

V Interviewee: CLARA GERSHKOW HOFBERG
Interviewer: MARY EMMA HARRIS
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[BEGINNING OF SIDE 1, TAPE 1]

[INTERVIEW DOES NOT START AT BEGINNING OF VIDEOTAPE. IDENTIFICATION NOT TRANSCRIBED.]

MEH: Clara, how did you come to be at Black Mountain College?

CGH: I was studying music with Joanna Graudan in Minneapolis, Minnesota. She and her husband – he is a cellist – were invited to come to Black Mountain for the first music festival that they had. They were also told that if they had some students that they felt were adequate for the music festival, they could bring them along. So I went with them. Hans – we called her Hansi Graudan – I was the lucky one to get selected. I met them at Black Mountain and had the most exciting time of my life. I still remember it as the days that were – It's hard to say how important the memories of them were to me. I had a wonderful time. What was very interesting is that my teacher, Hansi Graudan, was very proud of me because of all the pianists that were there, I was considered one of the better ones. She felt she had done the right thing. And she did for me. From there I went to New York and studied with her there in New York.

MEH: Where had you been studying with her before?

CGH: Minneapolis, Minnesota. Her husband was the first cellist of the Symphony – Minneapolis Symphony. She performed with the symphony at least once or twice a year. I have to thank them for all that happened to me there.

MEH: Were you from Minneapolis? Were you Minneapolis born?

CGH: Yes. I am. No, I was born in New York, but my family moved west and settled in Minneapolis many, many years before and so that was home.

MEH: How old were you at the time? Were you high school, college age?

CGH: I was more or less college age at the time. You're making me think. I don't remember which year I was there.

MEH: It was 1944.

CGH: 1944. I must have been going to the university and studying with her. Then they left and then I had to change teachers, took someone from the university.

MEH: Were there many refugee teachers in Minneapolis at the time? Do you remember?

CGH: Well, through the Gaudans there was a singer – Gosh, I've forgotten here name – who did very well. There was a music school also in Minneapolis. That's what the Gaudans got attached to. And she helped this couple – I think they were from Vienna – to get established. He was a doctor. I think he was able to practice but he did something in the medical field. She taught voice. In fact, when I moved to New York, I think they had moved here to. I saw them again.

MEH: What was the name of the music school?

CGH: Where? In Minneapolis? It was called MacPhail School of Music. It's old. It was about the only one there perhaps. Maybe it still is. I haven't been back for a long time.

MEH: Had you ever been in the South before – of the United States?

CGH: No, that was the first time I hit South. At that time when I left – I think it was 1943 or 4 – the war was on. I went by train from Minneapolis and the trains were full of soldiers and so forth. I was very naive. It was a very exciting experience all the way. They met me at the railroad station and drove me up to Black Mountain. That's the closest I've been to heaven. I really think the time I spent there – I lived a great number of years in Europe. I mean, to me it's also like being close to heaven. We lived in Switzerland in the mountains. But that was my first experience with mountains and all of that. No, it was wonderful.

MEH: Did you have any expectations in terms of the appearance of the college?

CGH: I really didn't. I had no idea what I was going to or where. She didn't give me any – She just told me to come. She was able to get me in all right. We had dormitories. It was like four rooms. There would be like four in a room. I think I was very fortunate. I was in a room with four. My closest friend was a poet, Jane Mayhall. May times in the years past I've seen her poetry in the New Yorker so she must be still doing it. Who also was there at the same time I was Monika Mann, Thomas Mann's daughter. She had survived – the ship was – well, you most likely heard all about it. Do you know about it?

MEH: Go head.

CGH: The ship that she and her husband were coming from Europe to America was torpedoed. He drowned and she was saved. At the time, they thought that it was best for her to be in a different surrounding completely. Maybe she would get over this loss. Since there were many Europeans – at that time when I was there, mostly all the staff was European, artists and musicians and so forth – that she maybe would forget, that it would help her forget a little bit. So, she came up and she was in my group where I was stay – we lived. No, it was an interesting place because the man I married lived with Klaus Mann. And here I lived with Monika Mann. It was before we knew each other. He lived with him in Florence in Italy. So, it's kind of interesting how the backgrounds in some ways – I said I knew a Mann, too, you see. But she was a very unhappy woman at that time. I can understand. I hope she's done better.

MEH: Do you remember your first impression of the college as you arrived?

CGH: I don't think so. But I know I was overwhelmed completely by everything because I came from flat country. There were no mountains or anything. Here I was up in the mountains. Then we climbed mount – we would go on trips, walking, hiking up the mountain. It was unbelievable. I was a very fortunate young lady.

MEH: Do you have particular images or memories of specific events of that summer?

CGH: Well, I knew that – I don't know if that's important. Musically it was fantastic. Rudolph Kolisch was there and they had a quartet that he was with – the Kolisch Quartet. And Ernst Krenek was there. I'm talking about musicians now.

MEH: Were you aware of whom these people were before that?

CGH: No. Yes, but I became aware there. Krenek I was aware of because he was teaching in a small college in St. Paul, Minnesota. He was a good friend of the Gaudans. So, that I knew, but most of the people I'd had no contact at all with. Then there were the Cohens, Fritz and Elsa Cohen, from the Jooss Ballet. When I was through that summer I went to New York to live because I wanted to continue studying with Hansi Gaudan. Through a friend of mine, a cellist – she had a four bedroom apartment down in the Village, down on West Fourth, I want you to know. Jimmie Walker, the mayor, lived on the top floor.

[LAUGHTER] At the time that I came to the city, she found out I was coming. She called me and she said, "Why don't you join us? I have this extra room here for you." She was a cellist. We had the most wonderful times. Then, she got remarried. Everything kind of split among the four women. The Cohens came and they had no place to stay. So, Hansi Gaudan knew where I was. She said, "Maybe you can do something. Don't let the apartment go away. Give it to the Cohens." Which I did. That's where they lived for some time. It was a wonderful apartment. They had a few handicaps like the rats because there was a kitchen down – at the dining room on the basement floor and so we had company once in a while, but not too bad.

MEH: At Black Mountain you studied piano – continued to study piano.

CGH: Yes, with Hansi Gaudan.

MEH: Did you study with any other of the faculty?

CGH: No, no, no. I was loyal. I didn't study with anybody else. When I moved to New York to study and the Gaudans were there. Then they left for California. They I studied with Isidor Philipp for a while.

MEH: What were the Gaudans like? I have no image of them whatsoever.

CGH: Oh, she was beautiful. I don't know if she's still alive. What happened is a very good friend of ours went – knows them in California. But he knew me as my married name. And she said, "She doesn't know anybody named Hofberg. She never had a pupil named Hofberg." I had forgotten to tell them my maiden name. So I never reconnected. I think he's gone. I don't know if –

MEH: I think she died, too. If she –

CGH: It was wonderful.

MEH: What other memories do you have of the music program? You were taking piano with her. Where did you practice?

CGH: There were practice studios, pianos around the place. So, I practiced some. Then I would accompany others. There was a very good cellist. Her name was Fluffy or Muffie or something. Muffie. I accompanied her, and we did quartets and string trios. It was really a very exciting time. Then there were all artists that were there. You're making me think now. I should have thought of this before. They were very famous.

MEH: The Alberses.

CGH: Yes, the Albers. She's done very well I understand.

MEH: Yes.

CGH: The wife.

MEH: Both of them actually did.

CGH: Then there was the sculptor. What was his name? Very handsome man. He always had another young lady –

MEH: De Creeft .

CGH: That's right.

MEH: He actually married a Black Mountain student at the end of that summer.

CGH: That's good because he was going with one. Now I feel better.

MEH: They had a very happy marriage. He died at age 100 or whatever.

CGH: Really. He looked like he could live forever. I'm glad to hear that.

MEH: Why don't you read some from your journal?

CGH: My journal. Heavens to Betsy. I found this picture. Are you ready for this? There was a young woman by the name of Ruth Lyford. Do you know her name? There was a whole group of us as you will see from the pictures of us. She did a page of all of us. A sketch of all of us. I put it in my Beethoven Sonatas and I can't find it. But she did this of me. Now look at that. Don't you want to cry when you see that?

MEH: It is sweet.

CGH: What would you like me to do, did you say?

MEH: I want you to read it.

CGH: I got there July 30th. Wait, I take it back. Would you believe it? I told you I never in my life kept a diary until I went to Black Mountain. August – this is July. I know there is another reason why. Part of it is gone. I missed the bottom part of it. I must have just arrived. [READING JOURNAL].

July 31st

Slept well. Everyone is most friendly – First class was Styles in Music. Mr. Edward Lowinsky [**who was teaching at the university**]. Very well versed & interesting. 2nd class was the Graudans – played Beethoven Variations & Sonata op. 102. Words are not sufficient. Mrs. G. calls me her master pupil – am to play Brahms F major Sonata for cello & piano. Simon Sadoff, pupil of Edward Steuermann, exceptionally fine I hear, in most of my classes. Lunched with him, G's and others. Am trying to take Russian. I will have to try to come up to the class alone. [**There was Russian being taught at the time.**] Practiced for two hours & it felt wonderful. You can't help but try your best because of the challenge offered here. Started the Brahms, wonderful. Joseph Breitenbach, photographer, gave a[n] illustrated lecture on Portrait Photography. Moved into my regular quarters which I share with 2 other girls, Katherine Stein [**I don't remember her**] & Jane Mayhall [**as I told you**]. Wonderful. [**This is July 30th. Why would I – the train ride. This is from the beginning. You don't want to hear that?**] [BOTTOM HALF OF PAGE IS TORN OFF. ON OPPOSITE SIDE OF HALF PAGE IS JULY 30 ENTRY]

July 30th

Train ride — not a dull moment — interesting company. Arrived at Black Mountain College at 12 P.M. Was taken first to main dining hall where there is a makeshift Hall where Yella Pessl was playing the harpsichord & Agnes de Mille & Doris Humphrey were sitting on table seeing whether they could do some dance to the harpsichord music. Fritz Cohen & Pessl played 2 pianos, Cohen's work for Ballet. Dinner time was close and Graudans arrived— greeted very heartily by them & feel very flattered for

Mrs. G has told them all about me & I am supposed to be good. [**So sweet**] I hope I am not a disappointment to any one including myself. After dinner went with the G's to their house where they are living with Mr & Mrs Fritz Cohen. (Elsa Kahl who is a dancer in her own right & is so wonderfully sweet & kind. The German type of person you like to think once really existed in Germany.) [**I married a –**] After dinner coffee was served & in the group were Agnes De Mille & Doris Humphrey, Mrs. Clark Forman, Frances de Graaff, the G's, the C's & just me. [BOTTOM HALF OF PAGE MISSING. DISCUSSION OF ORDERING OF PAGES NOT TRANSCRIBED.]

July 31 – Fugues –

[Page of class notes. Not typed.] [DISCUSSION OF ORDERING OF PAGES NOT TYPED.]

August 7

[Stress is – it's all about music]. Stress is the longest note. Classicists and Romanticists usually have stress on the regular stress 1 & 3. [**All the things you should know about**] [DISCUSSION OF ORDERING OF PAGES]

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thirteens but their minds are way above that age. Very Russian conscious [**I wrote in here**]. In fact Mary is to be Ambassadress to Russia, [**I don't know. This is really silly. I don't know what it's all about.**] I, her secretary, Straus, my assistant & Ruth, a delegate of dance. They call me "Gerschkovitch." [**They Russianized my name.**] So much more effective – also approved of Gershkovy [**with a "v" instead of a "w"**]. Was there until 12 Pm. We all felt so giddy & light. [**Then this is the second of August**]

Aug. 2nd — a most beautiful day —

Attended Chamber music class with Kolisch. Very good. Then A Capella. Dr. Lowinsky so much in need of tenors that I am an asset even tho heaven knows the quality of my voice is nil. I started today on Beethoven Trio op. 97 – finale. Went to the dock for a sun bath with Katherine – studied Russian [**boy, I was really Russian oriented**], then had sensation which I always wanted. Went with Ruby Gevertz, a violinist & Jo to a secluded spot where there is swimming in the mt. creek. We went in the nude [LINE BREAK] it was exhilarating . I tingled all over. Then went to tea. Simon helped me with some Russian [**That's the piano story.**] Got mail from home, Max [**in a letter at that time**] & the Center. Practiced – cleaned up – dined. Then Jean Charlot gave lecture on El Greco illustrated, excellent – fine sense of humor – "Daylight dims the inner light." El Greco. Went walking with Jane Mayhall in the mountains. What a moonlight! Very interesting girl – this place is too idyllic – with no men around – it just makes you realize just more what a beautiful setting. They night was so vivid that we just couldn't think of sleep.

Aug. 3rd

Russian. I am able to read a little now. Went to see Mrs. Graudan to get some music. Asked how I like it here & was glad of my feeling. Practiced. Went with Jo Patter [Pater] [**Jo Patter/ Pater something.**], Mary Jane Brennan [**Does that mean anything?**] to town of Black Mountain. Had wonderful time. Taxi driver took us up for a ride to Montreat, a Presbyterian summer camp, where they come for conventions. What a setting. All buildings made of stone – houses way up in the mountains. Bought a watermelon for a feast tonite. Went to Dr. Lowinsky's house for a program of

compositions by a Mr. Novak – Kolisch & Madame Leonard partook. He is someone to follow

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his future. I liked his work very much – especially violin sonatina. It was marvelous how the student & faculty join in discussion. Before program went with Simon to hear recording of Bach's B Minor Mass. After program – a group of us chatted about the ballet & then Ursula, Alberta & I convinced Simon to play for us. He is really gifted. He is to play at Town Hall this spring. He played for me "Chopin" of Schumann's Carneval and it melted me completely. This ideal idyll has had a bad effect as well as good. There is so much beauty here that one forgets the outside world completely. But then here is the prospect of facing it & it looks so barren but perhaps all this idyll will help us to improve the beauty of the world we have to face. That is the belief I shall have. Simon played in the Gatehouse in the dark with the moonlight streaming in [**Do you want to hear the next sentence?**] — O, Life, you are magnificent!

August 4th

Went to A Capella – this time men voices added. Then Yella Pessl's class. Means of Expression. Examples of Bach on harpsichord & then the piano. Went to the dam with Jo & Jane & wrote letters. Then rehearsal with Muffie, cellist, on the Brahms. The Graudans were walking by the gatehouse so came in & listened & then played the whole 1st movement for us. Wunderbar. After dinner, Mrs. Graudan gave me a few hints on the Beethoven. Listened to records – then practiced for 2 hours in the Roundhouse. Then Ursula, Alberta, Paula Lenchner, Ruby & Simon picked me up & we went walking. Then ate watermelon & laughed & souped up the

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melon. It was grand fun.

Aug 5th

Chamber music. Schubert's Trout Quintet – wonderful music. I like the way Kolisch conducts his class— analyses each phrase. Went to accompany a class, Musicianship for Singers – accompanied Jo & Jane. Both have fine voices. Jane's is more natural. More mature. She sang songs of Wolf. Practiced. Then did some letter writing & took my time dressing. The scene was so exciting – everyone in informal. Marcel Dick in Viola recital – did Bach Sonata, Hindemith & Bloch sonatas. Very fine. Yella Pessl & Lionel Nowak accompanists – Invited Simon to our tete a tete after the concert. Jane was hostess & we had it in Mary Brett! study. **[who is Mary Brett? MEH: Mary Brett. She was a student. CGH: Mary Brett's study.]** First we went dancing. It was heavenly dancing in a long formal (red one) & with such a fine dancer as Simon. We really did pretty well I must say. Then Simon did his bit on the piano & what a hit, especially the So. American tunes. Then to the study for the feast. 6 people. – Sang & acted crazy. Then Vieru [possibly Vera Pevsner] came in with some Russian & other records & spent the rest of the time listening to them – All in all it was a most superb evening – and what a beautiful night. The sky, moon & stars get more exotic with each evening.

August 6

Jane & I both got up with that hangover feeling. The only reason for it could be moon drunkenness. Had rehearsal for Beethoven trio, Trude Strauss [Straus], violinist & Muffie, cellist. It went fairly well & got me out of my tired feeling. Dined with the gang. It rained

& more or less just relaxed & visited – After supper, Simon & I played duets – Schubert & Mozart – It certainly kept us on our toes. When we finished, my

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fingers felt like they had electric needles thru them. Very scintillating – then went to reading room with food. Met Mr Graudan & spent the rest of the time talking to him. He told Simon he should teach me the value of Chopin.

Aug 7th

Styles in Music & the Graudan class. Beethoven 5th Cello sonata played. It's terrific especially the fugue. Mrs. G. played it 3 times to acquaint all with it. I twittered [?] for her each time – Although it wasn't necessary. Jane & I went to Asheville – very nice time. Had steak dinner & then to a show which we walked out of in the middle. I am very fond of Jane. Went to a delicatessen for wine & sandwich. Walking from the bus was marvelous – the moon was orange. Played badminton with Muffie, Jane & Lisa.

Aug. 8th

A little stiff today. Practiced with Muffie & Trudie [Trudie Straus ?] the Trio. We are also going to do slow movement. Got a grand letter from Harold on his birthday [**That's my brother.**]. Let's hope that next year we can all be together to celebrate the event. Did some more practicing. Played Badminton with Muffie, Kolisch, Lorna [**Lorna was his woman at that time.**] – great fun & great people.

Aug 9th

Played the trio. Kolisch was very satisfied & commented – Learned a lot from the class. He is really very fine – A Capella – slightly bored. Went to the Moore General Hospital (service men) to entertain the boys. They are all neurotic cases. They really were

responsive & it was a pleasure to play for them. There were 5 of us girls. Ada Kopetz, a fine pianist is added

[NEW PAGE]

to our family. We include Simon, Ursula, Alberta, Monica Mann, Ada, & me – a few extras eat with us. She is also pupil of Steuermann & has concertized a great deal. We went to lecture to hear Andre Onzenfant [Ozenfant], painter, speak on “Why Mankind needs Art.” A typical Frenchman with his whimsical ways of saying things – actions & etc. After S, U, A, A & **[that’s the same people. I initialed them now]** & I went walking & then they talked me into eating some of the salami which we did. I was to accompany Lorna in Ursula’s violin sonata but Lorna didn’t have the time to work on it. It is quite difficult.

Aug 10th — thurs

Heard string Quartet class — (Mozart B \flat maj) & then practiced. Spent some time with Ada. She is very nice. I like her. Ursula Lewis gave an evening of her compositions at Dr. Lowinsky – Simon played her duet with her called Festival Suite – which to me was the best of her works – then the slow movement of a violin Sonata, Lorna Freedman soloist, then Jane Mayhall sang 2 songs. Day break & Philosopher – very musically & Ursula played her sonata – the audience is so warm & appreciative & so intimate. It’s a wonderful feeling. I turned pages – then we went to the Gaudans & talked & ate some more – It was a very pleasant evening. We had square dancing after dinner. Such fun –

Aug 11 - Fri -

Went to orchestra rehearsal. Bach works – wonderful – lifted you way up in the air. Ada, Alberta & I went to Asheville — got a ride from a veteran of this war — he took us

around the Biltmore estate where Vanderbilt estate is – what a section — & then up a big mountain & what a view — breathtaking — then saw the Grove Park Inn, a resort.

Have never seen anything so spacious

[NEXT PAGE]

& elegant. It really was an interesting trip. Jane has a friend who wants to sublease an apartment in Greenwich Village – Hope to get it.

Sat. Aug 12

Learned so much from the Brahms's Quintet in Kolisch's class. I gained a great deal from his classes. Was with Jane – sunbathing – talked. She gave me her poem "Narcissus," she wrote last night – I like it. Mrs. Graudan's niece wrote her of an opening for me in the Civic Concerts, Corp – wrote in reply to it. Am so excited. Mrs. G helped me with the Brahms cello Sonata then accompanied Jane in some Mahler, Poulenc, & Debussy – I really am ever so fond of Jane. Bach concert was fine altho the performance could have been a little better the spirit & the music alone can't be beat. Mr. Graudan accompanied Lotte Leonard in the aria "My Heart Ever Faithful" and all I could say was that it was so wonderful that you wanted to kiss him. Bach raises you to such heights. Went to the Stone Cottage to a party given by the Jalowetz's – then we had our party in the Studies Building. Wine & all good food. It was very nice – & then Jane & I went for a walk up the mountain. It was so black we couldn't see where we were going but it only made the night seem more haunting & scintillating.

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Sunday – Aug 13

A nice lazy morning – Simon came with breakfast for us – for we overslept. So there was some excitement. – Practiced with Muffie – cello Sonata – then we all climbed up to the top of a mountain & what a view. We had lot of fun & had our picnic Supper up there –

Monday Aug 14th

The Graudans were out of this world in their performance of Brahms E minor sonata & Beethoven Variations – The tension was so strong – I was shaking inside as well as outwardly. I told Mr G— if we listened to such performance every day – we wouldn't last long. When I realize how fortunate we were in Mpls to have them so close to us & to hear them so often, it makes me feel so wonderful.

Went to Black Mountain, 12 of us including the Kolisch's— to see a show. It was fun.

Had sundaes.

Tuesday Aug. 15 –

Practiced. Went to Ashville with Jane. Typed Jane's poems for practice – then visited in the study until late. There is upheaval.

Wed. Aug. 16

Kolisch class. Mozart Trio— Went to study & typed & was good to be alone. The Sussmans, artists, have been very attentive. They were impressed with my playing: Visited with them in the Art Dept – Went to Marcel Dick's house where he analyzed the Beethoven Quartet Op. 132 – very fine.

Thurs Aug 17th

Nothing much. Went to drama Class with Jane.

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Friday, Aug. 18 [INTERRUPTION TO TURN AUDIOTAPE. IRRELEVANT COMMENTS NOT TRANSCRIBED]

Rehearsal of Beethoven quartet op 132 & Schubert Quintet Op 163 – what music – the more I hear chamber music the more I realize how much music I have missed hearing but I hope to make up for it. It was electrifying & so intense.

Sat Aug 19 –

Kolisch Class – Simon played finale of Brahms Quintet op 34 exceedingly well. He really has the spark. Sunbathed & read aloud Walt Whitman's "Song of Myself." Invited for cocktails by the Sussman's – JB Neuman, art dealer, also in party – a most interesting person. Gil also a painter – , another lady & I. Dined with them & was with Gil for the rest of evening. Concert superb – drunk with music. What a wonderful feeling. I am so up in the clouds & feel so exuberant [exuberant]. I surprise myself. After we went to Jane's study & had our usual feast. Had a grand time. Then Gil & I walked & walked until 3 am. He is very interesting. It was nice to be with someone who did not only speak of music. What a lovely evening.

Sunday Aug 20th

With Gil – conversed with Neuman – he expresses his thoughts very intimately & it is interesting to know how a man who is so much a part of the world – feels & thinks. He sat in while Muffie & I practiced Brahms & said we were a wonderful inspiration for his thoughts for his forthcoming lecture but later in the day he told us that he wouldn't use them because of their intimacy. The beauty we saw this afternoon was so breathtaking – that words could not have any meaning – but what the eyes saw & the

heart felt will always remain with me. We taxied up to Mt. Shumont [**Is that it - S H U M
O N T**] – beauty in its

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natural state. Neuman [Neumann] came [**Neumann is the same fellow I was just
talking about – right**] – Excellent conversationalist & then after the eventful trip, we
went for tea to one of the girl's rooms & Neumann spoke very freely of his thoughts
about himself & the world at large – He plans to go to Russia & live a simple life. Believe
in Nervanna [Nirvana] [**He believes in Nirvana.**] – & always doing good. It was a
complete revelation. He told me that I had contact with the world & loved people & he
knew that I loved him.

Monday, Aug. 21.

Graudan's class – played Brahms Cello Sonata F maj. Simon divided it with me – he the
latter half. Got wonderful package of food from home. Got pictures from Max. [**That was
a friend I was seeing.**] Girls went wild – he & other fellows in trunks. Heard Jean
Charlot speak about "Velasquez" – then invited to Jalowitz's [Jalowetz] – what a feast.
Clara Silvers arrived – another Steuerman pupil.

Tuesday Aug 22

Went to Albers Drawing Class – learned a lot about the line of a body. Accompanied
Muffie. Neuman [Neumann] came in & listened then we played Russian songs & he
went completely batty – he sang & danced— Frances de Graff [Graaff] overheard us &
came in & we decided to have a Russian Party. So Sat. is the night – All excited – Spent
the evening with Gil – talking – told me his life story – very fascinating story – more you
know him the more you see in him & like him –

Wed Aug 23

Kolisch Class – Beethoven Trio Op 97-1st movt & Reger Sonata. Visited Charlot's drawing class – Gil does very well. Spent PM with Gil – he painted the heads of all our family [**that's what I'm missing**] – 9 of us & he is going to photograph them & send us all prints – Ruthie Lyford made drawing of me too. Walter Gropius, architect, lectured— Ate & talked in the study. Jane, Gil, & I.

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Thurs Aug. 24th

Went to Albers's color class— Subject: black & white – very interesting. Went to Asheville with Fran De Graff [Graaff] for food for Sat's party. Muffie & I bought cake & birthday trimmings to give Mr Graudan in honor of his birthday. He was so utterly pleased – it was very exciting. Gil did another picture of me— JB. Neuman lectured on Art Appreciation. He is completely uninhibited. After we had a feast in the Round House— Simon played the piano to Gil, Clara Silvers & myself to wee hours. After lecture Jane, Gil & I walked up into hills – conversation stimulating.

Friday Aug 25

Albers' design class – Being with Gil has been so enlightening. He has made me think profoundly. Went to Krenek's Class on composition— With Gil up to the Quiet House – where we sat in the dark and talked our hearts out. This one room building – with fireplace – high windows, and benches – a place for personal meditation. A most religious spot yet without the usual ornaments. There should be more places like this. Read Jane's poetry until late & then discussed them. He thinks she has good style & they show her personality but still young & not enough to talk about yet.

Sat Aug 20

Kolisch Class – Mozart Quartet – Went with Gil to the dam to sunbath [sunbathe] & talk & talk we did – I certainly have been fortunate in being with him [DISCUSSION OF ORDERING OF PAGES NOT TRANSCRIBED] – He is a fountain of thoughts.

Discussed the school too— Gil left because of a sudden order. Prepared for party.

Edward Steuerman, pianist, gave concert. Didn't effect me too much – or perhaps it was my mood. The party was quite a success. The Gaudans the highlights. Everyone loves them & you can't help but. Jane & I went walking. Sky was bright & the trees looked frosted. Autumn has entered.

Sunday –

Packed – wrote letters.

Went for supper to the Gaudans – a very dreary, cold day – so they had a wonderful fire. Cohens & Fran there – talked about Kreneks – the G's played for us for several hours[.] it was heavenly & what a treat.

Monday Aug 28 –

Went to Gaudan class – Mendelsohn Sonata. Ada played very well. Said goodbyes.

[END OF JOURNAL]

CGH: That's it. Gee whiz. Look what I've done for you. It's like revealing one's inner soul, practically. Eerie.

MEH: What do you think make the summer so wonderful for you?

CGH: The music, the atmosphere. In Minneapolis you never had anything like that. Then all these people that I knew about – more or less – but I never realized

that I would be part of the group. Shall I put my glasses on so you will recognize me? As I told you – I must say that when I went to Europe with my husband when he took off a year to go to Europe it was close to heaven, but this was more because I was involved in music myself. But, no, no, it was a wonderful spot. If I had had children, I would make them go there.

MEH: Were you aware of the relationship of these musicians to Schoenberg?

CGH: Schoenberg?

MEH: Arnold Schoenberg.

CGH: No, not so much of that. The Kolisches made a real impact. Then I think he came with a new woman. Krenek came with a pupil, student of his. Actually Krenek taught in St. Paul, Minnesota, when the Graudans were in Minneapolis, Minnesota. So that they knew him very well and they knew that he switched from one to the other, all right. But to me from Minneapolis, being naive and all of that, this was like an education in a way in living which I didn't mind at all. It didn't bother me. I'm not a snob about such things.

MEH: Did you have a study in the Studies Building?

CGH: Studies Building?

MEH: That's the long building, the studio building with the little studies along the side.

CGH: Was it made then at that time? I most likely did. I don't remember exactly where I practiced. It was just – when I read it, I'm enjoying it again. Thank you for all this.

MEH: What do you remember about mealtime at the college?

CGH: Mealtime. I never complained about the food. I found it very satisfactory whatever you had. You didn't need food. You had atmosphere, and music and everything else. The food wasn't that important. So, when everybody got a package, they all of a sudden made a big deal because there were things that you had forgotten about or hadn't time to think about. No, it don't remember – I never complained about the food. Then I was invited many times to the Graudan's for lunch every day. So, I was spoiled a little bit. No, it really was something. The thing is that this artist – what did I say his name is. He is from Denver.

MEH: Is that the Gil? Who is Gil?

CGH: That's Gil thank you.

MEH: Was he a student?

CGH: He came purposely to study with Albers and whoever it was there. He wanted to have contact. He opened my space for art appreciation much more. He was married and had several children. He lived in Denver. I knew there was something about Denver. I just remembered that he lived there. He heard about this and he took himself off, to get away from – he had the opportunity of meeting these artists and so forth. I mean, I was – as far as the artists, I didn't really know any of them. I came from Minneapolis. We didn't have much of their works around I can assure you even though they do have a good art institute there. But I don't think they were allowed. But I later came much more – I lived in Switzerland and there were – what was his name – Arp. He was there, too. And there was many of the statues around in Lucarno, around Lago Maggiore.

All his work. I mean, I've been interested in art ever since. But that was my beginning of appreciation.

MEH: Were you that aware of the upheaval that summer, of the crisis?

CGH: What do you mean the crisis? The things that were happening.

MEH: The disagreement. Yes.

CGH: Well, there was feeling about it and people were kind of taking one side they wanted to be on. I forgot what her name was again. There was a conflict.

MEH: De Graaff or Bentley.

CGH: Bentley, yes. I think the people that I knew more were more De Graaff people. I seemed hard. Yes. But we didn't get involved because none of us were really what you say perpetual students – if we were going to go back there again in the fall and continue. Did that make the school fall apart or something?

MEH: There was a split. A lot of people left. Where were the concerts held?

CGH: Where you ate. I've forgotten – the dining room. They would take away the tables, move them all to the side. That's where they were held. No, no, it was – I never thought I would think this so deeply.

MEH: Were you that aware or conscious of the war?

CGH: No, there was no war. What do you mean – war? The only time we realized there was war, I think we were picked up one time we went to Asheville. I went with one of the girls, I've forgotten whom. A soldier picked us up and then we knew we were still in war. It was closest you could get to heaven when you think about it because weren't marred by anything.

MEH: Were you that aware or conscious of the plight of refugees or just more of knowing them as musicians?

CGH: Well, the thing is that, not so much, but I learned a great deal because of it. After I had moved to New York, I became a part, involved in all kinds of people. They were coming over and so forth. So, I was very fortunate the steps I took towards living and realizing what the world was coming to, what was happening to the world.

MEH: Why don't we look at some photos and then we'll talk about what you did after the college, look at some photos. Let me just – before we talk about each one I'll – Okay. That is Steuermann on the right.

CGH: And who's that – starts with a G – Gowinsky.

MEH: Just a second. Let me get my glasses. Is that Jalowetz?

CGH: Jalowetz.

MEH: Jalowetz with that hat on. That is funny. Okay. Do you have any particular memories of Jalowetz.

CGH: Not really. I didn't have too much to do with him.

MEH: I've never seen him look so serious and Steuermann with his silly grin.

CGH: There's Hansi Graudan.

MEH: That's a nice picture of her. Usually the pictures I have are more formal. That's beautiful. Do you know who that is sitting in the background?

CGH: That's Jane Mayhall.

MEH: That's Jane Mayhall. Oh.

CGH: That's funny. You're making me remember everything. [TECHNICAL
COMMENTS NOT TRANSCRIBED.]

MEH: That's Jane Mayhall in the background.

CGH: That's Jane Mayhall. That's a great picture of Hansi. I named my dog after her.
Can I tell you a funny story?

MEH: Sure.

CGH: Klaus Adam (?) played – cellist for the Juilliard Quartet was a pupil of Gaudans
in Minneapolis, got a job at the Minneapolis Symphony and so forth. Years later
when I was married and I was living in New York, he was a part of the quartet,
the Juilliard Quartet. We were invited to somebody's home for a reception of
some kind. He was there with his daughter and his wife. We hadn't seen each
other for years and we spoke and I said to him, "You know, I named my dog
after Hansi Gaudan." He said, "Do you see that young lady there?" And I said,
"Yes." "I named her after Hansi Gaudan. Her name is Hansi." I said, "Now
that's more important." He thought it was very funny. [TECHNICAL
COMMENTS NOT TRANSCRIBED]

CGH: [Left to right] That's Mr Gaudan. That's Lorna Freedman. She came with Rudy
Kolisich. That's Marcel Dick, the violist and that's Hansi Gaudan. You notice
she's the only one carrying music. The men are not holding anything.



MEH: Look at that.

CGH: That.

MEH: She was a woman of the future.

CGH: This is a group that we always were together. That's Muffie the cellist. That's Ada Kopetz or something. She's a pianist. She was studying with Steuermann. That's a Steuermann pupil. That's a Steuermann pupil. That's Simon Sadoff, the one to the very left [?]. He died very young. Then this is Ursula something-or-other who was a composer and pianist. That's Lotte Leonard. Wasn't that her name? That's me and that's Monika Mann.



MEH: You were the group. Look at how everybody's dressed. You think about your being informally, but in terms of today's styles it doesn't look that informal.

CGH: Ya, ya. It wasn't. No, it doesn't. So ladylike.

MEH: Did you come properly attired?

CGH: I think so. I don't know. Hansi didn't complain about it.

MEH: Nobody complained. [TECHNICAL COMMENTS NOT TRANSCRIBED.]

CGH: I think it is about time that I get rid of this book. Here is Steuermann. That's Steuerman. That's Claire Silver, that's Simon Sadoff. I forgot her name. That's Monika. That's Ursula something or other. I forgot. That's as far as I remember Steuermann. These two I don't remember.



MEH: What is he holding there?

CGH: Oh, a big sunflower!

MEH: I see.

CGH: It was a huge sunflower.

MEH: Steuermann and his sunflower surrounded by all his –

CGH: Who is this? Here we have Monika, Ada something – plays the piano – Simon.

Who is the one on the side? There's somebody I don't remember. There's

Muffie, the cellist. I don't know who that young girl is.



MEH: On an outing of some kind.

CGH: Yes. We a lot of times took a picnic and went up in the mountains or something. Look at that. Isn't that a sweet one. There's Jane Mayhall. She's in the middle. That's me. Look at how thin and beautiful I was. This is Ursula. She's a composer and pianist. There's some work of hers in places around. I don't know where she is now. I forgot her last name. I don't know if it's Ursula Lewis.



MEH: I think there was an Ursula Lewis.

CGH: I think that's she. You can guess where that is.

MEH: I know what this is but you tell me.

CGH: That's one of the homes. I think this was the home of –

MEH: Jalowetz.



CGH: How did you know?

MEH: I just know now. That's where you went for dinner one night.

CGH: Yes. To me, coming from Minnesota, architecture was a little different. I just decided this was a worthwhile picture. There's Kolisch with Lorna, the woman in his life at that moment. In front of something or other.

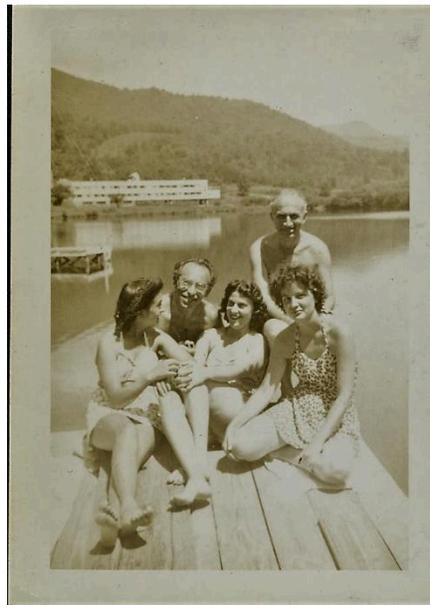


MEH: One of the stone buildings.

CGH: It doesn't say anything on the back of this. I don't put anything on the back.

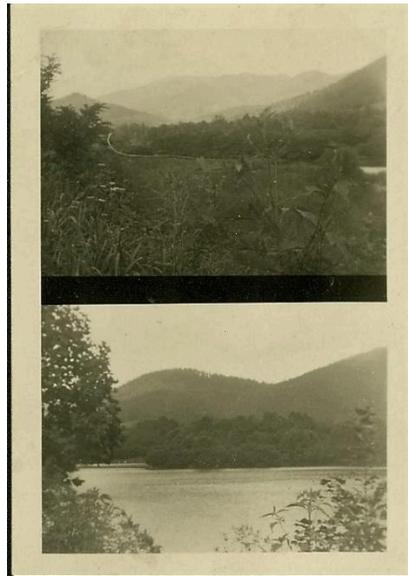
Terrible. [TECHNICAL COMMENTS NOT TRANSCRIBED] There's Kolisch.

That's Muffie and Lorna, his girlfriend. There's Marcel Dick. That's Ursula again, without the last name. Where we swam.



MEH: And that's the Studies Building in the background, that long building. That's where I asked if you had a studio, a room in there.

CGH: Most likely but I really don't know exactly. That's just the scenery, isn't it.



MEH: Just the scenery. That's the lake and Mae West in the background.

CGH: There's no more on the other side.

MEH: Let's talk about what you did. [TECHNICAL COMMENTS NOT TRANSCRIBED] So, you left, did you go to New York from Black Mountain?

CGH: Black Mountain. I went to New York.

MEH: For how long?

CGH: Oh, I stayed.

MEH: That was it.

CGH: That was it. To study with Hansi Graudan.

MEH: She was going to New York.

CGH: Yes. They lived – They were under concert management – Columbia Concerts. So, I went there. Then after a couple of years I think they left and went to California. Right? Therefore, I had to find a teacher. Somebody recommended

Isadore Philippe [Sp?] to me. I worked with him for a while. He was pretty old by then but it didn't make any difference. He still could hear.

MEH: Were you still sharing an apartment with Black Mountain people?

CGH: No, it wasn't. What happened is that I had a friend, a cellist from Minneapolis, Minnesota who was living in the Village for many years and was very fortunate. On West Fourth Street, 146 I think it was, got this apartment which was on the third floor walkup. On the fourth floor lived Jimmy Walker. Remember he was mayor. Very important. We had I don't know how many bedrooms and a huge living room with a fireplace. She was a cellist. She had a friend – she had met someone, a modern dancer. She moved in with her. They used the studio for dance classes. Her name was Lillian. She had classes there several times a week. Flossie and Florence and I, we would play chamber music, do cello sonatas and so forth. Then we also had a violinist who finally joined the New Orleans Symphony and left us. Okay. I was there for a couple of years. I was still studying with the Graudans and so forth. Then the Cohens were having a hard time finding a place to live at that time. Don't forget that was war time. So, all of a sudden, Flossie got remarried again to someone and was leaving New York. The violinist was going to New Orleans. The modern dancer had found a boyfriend who she was going to move in with. I was left with this huge apartment. When I told Hansi Graudan about this, she says, "That's wonderful. The Cohens need a place. This would be wonderful. You could share it. They're wonderful people." So, they joined me in there. What happened after that? Where did I go? I'm trying to remember what happened. I gave them the

apartment after a while. It was senseless for me – They could use the whole room and so forth. I think a friend of mine came from New York, an architect, and she wanted to live in New York. She asked me could she live with me. I didn't want to live in New York and she asked me could she live with me. I didn't want her to come into the situation I was in because I felt the Cohens should have it. So, I found another apartment, a smaller one, on West End Avenue. A sublet place. That's where I lived with her. Then I kept on living in New York City. Then I met my husband. Then we lived in New York for some time. From there we moved – then we went to Minneapolis, Minnesota because he wanted to get out of New York. Well, that's another whole long story. Then we came back and where we moved to Washington, D.C. where we lived many years. Then he was shifted. From his job he went to the head office here in New York City, Decca Records. Then we went to Europe.

MEH: Did you perform as a concert pianist? Did you continue your music?

CGH: Well, I tell you. How shall I put it? I didn't work but I didn't think of – The job that I got through Hansi Graudan was with a concert agency. I learned what it was to try to get into the concert business. First, you have to have money and there wasn't that much around. What I tried to do was, Simon Sadoff, who was at Black Mountain at the same time. I thought he was fantastic. He was a young man who was going to make a career of his life. So, I tried to get him to get into the concert agency, NCAC, it was, with the manager there. Then I made a big booboo. I found out this manager, Mr. Herst [sp??] – I still remember him – he would take a young pianist like that, says "If you, you have a future –" Hear him

play and say, "I really think you have a future." Then he would say, "But before I can do anything with you, you have to study with my wife." His wife was a piano teacher and I didn't know that. So, he wanted Simon to give up Steuermann and go to his wife, which he wouldn't do. You see. So, he continued. He directed and played the piano for dance groups. He died very suddenly. So that was one time when I was trying to help a musician.

MEH: Did you continue to play the piano?

CGH: Oh, yes. All the way through. Through different people I played for like children's theater. There was down in the Village – what's her name? She was just in the paper the other day. There was somebody that was head of – at the New School of Theater or something or another. Pescat? Well, the wife of this man who had a very big position. She did children's theater. Through someone that knew me said she needed a pianist because she was doing with music. Would I help her out? I did many programs with here. Then I realized the whole business of being a concert pianist was impossible for me because my parents didn't have any money. I had nobody backing me. I wasn't going to go into this whole thing. I learned it from the bottom up which was very good because I've never been frustrated because of that experience.

MEH: Your husband. You said he was with Decca Records.

CGH: British Decca. Inteldec. Telefunken. His office was here with London Records, it was called in New York City.

MEH: He was doing this when you moved to Switzerland.

CGH: Part of the time, yes. Because we bought an apartment in Switzerland while we were married. Then we retired there. We came back because he had another heart attack and the doctor said we should to back home, that type of thing, because we didn't have much confidence in the doctor there we were going to in Switzerland. Lugano. We lived in Lugano, a wonderful time, a wonderful life. So, we came back and what happened is we ended up in Tucson, Arizona instead of coming back to Jersey or New York where we obviously lived which was the best thing we did because it's a nice, easy-going life, and there's a lot of music going around. I've met very good musicians and I am now playing trios, quartets, chamber music and so forth. [TECHNICAL INTERRUPTION]

MEH: I'm going to show you some things I brought to see if they trigger any memories. You've already mentioned Lorna Freedman, Ernst Krenek [reading of list of names]. Mark Brunswick, do your remember his being there?

CGH: No, I don't.

MEH: Or Ernst Bacon? Steuermann.

CGH: Steuermann, I have, but Bacon, the names does not –

MEH: Ring a bell. De Mille and Doris Humphrey you remembered. You have a very good memory for people there. Only because I played for modern dance. Do any of the student names particularly ring a bell, that you hadn't mentioned before?

CGH: Alberta Halstead. She was in one of those pictures there somewhere. Remember I told you there was an Ada there. That's her name, Kopetz.

MEH: I'm trying to figure out who the Gil was. Did you spell it Gil?

CGH: Yes. But he was in art. He wasn't in music.

MEH: From Denver.

CGH: Denver, Colorado.

MEH: There was a Denver Gillen there.

CGH: That's it.

MEH: His name was Denver and he was from Denver?

CGH: No, I think maybe I had it mixed up.

MEH: Denver Gillen. He must have been called by the name Gill.

CGH: Gill. Yes. Paula Lenchner. I remember that name. Lorna. Ursula Lewis, there it is. Jane Frances Mayhall. I wonder if she ever stayed with that man. Alright. Sadoff. But you know he's gone. Right? Clara Silvers. There's another Steuermann there. Muffie Vaughan, that's the cellist. She was very good. Her last name was Vaughan. The summer of '94.

MEH: '44.

CGH: '44. Alright. Why were there three Breeskins there? Who were they?"

MEH: Breeskins. A mother and two daughters. Let me see if I have copies of concert programs here to see if they were any – Do you have any particular memories of the Kolisch Quartet practicing for their concert? I think they did it as public practices.

CGH: Yes. Yes. My gosh, isn't that crazy. Whatever happened to Jane Mayhall?

MEH: She lives in New York.

CGH: She does.

MEH: Yes, very near Lincoln Center.

CGH: Are you kidding? That's where I'm staying tomorrow.

MEH: I was going to say, I should really – If you call me at home – her number may be listed – if not, if you call me at home, I can give you her telephone number. You're just probably just two or three blocks from one another.

CGH: I will. [INTERRUPTION IN TAPING]

MEH: – reflections on that sort of experience as a learning experience for a music student.

CGH: It was a fascinating experience. I don't know – I've been out of it for some time. I taught piano for fifty years and I mean, I've given it up. The thing is that I don't know if there is a place like that anymore. Would you say anything exists like that was at Black Mountain when I was there? I don't think so. Even if you hear about these places up in New England, music camps they call them, I don't know if they do the same type thing. But there was a warmth there. There was an intermingling that you never felt you were from other – Here I was somebody from nowhere, say Minneapolis, okay, who had no background in any of – Didn't know about the Europeans either. It was an education for me to meet these Europeans, to realize what had happened to them and accept it all. So, that as I told you, it was the closest to heaven I ever got. I was close to heaven when I married my husband. Because I married the right man. It was music, new music, appreciated all arts and everything. We traveled all over everywhere. He's gone. He died nearly two years ago. I really appreciate – I've been fortunate all my life. Some of these people say I should have done this, I should of done that. I can't say that at all. Everything worked out for me and

part of it most likely was that. If the Graudans hadn't taken me to Black Mountain, I would have been stuck in Minneapolis, Minnesota.

MEH: When you came to Black Mountain, did you intend to go to New York or did you intend to return to Minneapolis?

CGH: Oh, no. I was going to go to New York because I wanted Hansi Graudan as my teacher. I didn't want anybody else.

MEH: You knew she was going.

CGH: She was going there. So it all kind of worked out well.

MEH: How did you get back from Black Mountain to New York?

CGH: I think I took a train. Everything was by train at that time. So, I have to thank them. Then I must tell you – is that still working? – we lived in New Jersey here. My husband worked in New York. He had a very good friend who knew the Graudans. He went to see them. I didn't know that he knew them. I said, "If you're going to see them, you tell them that you know me, that I'm alive and still playing the piano." But he didn't know my maiden name. So, he said that Clara Hofberg send regards. They said, "Who's Clara Hofberg?" So, I never thought about it. I should have told him it was Gershkow Hofberg. But, no, no, I have to bless them for it all.

MEH: Were there any negative aspects to the college? Anything that you think of that you felt was really –

CGH: No, I think it was a little disturbing at the time because we knew something was going on politically. We couldn't find out exactly what it was, not that we were really that interested since we were not really members of the group. But we

knew something was happening. It would have been interesting to know. But
who went out in the end?

MEH: What?

CGH: What happened in the end?

MEH: What happened in the end? [INTERRUPTION IN TAPING]

CGH: Me and my husband – we drove from Tucson. We went the southern way so we
could go through North Carolina. I said, “I want to go to Black Mountain.” But
it’s completely changed. It’s become – what is it now?

MEH: It’s a boy’s camp.

CGH: That’s what I thought, something or another.

MEH: It’s a whole different place.

CGH: I was very disappointed.

MEH: Things do not remain the same.

CGH: No, they never do.

[END OF TRANSCRIPT. END OF INTERVIEW]