

Hans Gál (1890-1987) and Egon Wellesz (1885-1974): Composers, Scholars, and Exiles

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The American Musicological Society Southwest Chapter

Fall 2015

Texas State University

Poster Abstract

During the 1930s, the music of many Jewish composers was deemed unfit for German society. The term *Entartete Musik* was used to describe the “degenerate” nature of the composers and their music. Hans Gál and Egon Wellesz were classmates at the University of Vienna in the early twentieth century. While they followed different career paths, both ended up in Great Britain in the late 1930s.

In 1933, two months after Hitler came to power, the Viennese composer Hans Gál was released from his job at the Mainz Conservatory and he returned to Vienna. In 1938, days after Hitler’s army marched into Vienna announcing *Anschluss*, Gál left for Great Britain, with the rest of his family not far behind him. After Gál spent a few months in an internment camp, he and his family eventually settled in Edinburgh.

In early March of 1938 Egon Wellesz made a trip to Holland with conductor Bruno Walter to see the premier of his new work *Prospero*. Three days later, *Anschluss* was announced and Wellesz never returned to Vienna. With the help of friends, he fled to Great Britain and lived the rest of his life in England.

My poster will explore the different effects of exile on the lives and musical and scholarly outputs of Gál and Wellesz following their moves from Vienna to Great Britain. I will focus on their changing (or unchanging) aesthetics and the ways in which they recovered and transformed their shattered careers.