite nice.

BL: But did you experience any anti ...

JH: Not among the boys. No, no, not among the boys. I was a weird foreigner, you know. And I scored a try. It was a rugby school, at playing rugby, and I scored a try by pure chance. In fact, being rather short and well I wasn't in a scrum but I stood somewhere. They said you stand over there and when you take the ball grab it and run over there. And I think a very tall boy kicking the ball fell and the ball rolled in my direction and a huge l horde of boys came running after me and I [Laugh] and I was sort of frightened. What are they going to do me? And so I ran and ran and ran and fell and fell right over the border-line and everybody screamed 'hooray hooray' and I was the hero, I had scored a try. I still, to this day I don't know what happened. And that was the only try I ever, never played rugby again. But so, you know, I was I was quite popular. I was sort of an odd-ball. But it was not nice to be in a very English provincial town without actually any friends or anything.

Tape 2: 43 minutes 9 seconds

BL: So neither your parents. But your parents had some contacts there?

JH: Not really. I mean I don't think they met Stefan Zweig there... . There was a Jewish community in Bath. That must have been our contact. I think. There was.

We spent Yom Kippur, I think, in Bath, in some kind of synagogue, not a synagogue but a sort of a hall that was made into a synagogue. This was immediately after. This was in '41. No, this was in '39. From '39, when the war began, and the people will remember, the people who are old enough, there was a thing called the phoney war. The phoney war was actually when no bombs fell in England and therefore after a term in that school in Bath we moved back to London, to our flat in, where wherever it was, in Lyndhurst Road. We we'd rented a flat in Lyndhurst Road. In the meantime my mater my paternal grandmother, who had moved with us from Vienna via Belgium, had joined us for a few weeks in London. But she moved to New York just at the outbreak of war, just before, where her two sons, if you remember, were there. And she died in New York, sort of around 1945. Aha. So she was eventually also rescued via Antwerp. So you can see, Vienna, Merano Italy. Zurich for a couple of days, Zurich to Antwerp, Antwerp about a month, and from then on London.

Tape 2: 45 minutes 8 seconds

BL: So, basically, by the time war broke out most of your family had left Austria?

JH: Yes. Yes. My Aunt Berta was settled in Holland. My, the Beller family from Austria, had individually left Vienna but got caught up in the Belgium, the overrun of Belgium by the Hitler troops, by the German troops. And my grandmother, maternal grandmother, was separated from her husband and the two sons, my uncles, because they were put into kind of camps for safety or something by the Belgians and my. They never heard where what happened to my grandmother and my grandmother didn't know where her s where her husband and sons were until really many months later. Because my grandmother was picked up by a British destroyer. She was one of those people.....people will remember newsreel of that Dunkirk evacuation and she was one of the people with packages with bundles on her back who were row wandering along the beaches in Belgium. She was picked up and she arrived in London and as a refugee, not knowing what to do, was put into Holloway Prison, which was a woman's prison. We didn't know about that until we got a phone call from Holloway Prison, saying this is Holloway Prison. My mother screamed, why, what what's going on? And apparently, she said, we've got a lady here which picked up, who says that she thinks you are her daughter. Horovitz. Yes. And then my mother actually went to see her in Holloway Prison. But she wasn't released. She had to go to the Isle of Man.

Tape 2: 47 minutes 9 seconds

BL: So your grandmother was interned?

JH: She was interned. And she then joined us in Oxford after a few months internment. She must have been, I don't know, fifty-something at the time.

BL: Do you know where she was interned in on the Isle of Man, in cap?

JH: No, no. That's another, another, story about somebody else was in her bed. It was allotted a bed and somebody else was in her bed. And there was a quarrel because that was the same number of the bed. It turned out, who was in the bed,

Wagner's granddaughter, Friedelind Wagner, who was the Wagner descendant who was not a Nazi and was not in Germany during the war.

BL: Yes because the women were interned together.

JH: The women were interned together. But I don't know exactly where [looks at watch]. And she eventually was released and she joined us in Oxford, where we were all evacuated as I said, you know. And my father established a small branch of the Phaidon Press in the middle of Oxford, in two rooms. Because it got too awkward to travel every day to London, particularly when there were bombs in London.

BL: Just to come back to the internment. Was anyone else in your family interned?

JH: No. My father was interned, if you want to put it, that they, in our, from our flat in Lyndhurst Road, for about three or four hours only. He was picked up, and I remember, I went to school to UCS, University College School, and he was picked up by two detectives at about six in the morning. It was terrible, terrible for us. And it was only when I came back from school at, after lunch, that, in tears of course, what happened to my father, that my mother said everything is okay, Mr Unwin phoned the police and said this man is needed for war important war work because the Phaidon Press had been designated as an essential piece of export, don't forget America was not yet in the war, for Canada ex, for the books, because there was a lot of finance at stake as well and also cultural thing. Anyway, Mr Unwin got my father released so he was not interned. But many of his colleagues were. Many people, refugees, were interned for quite a long time. So that was internment.

Tape 2: 49 minutes 53 seconds

BL: But you mentioned before. Had he been tribunaled? Do you remember that? Did he go before a tribunal?

JH: He, he must have been but I went to a tribunal when I became sixteen.

BL: Can you tell us about this please?

JH: Well it was very simple. I, it was when I was sixteen, the tribunal was in Reading. So I had to go to the police in Oxford to, I went with my father, to say that I am bidden by the police to go to Reading, will you [smiling] give me permission to go to the police in Reading? So they said yes. And there were a number of people there in some room, large hall; maybe it was the town hall or somewhere. And my name was called out and I said name, name and age and so on and I'm at school at City of Oxford high school for boys. And I think they put a stamp and they gave me a kind of certificate. And I was classed as a 'enemy alien, brackets, friendly', class two. I don't know what that means but 'enemy alien, brackets, friendly'. So I was a friendly enemy. That was it. And I remained a friendly alien, which meant that I could not join, of course, the army, except under certain circumstance I could have joined the pioneer corp. But I was due to do war work. At the age of eighteen I was called up again. Not to the army but to do some war work. That's another story, because, I was by then at Oxford University, I was at New College. We lived in Oxford and that was, that was lucky. My father said I must go to University.

Tape 2: 52 minutes 3 seconds

And we could afford it. When I say could afford it not that the University cost much. Not many people went to University because they didn't have the money not to go to work. It was like that. But my father insisted. And I said 'to study what'? He says never mind. I said, 'which University'? He said the nearest one. That was the attitude. So the nearest [Laugh] one was Oxford. Anyway, I got into New College to read music and languages. But while I was there I got on very quickly because I was seventeen-and-a-half. At the age of eighteen I was called up. And the choice was either to go to a munitions factory, which was crazy actually if I was an enemy alien, but anyway, or to go into the coal mines. And my professor at Oxford, a man called Sir Hugh Allen, who was the chair of music at the time, very well-known English musician, said what, that's a great pity that you have to leave here. And to cut a very long story short, he picked up the telephone and called somebody, and spoke, and I couldn't understand who he was speaking to, what I call very, very high English. Not Hochdeutsch but high English. And he put down the receiver after a few minutes and said here is an address and a gentleman whom you will go to see tomorrow at, that that in Oxford, which is the headquarters of the Army Education Corps headquarters south midlands district. To cut a long story short, I was interviewed and became a lecturer on music appreciation to his majesty's forces, which meant leaving Oxford in a covered jeep, because I was not allowed to see where I was going, and I was taken to f camps of army, navy or air force to deliver music appreciation lectures. And that I did about three times a week. Fetched in the afternoon from New College and came back late at night. And that enabled me to retain my membership of New College for the next year-and-a-half. By which time I was allowed not to do this. So I became a teacher.

Tape 2: 54 minutes 38 seconds

BL: So what were you lecturing on?

JH: Music appreciation. Don't forget the army and the forces had a big programme of education to keep people busy, to keep people thinking, to give people a chance to not to worry about where they were going to be sent off. And music appreciation was a big subject on radio. There were radio broadcasts of wonderful lecturers and so on and I had heard some of those and I modelled myself on that. But I can assure you I was only one page ahead of the people to whom I was lecturing. So I was a student lecturer and I think it was the influence of Sir Hugh Allen that got me that. So I was lucky.

BL: So do you remember some of the topics, some of the composers?

JH: Well to begin with, of course, I had to play piano solos, very much, in between. The Chopin Preludes, and waltzes, and bit of Beethoven and Mozart, and the topics were nationalism in music, so I used to play Spanish music and Hungarian music and German music even. Played Beethoven, nobody minded. Was. And I never knew where I was except which forces I was, because I could see the uniforms. I didn't know where I went. For a year-and-a-half. I, it could have been anywhere. All I remember is how long it took to drive. My father said 'where did you go'? And I

said 'I can't tell you'. He said 'well, how long'? I said 'well it was two-and-a-half hours in the car there and two-and-a-half hours back'. He said 'that doesn't mean anything. They might have driven you round Oxford and you wouldn't have known'. I said 'fair enough'.

Tape 2: 56 minutes 32 seconds

BL: So the windows were completely covered?

JH: Absolutely covered. I didn't know where I was. Army, navy and air force. And they were very nice people. I was introduced as a young pianist from Oxford University, who was born in Vienna. Ah, applause, applause. Well, you know these young people, born in Vienna. But, not, but, I think somebody said but he's quite friendly or something like that. So.

BL: Did they ask you any questions?

JH: No.

BL: No.

JH: No. They, they asked, they didn't. Ach. I knew later on in life I met somebody, who was a very, wonderful, an English colleague of mine, a bit older than me, called Anthony Hopkins, not the actor, fine composer and very well-known as a lecturer on music. And he then told me the story when he lectured to the forces as well, although he was British. He lectured. That he was talking about opera and at the end he says are there any questions. And one of, a WAAF, that means a woman serving member of the WAAFs, of the forces, I don't know, auxiliary forces. She asked, well, could you explain to me, I mean, opera's okay as long as it wasn't for the singing [smiling]. So that. Not everybody was like that but those were the kind of... They were very nice. And I had a feeling I was doing something worthwhile. And it enabled me to stay in Oxford during the war where I did my degrees. My degree in modern languages and in music. It was a double degree. It had to be. Music was a post-graduate degree in those days. Not honours. It didn't get first, second. You either passed or failed. But you had to have a degree before you got a degree.

BL: We need to stop here because we have to change tapes.

JH: I know.

JH: [Looking at his watch] gosh.

Tape 2: 58 minutes 53 seconds

TAPE 3

BL: This is tape three. We're conducting interview with Mr Joseph Horovitz. You were talking to us about your time in Oxford. And I wanted to ask you, why had your parents moved to Oxford?

JH: Yes, I think the reason was that, among the refugee population in London at the time, after the blitz, or during the blitz, the people who were, how can I put it, people who were involved in some kind of intellectual pursuit, professionally, that means teachers, scholars, publishers, as in the case of my father, artists, wanted to move to somewhere where there is where there was some kind of cultural activity, cultural life. That naturally meant Oxford or Cambridge, because in those days the, what we used to call the red-brick universities, were either too far away or didn't provide that kind of ambience, which people thought they would have to spend the rest of the war with. So it was either Oxford or Cambridge. And therefore a considerable Jewish community was established in both of these University towns. And I think friends followed friends. In our case I think it was discussed, particularly among a man who became quite well-known, he called Oscar Rabinovitz, who was actually a financier, private banker and so on. But was an extremely learned man. He was a historian by profession actually. And we knew him quite well. And I think he suggested Oxford. And apart from that there was a system of, what do you call it, a mentor. It was a kind of, a person attached to the university. I don't know who it was in Cambridge but in Oxford it was a very well-known historian called Cecil Roth, R.O.T.H, Cecil Roth, who really I suppose is the best known English Jewish historian. A historian on of Jewish history. Vast number of books that he wrote.

Tape 3: 2 minutes 48 seconds

One of the main ones was of course, History of the Jews. One of them was called the Jewish contribution to civilisation, another one. And my father, being a publisher, knew about Cecil Roth and Cecil Roth, who was a fellow of Merton College Oxford, was appointed by some kind of private funding to be a mentor to Jewish students. That meant that his house, which was in north Oxford, a very nice house, was a meeting place every Saturday afternoon, where students could come and have tea and meet each other. Also, he was a very orthodox Jew and was a great scholar. A Hebraist...and he was particularly interested in the Sephardi Jewish community and its history. And he had, as it were, the sanction, if you like, in Oxford among his fellow dons of other universities...people knew if there was anything to do with a Jewish matter Dr Cecil Roth had to be consulted. And in fact my wife told me that in her days, rather later in Oxford than mine, she conducted, she did one of her examinations, which had fallen on a Shabbat under the invigilation of Cecil Roth, in Cecil Roth's house, on a on a week day, but it was possible to arrange it because Cecil Roth was a Jewish mentor, which meant that she sat her exam in the house of Cecil Roth. That was the kind of thing.

Tape 3: 4 minutes 56 seconds

Now apart from that, because of other people, not only intellectual people but business men as well, found themselves in Oxford after the blitz. So we're talking 1941 until the end of the war, and many people even beyond the war. There was a thriving Jewish community. There was a synagogue, which still exists today, which was the university synagogue where the students were doing the services and so on but mainly during term time. When it came to the war period of course there was no difference between term time and normal time so this synagogue was very well populated. In addition to which there were other small synagogues set up in different parts of Oxford, particularly for orthodox Jews who didn't want to drive to a

synagogue. So, for instance, my family rented a little house in Headington, in as it were South Oxford if you like, on the London entry, on the London road, and there was quite a thriving community which had as its Rabbi the ex-chief Rabbi of Graz. A man called Herzog, a wonderful man, elderly man by then. And we had all the Yom Tov services up there. There must have been two hundred people. And the main synagogue had two, three hundred people. And there were of course many Jewish people who never went to synagogue because they never did in Vienna or in Berlin either. So there was another important man living in Oxford at the time who could be said to have represented the, what do you call it, non, not the religious but the ...

BL: Secular

JH: ... the secular element. That was a lawyer, a judge called Neville Laski, a very well-known man in England. He lived in north Oxford and he again was a leader of the Jewish community from a kind of secular, quasi-political, municipal and civic point of view.

Tape 3: 7 minutes 21 seconds

Because he was a he was a judge after all. A very, an Englishman of the Jewish persuasion. And he was a chairman of practically everything you could think of. And he was the counterpart to Cecil Roth. And between them they were the leaders of this thriving community. I can only tell you that during that period it was my father my father's wish to establish a publishing firm, as it were, as a side-line to his art publishing which was concerned with Jewish history. And I remember I was certainly an adolescent and a student I knew very well what was behind this because my father explained it very fully, which was, that libraries of Jewish content had been destroyed in Europe, scholars had been decimated, there was disarray in Jewish intellectual life in the whole of Europe because of the Nazi occupation. And he said there are wonderful works, important works, of Judaica, philosophical as well as history, which need to be brought to the public's attention. Therefore, he would instigate a re-publication, re-prints with new editions, new prefaces by renowned scholars of these famous works. And somehow this he word got around and the editor of the religious of Judaica was Rabbi Dr Alexander Altmann, who actually had become at one point a chief Rabbi of Manchester. And then there were people who were talking about from a more secular point. Martin Buber. You can't go much higher than that. And an array of scholars, like Dr Siegfried Stein, Dr Naftali Wieder. There was a man called Zuri...Zuri was a Talmud scholar. There was Dr Teicher, who came from Cambridge. They were all assembled working in the Bodleian library and I don't know what they lived on. They were refugees.

Tape 3: 9 minutes 48 seconds

By the way there were also refugees who were only half Jewish or practically not Jewish from a from a religious point of view. There was a great scholar of Chinese art called William Cohen, not Wilhelm, William Cohen, who was a colleague of my father and who wrote a book on Chinese art for Phaidon Press. He was also a refugee. There were there were there was a great musical scholar who was in fact a catholic but he had been a Jew by origin. Egon Wellesz, a famous composer. He was a he was a refugee although he had never been inside a synagogue and certainly had a

crucifix above his bed but he was very Jewish nonetheless. There was a very famous art restorer called Isepp, whose wife, Mrs Isepp was a very renowned singing teacher. There were an enormous number, considering Oxford is a small town, of scholars of great world renown assembled there. There were lectures. There were evenings. There were societies on every conceivable subject. And there was a thriving Oxford University Jewish society.

Tape 3: 11 minutes 12 seconds

BL: Were you part of the Jewish society?

JH: I was part, I was, what was I? I was a member of the committee. I was never the president, I I'm not the sort of president type. But I was responsible. I was responsible, together with another man, a student of, a medical student, for basically starting the Friday night suppers for students, which actually my wife continued about ten years later when she was an undergraduate at Oxford. And we met in a side-room of the synagogue in Walton Street and everybody carried in large glass jars fried fish and cold potato salad. And quite often Dr Cecil Roth did not stay in his house but came to be the kind of Rabbi of for a Friday night meal. I must say at this point I do believe I was the first Jewish music student at Oxford University. I, I have no record of any conscious Jew reading music at Oxford University. Maybe that's a bad thing to say or perhaps it's an interesting thing to say. But ...

BL: So, when did you start studying at Oxford, music?

JH: In 1943.

BL: So still during the war?

JH: Oh absolutely, absolutely. As I said before, when we chatted a little bit before, I was at school in Oxford in the City of high school, for boys, and I was there from, I think January '41 to the summer of 1943. And in the October '43 until '47 I was an undergraduate of New College Oxford. Four years.

BL: And during that time you were doing these ...

JH: I was doing this ...

BL: ... music appreciation

JH: ... music appreciation classes from about 44. Well I can calculate. When I was eighteen, 1926, 1946 I was twenty, 1944 I was eighteen. From about 1944, beginning 1944 to about the middle of 1945. Or perhaps it's a little bit before. I cannot remember the exact date. Certainly it was more than a year that that I did these journeys, you know, out of Oxford. And I grew. Therefore you can imagine not only was I partly resident at New College very often I lived at home as well. It was certainly I spent Shabbat at home.

Tape 3: 14 minutes 12 seconds

I lived in college digs, as we used to say, because it was more convenient. It was much quicker to get to the lectures. Also socially it was more the thing to do because everything was within walking distance.

BL: Did the end of the war affect you at all?

JH: Well it affected simply because one was, we found out who was alive and who wasn't. Or rather, one found out who was alive and one didn't know the rest. But certainly it was possible to communicate more. We found out, for instance, that my Aunt Berta, who had been, as I said before, overtaken in Holland with her family, her husband and little boy, that they'd been to Belsen. My father did an enormous amount of work in order to establish where she was at the very end of the war. And even just before, with the help of incidentally of some Polish people, some Polish army officers who my father befriended. There was a great colony of Poles, what they called the Free Polish Forces in London, in England. Not necessarily in London, many are in Scotland as well. My father knew some of them through connections. Because being the Phaidon publisher, living in Oxford, it wasn't only the Jewish community which helped him to found the Jewish firm, which I forgot to mention was called the East and West Library, of which there are books in existence now although the firm was sold way back in the seventies to an American publishing company. But the imprint East and West Library, which my father took incidentally for publication from Germany long before the war called 'Ost und West', so he translated it. That's right, because east is east and west and the two did meet the twain met as it were.

Tape 3: 16 minutes 18 seconds

BL: And when was this company founded?

JH: This Company was founded, I suppose, not long after we moved to Oxford. I would imagine it was founded in 1942, but I'm guessing. I think it wouldn't have been immediately when we moved to Oxford because that was. We as it were escaped from the bombs in London. By the way as it happens Oxford didn't have a bomb. I believe it's apocryphal, perhaps it's wrong, there was an agreement, a tacit agreement, between Heidelberg and Oxford, Cambridge, that that, I don't believe it, but it happens that certainly Oxford wasn't bombed. But there was a bomb, a small bomb, landed in the garden of our flat that we had left in London, in Lyndhurst Road, in the garden. So that's just by the way. I mentioned a few scholars in the Jewish fields. I mean, Bodleian Library type of scholars, who after the war began to teach at London University, like Dr Stein, Siegfried Stein, and there were book sellers in Oxford. There was a famous one A. B. Rosenthal, a famous bookseller. There was a music a music antiquarian, Otto Haas, that firm was in Oxford. There were also people in Cambridge. I didn't know them very well. There was the family Daiches, D-A-I-C-H-E-S, a rabbinic family but there was a famous literature professor in Edinburgh called David Daiches.

BL: So did your did your parents entertain a lot in Oxford?

JH: Yes

BL: Was it a sort of open house for people ...

JH: It wasn't open house but, it was a small house, but it was nearly always full of scholars who were invited on Friday night, which of course I attended. I mean I it was understood that I may not be at high table, not high table, at undergraduate table, because I said, you know I have I'm invited my parents, that was okay. In those days Oxford undergraduates had to say where they were at night.

Tape 3: 18 minutes 49 seconds

But of course we had quite frequently, I mean, we had people who unfortunately were really rather hungry, let's face it. I mean, they lived, probably, on small contributions of the kind of charity institutions that were looking after refugees in London and in the rest of the country. I'm not an expert on who they were but there was such a thing. There was, what's called, during the war there was a an institute called the British Restaurant. The British Restaurant was a national institution of subsidised places where people could eat. And I think it was the a way of supplementing one's ration book. Where you could up to a certain, I don't know what it was, one-and-nine pence or something, you could have a meal. Well there was a British Restaurant, which was kosher, in Oxford, in Walton Street. In other words it was, a what's it called, British Restaurant, in inverted commas, which kept to the financial part. There was a limit, a very small amount of money for people to have a two-course meal, but this was kosher. This meant that there wasn't any meat served, or there, it was a place where somebody who was intent on eating Jewish religious kosher meals could do so. Possibly there was meat. I've forgotten. I never ate any meat there. I didn't like it, it wasn't very good. But that was a meeting place, there was a meeting place for scholars. There was a big connection between the Oxford Jewish society, which went along the term. You know, an Oxford term, like at Cambridge, it was eight weeks. There were three terms. Still are. And each society, whether it was the historical society or the French society, the, I believe there was, oh there was of course Christian, Catholic society. There was a sports societies, theatre, film societies. The Jewish society invited guest speakers once a week, eight speakers per term.

Tape 3: 21 minutes 23 seconds

Well, many of the speakers were drawn from the scholars that were in Oxford at the time. So a lot of undergraduates came into contact with some of these people. Also with Jewish members of Parliament. People like Barnett Janner. We invited famous Rabbis. We invited a liberal, Lily Montagu, it's a big name in liberal Jewish community here. She arrived with two nice looking acolytes, one male, one female, by her side, rather like sort of a ruling queen with two guards. And she gave a tremendous lecture about the liberal the liberal Jewish community and its history and so on. So it was. I would say Oxford at the time was the was the best place to be during the war, because there was a feeling even among the towns people of a liberal outlook. Scholars.

BL: So was it ...

JH: Sorry my dear...

BL: Sorry, was it quite exciting time for you? I mean was it exciting ...

JH: It was exciting because first of all I was young. To be young is exciting. I can tell you that now because of my age now. And there was a forward looking a forward looking feeling. Don't forget we were imbued with Zionism. Part of my life, practically every weekend, I became a Madrich in the Habonim movement. So while I was at school even, and as an undergraduate, I was, until my last year, I was a very fervent member of Habonim and I was a fervent Zionist. And I may say s I still am to this day, no doubt about it, in spite of all the mistakes and all the bad things and whatever happens, but the ultimate idea I can't get away from. Because I experienced the run-up to the founding of the state of Israel. And of course that was discussed endlessly. It was a very moving experience to be there and for instance one of the guest speakers, in 1946 possibly, '47, was Moshe Shertok, who then became Sharet. But when he came he was still called Shertok.

Tape 3: 24 minutes 8 seconds

BL: Moshe Sharet

JH: Moshe Sharet. And he was a guest speaker. There was a Rabbi actually. He wasn't a Rabbi he was a reverend. This is a distinction peculiar to to England. He was a learned man to a certain extent but he was a hands-on religious head of the main town community, which was centred round the University synagogue in Walton Street. A man called Weinberg. And he was he was very necessary because there were certain duties a synagogue has to fulfil. Births, marriages, funerals and so he did that. But as I said the leaders were secular. Neville Lasky and Dr Cecil Roth.

BK: By the time you finished studying had your parents moved back to London or were they still in Oxford?

JH: No we were still in Oxford. We arrived in Oxford as it were in '41. I went into New College in 1943. My parents moved back to London in 1946. But I stayed on officially, although I didn't live all the time in Oxford, but I was on the college books until 1947, and my actual degree is dated 1948. But I in 1948 I was already back in London. So very formative years were from '41 to '47, basically, in Oxford.

BL: So what were your plans after you'd finished?

JH: Well I had a B.A. in French and German. Most of my German was not only learnt from lectures but from my father's library in German. Most of my French degree was based on reading German translations of French literature, because my French wasn't all that good [smiling]. Still I got a degree.

Tape 3: 26 minutes 20 seconds

And then a very a very complicated music degree. I mean quite a complex thing because the music degree consisted of two main parts. That means two examinations, about a year-and-a-half apart, plus a submission of a composition. If I'd been a musicologist it could have been a thesis. But I wasn't into thesis and the alternative was to submit a composition. And that eventually got me a Bachelor of Music degree. And there were very interesting professors. I mean I mentioned Sir Hugh

Allen as the as the chair. There was a successor to him called Sir Jack Westrup, a great scholar of for Purcell. Then there was Sir Thomas Armstrong. They've all knighted in you see. Armstrong became the principal of the Royal Academy of Music later on, and who became very friendly very important in my life. And then, through Oxford, I got the introduction to the Royal College of Music in London, where I spent the year 1948, the entire year '48, in London., at the Royal College, studying composition with a man called Gordon Jacob. But I also was taught conducting. I took conducting course there as well. And after that, almost immediately, went to Paris to study, about nine months, ten months possibly, with Nadia Boulanger, privately. Not at the conservatoire, where she was also a teacher. It might be interesting to mention that Oxford and Cambridge had what they call moral tutors. Moral tutors were people you were supposed to turn to if you had any problems or interesting ideas and so on. It was a very kind of loose arrangement and some people never even met their moral tutor. But I was assigned to Isaiah Berlin, who then became Sir Isaiah Berlin. And [chuckle] by pure chance he became my moral tutor. And as it happens Isaiah Berlin's parents were also living in Oxford. Be they were evacuated. And they were delightful people, very very Russian, very Russian. And Berlin of course was brought up Russian. And they remained friends really until the end of their lives. My mother was very close to Mrs Berlin. And I have several letters from Isaiah Berlin about actually Zionist and Jewish matters. Isaiah Berlin, it's only correct to say, was very very much involved in the foundation of the of the state of Israel.

Tape 3: 29 minutes 34 seconds

And people can read about him in other sources. But he was a personal, a marvellous kind of friend whom I saw very very rarely. But one doesn't approach Isaiah Berlin just to have cup of tea. It's got to be important.

BL: Did you have some important dilemmas?

JH: No. No, I'm glad to say. I came to pay my respects because he was my moral tutor. And if you want to know a funny story. As soon as I met him he said: 'well you're not a philosopher so let's talk about music, and he knew a great deal about music, and we decided to play a lovely game, which we played until the last time I ever saw him, which was, he said I'm very interested in finding out any composers whose name begins with 'Z'. And it remained a private joke between us. So that one day on the platform at Paddington, where I boarded the train to go to Oxford and he had just arrived, and he was on the other side of the platform, and he called over to me in a very loud voice, he said, 'Horovitz, Zumsteg' [smiling]. And so, this has remained forever in my life. But I have a very important letter from him during the Six-Day War, 1967, and on another occasion, one can go into that but not now.

BL: Were you tempted in '48 to go to Israel?

JH: Yes. Not in '48. Eh, yes I was tempted. No, not in '48. I was tempted earlier. I was tempted during my stays at Oxford cos during my time as a Habonim member, Jewish youth group, I had seriously thought of becoming a Halutz. And I was persuaded not to by one of the guest speakers of the Jewish society, who was a very famous Jew called Selig Brodetsky, Professor Brodetsky, who was a senior wrangler.

He was a most marvellous mathematician. And he was a, I think he was the senior Zionist in England. The name Brodetsky is forever enshrined in Zionist history. He was one of the invited speakers to the Oxford Jewish society. The place was packed. I forget where. We had to hire a whole hall or a theatre in Oxford. And people stood and I at the end of the talk about Israel and Zionist and so on. Before the State of Israel. I don't know when that was. It must have been maybe possibly '40, end of '44, '45, before the end of the war. He said, what can I ask? Could you tell us Professor Brodetsky what can we young people do, because our brothers are being murdered in Europe and so on. What shall we do? He said I will give you the same advice that somebody gave me many years ago when I was a student. He said 'your duty is to get the best possible degree at your University and then you could talk about what you should do for Israel'.

Tape 3: 33 minutes 8 seconds

'Because at the moment you are not going to be much use. Do your job here and become good at it then you can be useful'. Now that persuaded me although I dare say other people were not persuaded and actually went quietly and disappeared. And we know where they went. They went to France. They smuggled themselves across to France. This was after the war, in order to join the Haganah and some of them fell. It wasn't done to say where you were going because it was a touchy subject at the time. I mean the British, British, what was it, the mandate, was still there and there were problems between British troops as it were trying to make sure that the country isn't been in over-run by refugees, when the camps were opened in Europe. And at that time some of people I knew, some students, gave up their Oxford college position and went away and we found out afterwards that they had somehow got to Israel and joined the Haganah or did something, or went on to kibbutz and did found work or became soldiers. So. But Brodetsky said. And somehow I was persuaded to do that. I think my father also thought, you know, things are very uncertain andSo my idealism was not a hundred percent was it? I don't know what to think about it, but this is the honest truth.

Tape 3: 35 minutes 2 seconds

BL: You went to Paris was that to study with Nadia Boulanger. Was there any alternative to go somewhere else?

JH: Yes, yes. After my degree at Oxford Isaiah Berlin, my moral tutor, said I should have a talk to a friend of his, whose name was William Glock. William Glock later became Sir William Glock, the head of music of the Third Programme as it was called at BBC. Very powerful figure in English music. And he knew both Nadia Boulanger and Hindemith. And I had got my degree from Oxford and I had the Royal College of Music and I'd done all that. And he said, yes it's a good idea if you want to and I will give you an introduction to both these people. And I said how do we. And he said well why don't we start with Hindemith. And I wrote a letter recommended by Glock and I had a very interesting answer from Hindemith. A very friendly, short letter. Hindemith at the time was in a professor in Yale University in America. Because of course he had left Germany, although he wasn't Jewish at all. But he had left Germany as an antifascist and had for a time become a visiting professor at Yale University. And Hindemith wrote back to say that, you know, quite nice, a few

sentences that he approves of the way I am going about music but he said basically one cannot learn the art of composition one can only learn the craft of composition. And then he implied that I had done that already. And he said but you are most welcome to come but I warn you it is extremely expensive to live here. And why don't you go to Europe where it's less expensive. And within a few months, by the way, Hindemith had left Yale and settled down in Switzerland, he himself.

Tape 3: 37 minutes 23 seconds

So I reported this to William Glock and he said okay let's try Boulanger. And so with his introduction I was able to go to Boulanger to be a private student for just under a year I think it was. That was the year '49. So from 1948 I was at the Royal College of Music, with the main intention, by the way, of becoming a conductor. Not necessarily a composer at all. To general music. And Gordon Jacob, my professor at the Royal College, was a specialist in orchestration techniques. So that interested me a great deal. In the meantime I had started to write a few pieces of music but more in the nature of exercises. And then I went to Boulanger. But, with Boulanger it was sort of understood that I would be attempting to be a composer, to write music. In other words, for those people who know about Boulanger I mean she used to teach everything. Conducting, piano, theory. It was understood that I would not be doing that but to write to do composition. Which I did, with quite a number of visits back to London in the meantime. Because by then I had established some connections with theatre companies and so on. And so in that way I think the reason I left Boulanger at in '49 was that I had a letter, in fact it was a telegram, from the then Director of the Royal College of Music, Sir George Dyson, to say that he has recommended me, he's got a job for me, as music director of the Bristol Old Vic theatre company. So it was a theatre, kind of, maid of all work if you like. Composing, arranging, conducting, playing. And I mentioned this to Boulanger and she said you must go and grab that job immediately because you will learn a great deal. And she implied I was the type to go in for rather more theatrical music than pure concert music, which was probably right but not totally right. Anyway she was a very influential teacher. And I went back to London. And literally on the first of January my contract was signed, from the first of January 1949, to be the music director of the Bristol Old Vic company, a theatre company, with very fine actors.

Tape 3: 40 minutes 15 seconds

So I spent a year-and-a-half in Bristol, with journeys back to London of course. By which time I was actually beginning to write music, apart from my duties in the in the company.

BL: I know you've had a very long career but maybe if, for the purpose of this, you could summarise your musical career for us?

JH: Difficult because I am a sort of a hybrid composer, falling between two, if not more, stools. A good deal of my music is music is theatre music. And if it's not theatre it is theatrically motivated. Even if it's a piece of pure music there is a great deal of dance and theatre in its in its make-up. And it's because I came under the influence of my days in the Bristol Old Vic that I met actors and people who later on became drama radio producers and eventually even television producers. In one case

even film producers. Which was the reason that eventually I finished up as writing quite a few television drama scores. Many ballet scores as it turned out because immediately after Bristol I was in I came back to London, which was the year of the Festival of Britain, which was 1951. So from January 1950 to the middle of '51, year-and-a-half, I was in Bristol and moved practically straight into a job conducting open-air concerts and open-air ballet in the Festival Gardens, as it was called, in Battersea, which was specially erected for the Festival of Britain. And that was my first contact with actual professional dancers as a conductor. And I did that throughout the summer of '51. From May onwards until the autumn.

Tape 3: 42 minutes 29 seconds

And I was conducting an open-air ballet by by Arthur Benjamin, with a very fine choreographer called Andrée Howard. In spite of the name that was a lady. A well-known English choreographer. And I conducted open-air concerts of a light classical nature. And then, also at the end of '51, I joined the Ballets Russes as a conductor. I was an associate conductor with an ex-colleague of mine from the Royal College called Colin Davis, of course, who is now Sir Colin Davis, a great international conductor. We were the co-conductors. We were the two conductors of, dare I say, the last season of the Ballets Russes. Some people say I finished the Ballets Russes [smiling] butAnd the Ballets Russes commissioned me at the end of a provincial run to write a ballet. And that was the first. It was a one-act ballet. It was a rather large scale affair. And that was premiered in the Festival Hall in January 1952. And from then on I was quite often connected with ballet. Later on I wrote a ballet which was coincidental with the coronation of the present queen. Alice in Wonderland, a very English subject, which is still actually revived, mainly in America, since then. And so and many other ballets. I mean certainly more than ten. Some came and went, as it were, like ballet companies do. But others remain in some form or another, excerpts. And in the meantime I also became an assistant conductor at the Glyndebourne Festival. I was there for one season. But that had ramifications in many other instances. I was one of the directors of a small touring company, called the Intimate Opera Company of Great Britain, which took me round the British Isles. I mean, it practically every place that could accommodate a small opera company. And I was with them from 1952 to '63. That was a part-time job but many nights many nights in the year. I mean well over a hundred. I mean it was at least a third of the year was spent with that company playing small-scale opera.

Tape 3: 45 minutes 13 seconds

At the same time I also became a deputy to my ex-teacher, Gordon Jacob, at the Royal College of Music. And I did tours in America I did tours in Spain and I conducted pretty well, well quite a lot of orchestras in London. And began to write music for television for theatre. Also an As You like It play, Shakespeare, for the London Old Vic, the main Old Vic company. And that's how the career developed, mainly as a conductor at first, due to my piano playing. Not that it was good playing but it was what I call serviceable playing. It was useful playing.

BL: During this, your early career, did you have contact with other refugee musicians?

JH: Yeah, that's a good question. Yes of course I did because, I mean, I suppose the best known of them were the Amadeus Quartet. The Amadeus Quartet, as you all know, were also interned. Rather like my, in fact they were partly on the Isle of Man, where my grandmother was interned, but I think in another place as well. They assembled in London to form what eventually became the Amadeus Quartet. I met them in 1948 when Siegmund Nissel took part in a small chamber ensemble for which I wrote the music to Oscar Wilde's 'Salome'. I must say Siegmund Nissel was the second violin of the Amadeus, was not playing first violin in that ensemble, but somebody else. And that was another contact with ballet because Salome of course had to dance the dance of the seven veils. So I was involved with a choreographer. Incidentally another refugee, called Ernst Berk, B.E.R.K., who was not Jewish, and was a German, but by some freak, although he was actually English but he'd been brought up in Germany because the parents had some German job, and he became a refugee out of antagonism to the Nazis. A wonderful person, wonderful choreographer. He developed what he called free dance. It was the Laban method and Kurt Joos and so on. Fantastic dancer. And his wife was also, was a girl from Berlin. She was Jewish. And they had a duo team.

Tape 3: 48 minutes 0 second

And I used to play with them. I used to work with them. Incidentally I must mention at this point another refugee composer who died early in life called Peter Ury, U.R.Y., who lived in London and did enormously talented as a ballet improvisator. He improvised ballet music at the piano, mainly for Ernst Berk. A very fine man who died young and worn-out with worries and so on. But he was part of this refugee music group.

BL: Where, you said, the Amadeus Quartet, the first performance, where did it take place?

JH: Well I don't know where their first performance but I met them as a Quartet, curiously enough, in what was called the Dartington Summer School of Music. That would have been either in the middle of '48 or in '49. I'm not sure but this was certainly no later than '49, where they were the Quartet in residence at a very early [stages of the] Summer School of Music, now called Dartington, it, but unfortunately at the time was actually held at Bryanston School, also in Devon, or in Dorset. Bryanston School was the host to this Summer School, which was a marvellous experience because not only were they there but there were composers from all over. Boulanger was there. William Glock was the head of that Summer School. Boris Blacher the German composer was there. There was a German composer called Wolfgang Fortner who was very, very high up... He may have been de-nazified but it was a very touchy thing to meet him. And, great musicians were there to be in contact. Enesco, Georges Enesco was there. And that was, as I say, either '48 or '49.

Tape 3: 50 minutes 6 seconds

BL: Did you see, or do you see yourself today, as a refugee composer?

JH: Well I try not to because. You see I've done, I've been involved in everything that the typically English composer should do. I was at an Oxford college, I studied

music, I got my degree. I was at the Royal College of Music. I eventually, by the way, came onto the board of the Performing Rights Society as a emissary on behalf of British composers. I have been privileged to meet the Queen several times, once even by being commissioned to write a work for her appearance at the Royal College of Music. I have met the Prince, Prince Charles. In fact I there is a book of dedicated works to him on his twenty-first birthday, which two pages of mine are in there. And I've met the queen mother in a very meaningful way because she handed me my fellowship of the Royal College of Music. And I have photos, etc. etc., of her, you know, talking to me about this, that and the other. What shall I say? I have a feeling that I I'm a British composer. I can't be an English composer because I'm not. I am a Viennese-born composer who is a Jew by religion. I don't write what's called Jewish music, because I don't know what that is. And I want to be thought of as a British composer. I have in fact quite often been accused by journalists by music reporters that in a in a sense that they said my music is too English, because I was very influenced by English music, particularly the music of the early twentieth century, I mean, or late nineteenth century, by Delius, music of Delius, Roger Quilter, Balfour Gardner, Bernard van Dieren, Moeran you know, real British composers. English and Welsh and so on.

Tape 3: 52 minutes 40 seconds

Except of course that was mixed up with my being influenced very much by the French composers as well. So if you like the mere recital of these influences would already make me a Jewish composer. But I want to be thought of as a British composer. I am also being called an Austrian-born composer very often these days because I have very pleasant and friendly relations with Austrian musicians. My music has been played and commented on very favourably in Vienna and Austria. And I have particularly close association with the wind orchestra fraternity in Austria and even in Germany. But, so, the answer is a complicated one.

BL: Can you see a sort of continental influence on your music at all?

JH: Yes.

BL: In contrast to the English ...

JH: Yes I can. The main influence being what I imbibed during my year in with Nadia Boulanger in Paris because I was influenced by the school called 'Les Six' which is Poulenc, Honegger, Darius Milhaud, Georges Auric, and people like that. Some of whom I met, certainly in a meaningful way. And my music veers... , my first ballet written for the Ballets Russes by the way, of which I was a conductor, was called Les Femmes D'Alger, which is based, of course, on the painting by Delacroix in the Louvre. Comic ballet in one act. So I can't help being influenced by Les Six, but there are other influences. For, it, you may say it's very paradoxical, that I, one of my main influences in later life became Richard Strauss. Well you can't get more German than that. On the other hand Strauss was a southern German. He was a Bavarian. And Bavaria is very near Austria. So it is the southern end of Germany rather than Hindemith for instance who is much further north.

Tape 3: 55 minutes 12 seconds

So I was very influenced. My music has Richard Strauss things. By the way it's quite the right place to mention that I'm a tonal composer, which means that the second Viennese school so called, which the Nazis didn't like at all, Schoenberg, Berg and Webern and by the way Egon Wellesz whom I remember, was of course immediately banned. Now the funny thing is that I don't like their music either except that Egon Wellesz wrote quite a number of very beautiful tonal works, or quasi-tonal works, and he actually became a very a very good friend in later life. But, so, my Viennese origin goes much further back in music. I mean I'm influenced by Viennese literature, plays of Grillparzer, poems of Grillparzer, the comedies of Nestroy, and the music of Schubert and Haydn, I mean the great Viennese composers.

BL: What about language? Did you keep on speaking German to your mother for some ...

JH: Yes, I mean, there were. My father quite often talked interestingly about things in German. My mother not so much. Curiously enough, we did talk English basically as a family, particularly during the war, where it wouldn't be good to be heard talking German at all. Many children who grew up during the war suffered because the parents suddenly said 'don't speak German' and the children couldn't understand why. But we did speak German at home now and then but English became the lingua franca really. And of course when the East and West Library was founded in our house in Headington a lot of Jewish scholars did speak German to my father. But then Cecil Roth did not speak German. So I heard all this in English and German. Oxford was very formative and I can't stress enough what this cultural life was that was set up during the war there.

BL: We need to take a break. We have to change tapes.

JH: Yeah.

Tape 3: 57 minutes 48 seconds

TAPE 4

BL: This is tape four. We're conducting an interview with Mr Joseph Horovitz. You described to us your musical career. Can you tell us what happened to your family life ?

JH: Yes, well, I did a, in 1956 I was became a member of the music staff of Glyndebourne Opera Company. That was a special year because it was the two hundredth anniversary of Mozart's birth. And the six main Mozart operas were done and I was on the staff and I played the continuo for Figaro and I was at the back stage chorus of Idomeneo and things like that. And it was a marvellous experience to work with many famous people. Carl Ebert the producer and Vittorio Gui the conductor. And incidentally there were two other refugee musicians involved. The chorus master of Glyndebourne at that time was Peter Gellhorn who passed away only a short time ago, lovely person and great musician. And another member of the of the staff Repetiteur was Paul Hamburger. And in fact, Glyndebourne, is well-known at the beginnings of Glyndebourne was very much involved with refugees. Fritz Busch, the

famous conductor, although not Jewish, was a refugee from Nazi Germany and was the first conductor. The chief of music staff was a man called Jani Strasser, who was a refugee, Jewish refugee, from Czechoslovakia. So there were quite a number of émigrés there working. You'll find among British musicians quite a number of ex-refugees who were involved there.

Tape 4: 2 minutes 13 seconds

In that same year I got engaged to my wife. In fact I got engaged only a few, about a month or so, before I moved off to Glyndebourne. So our engagement was mostly with us being apart. This is why the heart [smiling] grew fonder as it were. I was at Glyndebourne, although my wife visited me now and then during the season at Glyndebourne, which began in May and finished in the middle of August. Then we got married. We got married in the synagogue in the New West End Synagogue as it was called in St. Petersburg Place. The incumbent Rabbi at the time was Rabbi Dr Louis Jacobs. And the ceremony was attended by the chief Rabbi, Dr Brodie and also a friend of the family called Rabbi Harry Levy, who was also there at the ceremony. A very orthodox ceremony. And it was because of the connection with Rabbi Jacobs that we afterwards, as a young family, moved with him to found the New London synagogue. And that's another story altogether. So we are still fervent admirers of the late Rabbi Louis Jacobs. And, who believed as it were in 'Minhag Anglia' s it was known. And then we moved into our present house and we had two daughters. And I stayed in our present house until now. And we didn't occupy our house to begin with completely. Part of it was let but from then a few years later we owned the whole house. And I did all my work here. And I've been a professor at the Royal College of Music, on the staff as it were, ever since 1961. But never more than a day-and-a-half at the very most per week. So most of my work was outside the college. I do I like teaching and I think it's marvellous to be to be in touch with young people, young musicians.

Tape 4: 4 minutes 59 seconds

But of course I moved into the television music world quite heavily during the late sixties, seventies, and up to eighties. And I continued to write quite a lot of music of all sorts. Some. In fact a quartet of mine was premiered by the Amadeus Quartet we mentioned before, which was dedicated to another refugee believe it or not, Sir Ernst Gombrich the famous art historian. And that, he was a family friend. My father of course, Phaidon Press, published all the books by Gombrich and I was commissioned to write a string quartet for Gombrich. And Gombrich asked for it to be played by the Amadeus Quartet. So after many years of friendship between individual members of the Amadeus Quartet, eventually they premiered a work of mine and broadcast it on the BBC.

BL: Was this on the occasion of a special birthday?

JH: The sixtieth birthday of Ernst Gombrich. And it was a performance in given in the Victorian Albert Museum, where there were weekly, where there were weekly or monthly, I forget, concerts in the big Raphael Cartoon gallery.

BL: What was the name of the piece?

JH: Quartet Number Five. String Quartet Number Five, which by the way was played at the fiftieth anniversary of the Anschluss here in London. Because it was very much a quartet involved in, which musically kind of, how can I put it, the background psychologically was my memories of the emigration from Vienna. So, on the fiftieth anniversary there were there were kind of commemorations at that time, which then of course was 1938, '50s, 1988, wasn't it, fifty years later. And so this figured and it was played by the Delmé String Quartet then.

Tape 4: 7 minutes 18 seconds

BL: How were these memories expressed musically?

JH: Well it's complicated because the piece of music is a very pure piece of music. It's very abstract. But it actually has overtones of a Viennese folk song, which emerged in the course of the composition. And I seized on that. I didn't plan it that way. And it became a kind of focal point in the middle of the quartet and I used it as I went on writing the work. At which point I became conscious of a political content to this work and it includes an actual quotation of a few bars from the Horst Wessel song. A rather bizarre and quite, in a way, frightening thing to put in. But I did that when I realised I was writing a political quartet, which was the last thing I wanted to do. In fact the quartet tried to be descriptive of my feelings of the thoughts and influence of Ernst Gombrich art, books on the history of art. So it's a very far-fetched kind of influence but it was a very real one. And that quartet has been played in Vienna and, again, string quartets by modern composers, as you probably realise, are played very rarely but this one does make its impact when it's when it's played.

BL: Is this one of the few pieces where you have used sort of autobiographic autobiographical ...

JH: It's the only one

BL: It's the only one

JH: I've never used autobiographical material if you can call it that. And it arrived completely subconsciously. No I don't believe in that sort of thing. I'm what I would call... I believe in objectivity. That is only my way of doing it. There are many people who try to express this or that the other. I don't do this. Music is an abstract thing for me. And what I feel like may or may not come out in the music. You know, it's a.. I respect people who say I felt very sad therefore I'm writing a piece in 'A' minor, you know, or something like that. But I don't believe in that at all.

Tape 4: 9 minutes 50 seconds

BL: Then let me ask you in words what sort of what you think what sort of impact did being a refugee have on your life?

JH: Well it has an enormous impact. I the older I've become the more do I realise that although my colleagues recognise my, as it were, British existence, and I have nothing but good memories, feelings about that. I am conscious of having to in some

odd way explain my existence here. And I don't waste much time about it but it is absolutely real to say that, I mean, it is not so often nowadays that people ask me 'so how long have you how long are you staying'?. But there are people who are on the point of saying that. And less and less is this heard because there are so many people from abroad living in England now that I'm only one of many. But certainly my name and my accent certainly mean that I'm British but not English. And nor could I be. But it has made an impact on me because my memories are very strong, my memories of where I come from. And I think I am glad to have such memories because it would be terrible not to know why I am who I am. So history is vital. History to me is the most important subject.

Tape 4: 11 minutes 47 seconds

BL: What is the most important part of your Austrian/Jewish background for you?

JH: Well, only memories of communal things, weddings for instance. Weddings. There were two weddings that took place in which I and my sister Elly were active, if you might say. They occurred literally in the flat next door, in the in the apartment of my maternal grandparents, because they had a very large nice good-looking flat with a large drawing room and several drawing-rooms and so on. And one of them, the first one, was the wedding of my Aunt, who is mercifully still alive, lives in New York, the Aunt who lived in Antwerp. And my other Aunt, Berta, whose wedding took place also in 1935 I think it was, in the same drawing-room as my Aunt Jana. So the my two Aunts got married in a drawing-room in the apartment next door. And if you ask me in which synagogue were they married I was certainly not in a synagogue when they got married. And it is my suspicion that the *chupah* was erected in the drawing-room in front of two witnesses in the orthodox Jewish way. What you need to get married? You need a bridegroom and a bride and two witnesses and I believe that's. They must have signed somewhere. If they signed a civic marriage, maybe they did, but I as a boy I didn't know. But my Aunt Berta, who was the musician, taught my sister Elly and me to dance a minuet in honour of my Aunt Jana's wedding. So the unmarried Aunt taught us to dance a minuet for the married Aunt.

Tape 4: 14 minutes 0 second

And my Aunt Berta played the piano and my sister Elly and I, I in a velvet little suit, danced the minuet. And it was a very lovely wedding. A big meal and Rabbis were there saying blessings. So those were the kind of... And the same thing happened, almost identical, with the marriage of my Aunt Berta, which was held again in Mr Beller's apartment. With relatives arriving from Hungary and from Poland and from everywhere. And of course my Aunt Jana who married an Antwerp man, the relatives arrived from Belgium. And one heard a lot of French being spoken.

BL: What about other Jewish festivals? Do you remember those?

JH: Well Purim of course. Purim there were always kind of theatrical outings after the Megillah. And I must say Megillah has a particular meaning for me because my father died immediately after hearing the Megillah on Purim in 1955. So my Yahrzeit, my commemoration of my father's death happens to coincide with the most jolly Jewish festival. And maybe that's right, maybe that's good. And, by the way,

my father's most favourite part of the bible was the story of Esther. So, how coincidental can you get? I practically know it by heart because I say it, I read it every year. And it's a very emotive thing that that fact. And my father died in New York on a business trip. And luckily my mother was with him. And I was a few hours late arriving for the funeral because, as you know, Jewish funerals should be done as soon as possible. And I was on tour. I was on tour with the Intimate Opera Company. I was in Edinburgh. And I was rung up in the morning by my brother-in-law, Harvey Miller, to say unfortunately, you know, bad news. And I immediately took a plane, came to London, and quickly managed to get on a plane to New York and I arrived next day and met my mother there and the rest of the family in total disarray. But surrounded by a huge family and then kept her going for the rest of her life. She was a widow at fifty and lived to nearly ninety-eight. So, there there's another story.

Tape 4: 16 minutes 56 seconds

BL: And what happened to the Phaidon Press?

JH: The Phaidon Press was brought, afterwards was managed by my brother-in-law, who married my sister, brother-in-law Harvey Miller, who married my sister Elly. They had already both, my sister Elly had already been in the firm, active, in the form of, in editorial department. And my brother-in-law Harvey, although he was not in the for firm, was very close to my father. They discussed business and so on quite often. And in fact Harvey knew quite a lot about the process of printing and was bus very talented in a business manner. And it was decided he would take over the management of the firm. His partner, Ludwig Goldscheider was alive. The staff remained very loyal. And Harvey Miller and my sister Elly carried on the Phaidon Press and brought it to a point where it was decided that the firm needs to expand or entrench themselves into a very small unit because the books were becoming, in a sense, more specialised or needed to branch out wider. And therefore the the firm was then sold to an offshoot of Encyclopaedia Britannica. And from then on I think the firm was sold several times and is now quite flourishing with many books per year. But the family has nothing to do with it. My mother remained the publisher of the East and West Library for at least another ten years, with the help of Harvey Miller and some very helpful people, including a man well-known here called Dr. Patterson who was very active in, what is that place near Oxford?

BL: Yarnton?

JH: Yarnton, yes. And they helped and my brother-in-law Harvey expanded the activities of the East and West books. Publishing Judaica, Hebrew poetry, and. But that was that also could not be carried on after a time. It was sold to a, I think it was the Hebrew Publishing Company in New York. Unfortunately n after that not with great success because, maybe there were many publishers publishing similar books. But the books are worth-while. They were beautifully produced. Course they were produced by the Phaidon standard of book production. It went hand-in-hand. It was an off-shoot. It was my father's private kind of contribution if you like to Jewish life. He spent possibly more time on that during the war than on the art books.

Tape 4: 20 minutes 7 seconds

BL: Speaking of contribution what do you see as your most important contribution to musical life in England or ...

JH: Well, what, I don't know what to say because I am supposed to be modest, no? [Laugh]. I suppose young people know me by a cantata called 'Captain Noah and his Floating Zoo', which was a kind of a biblical oratorio in a humorous jazzy kind of style. Not pop but like a musical comedy. And it's about twenty-five minutes or so and it has been. It started out in 1970, more or less, and is still going quite strong. Been sung literally by thousands of people. And it exists in CD. The Kings Singers have done it in a special version. Kings Singers a capella, with piano and drums and so on. Jazzy, jazzy kind of show-business like music, but I hope quite sensitive, with a libretto by Michael Flanders, who's no longer with us but well-known for his 'With the Drop of a Hat' with Flanders and Swan. And it was kind of a biblical oratorio in a popular style, published in a German version, a Danish version, Dutch version, and a Swedish version and as an animated cartoon film, which was Boxing day special on television here by Granada film company. And there's been a mime, it's been a ballet. So I think, on the one hand people who sing, not only children adult choruses as well, but perhaps other people know me by signature tunes by themed music for television. Rumpole of the Bailey, Search for the Nile, two big Shakespeare plays, the BBC, Twelfth Night and the Tempest, and I have a Tarzan film which I wrote the music for. Swinging on the tree trunks and so on [smiling]. So you see it's a mixture of string quartets and ballets and film music and choral music and a lot of brass band music. My euphonium concerto is..., in fact I wrote the first full-blown euphonium concerto. A euphonium is a small tuba for people who are not musicians. An interesting way of classifying it.

Tape 4: 23 minutes 2 seconds

BL: Do you think your life would have been very different if you hadn't been forced to emigrate as a boy?

JH: Must have been. Must have been. I might have taken up music and I don't know what music I would have written. Somebody brought that up not long ago and I didn't have the answer. I can't possibly say. Would I have written Viennese waltzes? No. Nobody writes Viennese waltzes now. But I might have become... I don't think I would have become a twelve-tone composer. That's not my nature, I think. Perhaps I wouldn't have become a musician at all. I had great leanings to become a painter, you know. Not many people know that but I started painting for quite a few years concurrent with my music studies, in Oxford mainly. I went to a private studio by an émigré painter called Arthur Segal, who is more known in Germany actually. He was a Romanian Jewish painter, friend of Kandinsky, who emigrated first to Majorca from Germany, studied in Germany went to Majorca, was very left-wing inclined. And then came to England in the middle of the thirties and set up a painting school in Oxford. And I had two afternoons off school in Oxford to go and paint. There was arranged with the school. So I was quite serious about it. So I might have become a painter. But when I began to study music that began to go into the background. That receded.

BL: You raised two children here in England. What sort of identity did you want to transmit to your children?

JH: Identity. Well, British. If they want to be Jewish, there was every opportunity given to them. It's a Jewish home. It's an artistic home I hope. My wife plays a great part in this, with great knowledge and linguistic, writing and literary talent. We've given them every conceivable chance. One of them became a musicologist. The other became a picture restorer. And they lead Jewish lives, as far as one can find out. And I can't influence them in any way unless they want to be influenced.

Tape 4: 25 minutes 55 seconds

In which case I try to, what shall I say, 'be yourself and know where you come from'. You have to you have to know and to ask where do I come from. Who am I? And I don't know whether they will follow that but that is what I would like people to know. Because I know where I come from and I am lucky that I can remember.

BL: You've partly answered my last question whether you have a message for anyone who might watch this? For younger generations?

JH: Yes, you should find out who you are by asking yourself what are my antecedents. Where do I come from and then you will understand who you are. And then you will have the strength to cope with the problems that we all have to cope with. And if you haven't got that background you where are you going to get your strength from? Only from other people. And other people won't understand you unless you tell them who you are unless they understand who you are. If you don't know who you are they won't know whom they're talking to.

BL: Mr Horovitz we have discussed many different things. Is there anything I haven't asked you or you would like to add or ...

JH: No, I just say that it's been very pleasant to speak to you and I've mainly dwelt on the pleasant things in my life. And I think human beings mostly like to remember the good part of their life. The tears and the sorrows and so on we don't want to dwell on. Because if we do then we become ill. And obviously the death, the early death of my father, was, I suppose, the enormous turning point in my life. And that is with me the whole time. But then the memory of that is countered by the marvellous things that I have from him. And my mother as it happens, but luckily my mother was with me for a very long time. I mean I was a pensioner by the time my mother died so I mean that's not bad.

BL: Mr Horovitz thank you very much for this interview.

JH: Very nice speaking to you.

Tape 4: 28 minutes 44 seconds

PHOTOGRAPHS

Tape 4: 29 minutes 2 seconds

JH: Well this is me as a very tiny toddler I suppose, with my mother, and I guess it must be something like 1927, possibly already 1928, probably not. And mother in pa, obvious the style of the time, with the hair-do and me with a sort of fringe looking astonished into the world.

BL: Where was it taken?

JH: Must have been Vienna. Yes, yes it's certainly in Vienna.

Tape 4: 29 minutes 42 seconds

JH: Well this is me and my sister, my sister Elly, and I guess I must have been about five and she three, or, nearly four possibly. There's a more or less two years difference between us. And this is on holiday in the Czechoslovak resort of Luhacovice. I think it's in the mountains and both my sister and I remember that because we had some nice donkey rides in that place. And it was a favourite place for many people.

Tape 4: 30 minutes 29 seconds

JH: This is a photo of the class. It was the second class, second form, in the primary school in the Johannesgasse and I am in the middle row, the third from the left. And by the way next to me, second on the left, is one of the very few, possibly the only one from that period with which I'm still in touch, who became a Maître de Recherches in Paris, called Professor Paul Kessler, who was probably the most brilliant boy in that school and then also escaped in 1939 in fact to France. And so somehow we were close friends and we are here together and we are occasionally in touch and now he lives in Paris. This was about 1937 I guess.

JH: I was wrong about that date. It must have been 1937.

JH: No. Sorry.

BL: What was the date? 1934.

JH: '33 or '34

BL: '33 or '34

Tape 4: 32 minutes 11 seconds

JH: This is me and my sister Elly. I in a sailor's suit. It must be 1934.

Tape 4: 32 minutes 30 seconds

JH: And this trio, this threesome, is me on the left at in about 1934, about 1934. My sister Elly in between us and a school friend, who was at the time called Gideon Melles, who was very tall, he became very tall, and he emigrated to Israel and he

changed his name to Tamir because a tamir is a palm tree and because he became very tall. And he became a journalist. And he unfortunately passed away a few years ago.

Tape 4: 33 minutes 12 seconds

JH: Well this is very clear clearly 1936 because it was the fourth and last year of the primary school in the Johannesgasse and I am standing on the immediate left of the headmaster, who is the taller man of the two men. So I have these leather, lederhosen, standing next to the headmaster. And somewhere there is also my friend Kessler. I've forgotten where. Oh he's between, Kessler is between the two teachers. A very kind teacher the man, the shorter man was called Holberger and he was universally liked by all the pupils.

Tape 4: 34 minutes 12 seconds

JH: Well this is a wedding meal, a wedding feast photo, from about 1936. I am seen at the very, very back. The very last face peeping out above the ladies hair style, directly above the wedding couple. You can see the bride. That's my Aunt Berta. Her husband Arnold Weinberger. And most of my family are there, tucked away, more or less, in the second row. Many members of the family from Hungary, and the wedding, the bridegrooms family from Poland. So the majority of people there actually came from Budapest or from Krinitza where the bridegroom came from. Of course my mother is second row from the back, second one on the left and my father is standing to the left standing to the left of the bride, my Aunt Berta. So you can see a mixture of Polish and Hungarian part of the family. I think everybody there is a member of the family or very, very close friend. And that would have been most probably 1936.

Tape 4: 35 minutes 50 seconds

JH: Well that's my maternal grandfather, Simon Beller, whom I mentioned before. He was a banker and then owned a factory making bottle-tops. This was 1928 and inscribed somewhere or other to my mother, who had been married three years by then. And this was obviously taken in Vienna.

BL: What actually happened to him?

JH: He, they all finished up in New York. His wife, and the two sons and of course my Aunt Janna. So basically he survived. His wife died, his wife died of cancer before him in 1953 or [mumble]. And he lived another few years and came to visit us quite often in London. Every year he went. He had a some sort of small pension from Austria or something and he went to Bad Gastein and I think he was a little bit of a diamond dealer in New York in a very humble way but always kept his dignity very.

BL: And how did he get how did he get to America?

JH: I may have mentioned it before but perhaps I didn't. He was taken by the Belgians for apparently his the safety. When Hitler over-ran Belgium he and his two sons were put in a separate camp, a detention camp, by the Belgians, I think, to save

him. Where. And my grandmother, as I said before, was separated to the women's thing. She finished up in England. And they escaped over the Pyrenees, my grandfather and his two sons, and finished up in Portugal where they got a boat to Mexico. And from the Mexican border, after a few months or so, they got to America. I don't know when this was. It must have been before America entered the war, the Second World War.

BL: So he was reunited with his wife only after the war?

JH: After the war because no the my grandmother stayed with us in Oxford. Shortly after the war she left for America and that was the first time they met again. So it would have been 1945. Pretty soon afterward.

Tape 4: 38 minutes 41 seconds

BL: Yes please

JH: Well this passport photo was date 1936. It was the first passport I had. It was the one with which I came to England and I've kept it here all the time. It also gives me all the data of my journey from Vienna in after the Anschluss. So it's a very useful passport. At the. Very useful.

Tape 4: 39 minutes 13 seconds

JH: Well this page in the my Austrian passport shows my arrival at Dover in 1938 on the first of May and it also, by chance, shows the passport, the stamp from the Oxford police to allow me to go to the tribunal, which actually took place in Reading, because I was sixteen and had to register at that age. And you had to have a police permission to leave wherever you were because I was an enemy alien brackets friendly and so there it is

Tape 4: 39 minutes 56 seconds

JH: Well this was at about late '42 or middle of '43 in Oxford in the rented house in Headington. And this was taken on the veranda. We had a little veranda and I set up my painting easel there and had painted a portrait, a sort of imaginary renaissance-type portrait, of an unknown lady. I wish, in fact, I had known that lady but I there wasn't such a lady. So there it is. That's what I looked like in my. A lot of activity of the time at the time centred round painting.

Tape 4: 40 minutes 44 seconds

JH: Well this must have been taken in the early '50s in London. By that time we were in London, having moved from Oxford in as a family in 1946, and so this was our family house probably in Templewood Avenue but I'm not sure whether it was already in Thurloe Square. Probably in 1950, '51, something like that.

Tape 4: 41 minutes 17 seconds

JH: Was taken at the Royal College of Music in I think 1981 when I was awarded the Fellowship of the Royal College of Music by the Queen Mother, Queen Elizabeth the Queen Mother. I could have been, in fact eight-two I'm not quite sure, because the awarding ceremony is always a year after one actually becomes the fellow of the Royal College of Music. So that that is the that's the photo.

Tape 4: 41 minutes 57 seconds

JH: Well this is again at the Royal College of Music in 1997. This was quite a ceremony because the queen, this is the present queen Elizabeth, who is the president of the Royal College of Music. And I was presented to her after a performance of a short work, [cough] sorry, that was commissioned for me for the for the appearance of the queen as president of the College. It was a piece for clarinet and string orchestra. And it was soon after I had conducted the first performance that I was presented to the queen and here we are chatting. And you can see a kind of tea-pot which was on a special table that was there f in case she wanted a cup of tea. And we had a very nice chat there and it was a quite a quite an occasion for me. And it was in 1997, which was, in fact, the jubilee of the queen.

Tape 4: 43 minutes 12 seconds

JH: Well this double photo is a montage actually. My father would have been just about the age of fifty, possibly, possibly just under, even just before fifty. And my mother would have been also about that age, but of course taken much later because she was ten years younger than my father. So my mother would have been, mother, photo, would have been taken at about 1960. And my father died at the age of fifty-six so you can work out when that was.

Tape 4: 44 minutes 11 seconds

JH: Well this, these two double pages facing each other are the front piece, with my father's portrait on the left and the title page of a volume dedicated to the memory of my father, Bela Horovitz, and 'Between East and West' as the title is, is the reference to his series of books on Judaica called East and West. It was the East and West publishing company that produced many books of that title. And these are essays dedicated to his memory by various scholars on Jewish subjects. And the book was printed, obviously, by the Phaidon Press, although published officially by the East and West Library. Both these firms were under the direct supervision by my father and when this book was printed the Phaidon Press was under the management of my brother-in-law Harvey Miller and my sister Elly.

Tape 4: 45 minutes 26 seconds

JH: Well this would have been surely in the nineties.

Tape 4: 45 minutes 40 seconds

JH: Well this is a family photograph, I would say my very extended family and I think the date must be around 1990. I can't be sure at this moment but it looks as though it's about 1990.

BL: Mr Horovitz thank you very much for your interview.

JH: Pleasure.

Tape 4: 46 minutes 05 seconds