

INTERVIEWEE: Lisa Jalowetz Aronson
 INTERVIEWERS: Gerold Gruber
 PARTICIPANT: Mary Emma Harris
 DATE: April 2, 2006
 LOCATION: Chapel Hill, North Carolina
 MEDIA: Mini DV Cassette (1)
 TRANSCRIPTION: Mary Emma Harris, August 2018; edited March and April 2020 to facilitate smoother and more coherent reading.

The interview was conducted at a Schoenberg symposium at the University of North Carolina at Chapel Hill in 2006. There was some free time, and it occurred to me that it might be useful to have Gerold Gruber interview Lisa Jalowetz Aronson, daughter of composer Heinrich Jalowetz. The first part of the interview was conducted in a hallway which was relatively quiet. The second section was outdoors in an open courtyard. There was a reception nearby and for a time there are voices in the background. Furthermore, there was a very noisy bird.

[BEGINNING OF TRANSCRIPT. BEGINNING OF TRANSCRIPT.]

GG: It's a pleasure to be here and to see you for me.

LJA : For me, too.

GG: You have seen the pictures yesterday about Vienna, about some of the places where Jalowetz lived. You were a little child at that time. What can you remember about Vienna?

LJA: Well, as you mentioned, at that time I really remember very little because I was about three years old or four years old, and we were living—the only place I really was in Grinzing, which is on the outskirts of Vienna, a beautiful area where the vineyards and where the early wine grows in Vienna. It was sort of a steep street.

GG: It was Krapfenwaldlgasse—

LJA: Yes, I had my first sort of experiences on my tricycle from that place. That places me. I remember very little of family or anything other than that. I think there were two houses which belonged to [Emil] Hertzka, I think, who was a publisher of music, and there were a couple of musicians living in the area. At least my parents seemed very familiar with everybody. At the moment that's all I remember of that area. Then, of course, we came back again to Vienna in the years of the immigration. There I remember much more. I want to say from the start that we were very, very close as a family.

GG: What was your father like?

LJA: Oh, he was a wonderful kind person. At the same time, he had a wonderful sense of humor. The only time that we really managed to spend together were the times during vacation because the hours of father were so different. They were evening hours and afternoon hours or sometimes even rehearsing with a singer at home, or coaching him.

GG: Was it the dining room or—?

LJA: No, the music room was the most prominent room always in the house anytime during the duration, anytime. Even at Black Mountain College that was the main room. It was sort of a holy room because a tremendous amount of life took place there. The dining room was totally separate.

GG: You also went from two different places whether it's in Cologne or to the Reichenberg?

LJA: Yes, that's true. We were sort of nomads in a sense all our lives because he would spend five years in one city and was engaged five years somewhere else.

GG: So, you were used to change places.

LJA: We used to change places. I mean, I was born in Prague, then we moved to Vienna, and then where he was on the Volksoper. Then we moved from there to Cologne—

GG: Was it different—Cologne and Vienna? What can you remember?

LJA: Totally different. I—say from the first Vienna visit I remember much too little. Of course, we always had nannies who brought us up. But in Cologne, those were the years of my early youth, my first school years. That was, of course, a totally different experience. Cologne, too, we lived first in the center of the town and then gradually moved out and out, further out of the city into better living quarters. These were very good years for my father, I think, for my parents in general. Of course, the Schoenberg Circle, of which this whole festival or conference now is full of was very close. They were almost like family to my—not only my parents—but we called them uncles and aunts.

GG: Who were the persons you can remember?

LJA: Mostly Webern, of course, because he always lived by—not in Cologne. Cologne we were without the Schoenberg Circle, but people musically related to it. There was a German composer by the name of [Philipp] Jarnach, who lived near Cologne who was very much in that school of playing and composing. Very close friends. There was a very famous, well-known pianist by

the name of [Eduard] Erdmann, who was a very, very close friend and his wife always and children. We would spend not only the—like Christmas holidays and those days which we celebrated together, but I remember distinctly that during the summer when father was free from the opera or from wherever he was conducting, we would go to Austrian mountains.

GG: You would spend the *Sommerfrische* always in Austria, the Austrian Alps—

LJA: In Austrian Alps or the Tyrol or sometimes even Bavaria, but mostly Austrian Alps because most of these people including Schoenberg, Zemlinsky, Stein, Webern—not Berg so much—would go for summers into these places, and if we weren't together in the same place, then we would always make visits to each other.

GG: You kindly sent me the pictures of this *Sommerfrische* with Zemlinsky and Webern and so on.

LJA : Yes.

GG: They seem very happy.

LJA: Nature and music were very closely connected, and they were always like—particularly Webern, who loved the mountains and father—they were mountain climbers, and they went up to the huts, and there were different ways of going from there. They were very competitive as to who found a new way to go up to the Dachstein or somewhere.

GG: The two went alone or—?

LJA : Oh, no, they were—oh, no, no, no, no. They went alone, and then certain excursions my sister came along. She was very good. My sister was older than

I—ten years, in fact. She went to all these mountain climbs, too. Not the ones that these two men particularly did by themselves, but some of them where she could go along, she would. She became all her life also very much in love with climbing and walking, and we all walked. You could walk from Grundlsee and Altaussee, which were the favorite cities, you could walk from one town, little village, from one lake to another. So, there were always groups of people. Then there was a lot of musicmaking during the summer, all year around. These men, even in summer, would meet and play quartets or whatever they did.

GG: At the *Sommerfrische*, they played—

LJA: At the *Sommerfrische* they would go to different towns and meet at certain days that they had decided to just make music. That always was a part of it. Music and summers and mountains were always together. They also went to beaches. Not as much.

GG: In which part? To Italy or—?

LJA : No, actually north. North. North Sea and also Belgium, I remember. But mostly as far as this music circle, that was mostly the Austrian mountains, always connected with water, lakes mostly. Of course, very important always to see Schoenberg during the summer somewhere.

GG: So, Heinrich Jalowetz went there where Schoenberg was.

LJA: Absolutely. They would meet at certain times or there was an enormous amount of correspondence with them, of course, back and forth. It was like conversation, like you do now on the computer. Whenever they met in groups somewhere and one of them couldn't come, came these postcards where they

were and signatures galore where everybody who was there. Then you always found some people that said, “Oh, my god, there’s Mahler. There’s Freud. I have to go there too.” So, that’s what men mostly by themselves. The women, I guess, were with the children, mostly.

GG: You weren’t allowed to go into this—into this music room.

LJA : No, we weren’t. I was not allowed at all during the day when I was a small child.

GG: When Heinrich was not at home—?

LJA: When he was not there, I could go into that music room. I remember distinctly when I was—it was actually told to me the story, and I thought I’d remembered it. I must have been around three years old. So, I played house under the grand piano, and it had big, fat heavy legs at that time, the pianos. They were very shiny. Very different than what you see today, the piano. I played house under there, but I had just a few toys that was allowed. Then I had to take them out, or somebody took them out for me. I can’t remember. But I was tall enough to see myself at least halfway in the reflection of this shiny piano, and I enjoyed the distortions you got out of that curve of the piano. I would look back and forth, and my face would go this way and that way. I thought that was fantastic. Then one day I accidentally—usually I was allowed there early in the morning because father got up late. I had a ball under the piano, and the ball fell on top of an open what is it? *Tastatur*.

GG: Open piano.

LHA: Open piano [OVERTALK].

GG: Yes, the keys.

LJA : The keys—I fell on the keys, and I heard this sound come out. I mean, there were people—often my mother playing on the piano when father wasn't there. It was like a singing house that I played in. But then when I bounced that ball up there—

GG: Suddenly it sounded.

LGA: —suddenly it sounded, and I was worried though because I wasn't supposed to make any sound. I was supposed to be quiet. So, surely enough, father came in his pajamas, and I thought I would be reprimanded for doing this, but instead of that, this wonderful father of mine, he took me—and we had little piano stools, round ones that you had to turn up in order to get high enough for me to sit there and get to the keys. He put my fingers on there, and I heard that I myself could make the sound. It was so sweet of him because I did something which was not allowed accidentally, and yet he made something positive out of it. Right away I got a whole new view on life.

GG: But you never thought of becoming a musician.

LJA : No. Surely, I learned piano, but there was so much excellence around me in music that I was really inhibited, and I gave it up.

GG: Afraid of coping with it.

LJA: I couldn't cope with it. I was not that good on the piano. My sister chose the cello. She was better off, but she also gave it up because there was so much excellence around. The only thing that we did musically, mother would prepare for father and for us—she would make us sing duets. My mother was a very good musician, played the piano very well, and she also was a trained singer.

GG: A singing teacher.

LJA : A singing teacher eventually at Black Mountain.

GG: And so she prepared you—

LJA : —to sing, my sister. A singing teacher eventually at Black Mountain. [She taught] my sister. She would also train us in singing. Of course, we still had small voices. I sang soprano.

GG: What kind of songs did you sing?

LJA : Well, we sang Schubert and Brahms, Hugo Wolf. Those kind of things.

GG: Beautiful.

LJA : Yes. Of course, all wrong for us, but we tried terribly hard with interpretation.

And enjoyed it. Then, when we were good enough, for Christmas or for father's birthday we would demonstrate to him what we did.

GG: What was your favorite song?

LJA : Oh, the *Winterreise*. All of the songs I loved. I still have those at home. And *Melodien*. So, all these songs we sang. We still later in life when we met, she and I would just for the fun of it do these duets. So, my parents did lovely things for us, but we never, ever felt we would be up to any kind of level. I mean, when they came visiting to the house—all these uncles and aunts—the minute they were there, it was talking music. Then they'd run into the music room, and they would demonstrate to each other new tiny pieces of compositions that they either had done themselves or they ran to a *Partitur*—

GG: Score.

LJA : —score to find something one of them would point out to each other. Now always my father was singing with it who had really no voice to sing but as you can hear.

GG: He had this baritone sound. [LAUGHS]

LJA : That's how they did it.

GG: Or even bass.

LJA : That's right, but at that point some had children, so there were for us always people to play with. So, we had a home life, but it was always a specific time. Then father, like all conductors, I believe, who, as I say, worked in the evening mostly and only rehearsed sometimes singers at the house or something like that.

GG: So he brought the singers from the *Volksoper* or something. [OVERTALK]

LJA : Yes, wherever he was—the Cologne opera. Certain—no, not to rehearse. Not really, just—it was outside of rehearsal. If there was something special that they wanted to do together. Or maybe rehearse. I don't know really what it was, but sometimes singers were—But anyway that music room was out of our lives when father was there. Only when we had friends and so on, the music room was open.

LJA: But I just wanted to say again, if I may, at that time what a conductor wore was like a knight-in-armor almost, for conducting because everything was heavily starched.

GG: I see.

LJA : And they had these starched extra collars and starched extra cuffs, and then they had a bowtie, of course, and tails. Everything was crammed in.

GG: So, your mother had a lot to do to get—

LJA : She didn't do that. That had to be done outside, but it had to be ready on time. Some of the things like the—what's it called? The tails were sent to the opera directly or even probably the shirts, too. I don't remember, but still a lot of the—

GG: How it's called in English? *Dirigierstab*.

LJA : Oh, yes. The conductor batons were specially made for him to fit his style in the beautiful leather box. Two always at least, I think, had to be ready in the box. That he took home and back again. He put his shirt on—everything on at home, but it came from the outside. Nothing was done in the house. But it was horrendous so that naturally they changed at intermission to another one. But then at the end of the season or whenever they had vacations, he had to immediately—the body was so much affected he had to go to a spa to get his body in shape: hot baths, massages. Those things. They were very often these—what they called "*Bäder*"—Bad Gastein. But not Karlsbad it was a dress up thing, but it was usually run for health reasons, like we have today. Very often there were these trends to go to these health spas which father loved. So he went to Bad Gastein and there was [Max] Bircher-Benner, who was the originator—

GG: Inventor of the *Bircher Muesli* .

LJA: Inventor of the *Bircher Muesli*, and so he brought that home. From then on we all had to eat this *Muesli*, and it had to be homemade.

GG: You liked it or not? [LAUGHS]

LJA: [LAUGHS] [NEGATIVE. MAKES FACE.] It was made out of oatmeal that has to be soaked at night.

GG: Oh, god.

LJA: It was terrible. Then the next morning you put grated apples in it and grated whatever it was. A lot of grated stuff, and it wasn't good a bit. It wasn't sweet like we liked it.

GG: You didn't put sugar on it?

LJA : I can't remember.

GG: It was forbidden.

LJA: Nooooo. There was sugar. You could put extra, I think, like a brown sugar. I can't remember. But it wasn't tasty. Then he had always—but he insisted whatever he learned there about health, we had to emulate. Then they would be sent out after the baths or the spa early in the morning at dawn as long as the grass still had dew in it, the early morning dew— to walk on that wet grass. That was supposed to be the greatest thing for you. So, whenever we were in the country and there was grass, shoes were off [LAUGHTER]. But these were fads that he brought from these places. Or Armand soap. I don't even want to go into it.

GG: So, you did not become a musician, but you had another art—.

LJA : Yes.

GG: Profession.

LJA : That's absolutely true, but we were so raised in the arts, and in these circles, I have to tell you, of these Schoenberg's Circle, there were always artists. There were writers. There were also critics. There were painters. Anything you can think of. Also, a lot of psychoanalysts, of course, and psychiatrists. Some were women. A lot of them were women. They also ran sort of sanatoriums in those places, too, in which very often they wound up, all of them, too, with something, I guess.

[INTERVIEW MOVES TO INTERIM OUTDOOR COURTYARD.]

GG: So, you have been to Mödling.

LJA : Webern's house, of course. He was a rather poor man actually.

GG: He was. You see it in the pictures. What his clothes are and then the clothes of his wife and his children.

LJA : Yes. He was poor. Well, they came always without more. Well, they were country people, the whole family. They were not really city people.

GG: He was not a conductor like your father

LJA: But he wanted to conduct.

GG: And he conducted beautifully.

LJA : But he wasn't liked by the orchestra.

GG: Not liked by the orchestra, but many people speak about how impressive his—

LJA : Interesting.

GG: —conducting style was.

LJA: Interesting. Not that's interesting because he wasn't happy conducting actually, and that's why he quit always. The interesting thing is that he asked my father always to go and recommend him.

GG: Sometimes they had the same places where they were like with Zemlinsky in Prague, in Stettin and Danzig. Jalowetz and Zemlinsky asked Webern to come there, too.

LJA : That's right. Well, father was there first, then he sent them a letter to come over.

[MOVE TO COURTYARD LOCATION]

LJA : You said Mödling.

GG: Yes, we talked about Mödling.

LJA : I would say physically I don't remember it, but I remember getting together with the Schoenberg family. I would say the most vivid time I remember is when we were in Cologne. I think father conducted the *Gurrelieder* there. I think Schoenberg had done it in Vienna the first time, and he did it in Germany the first time. At that point I believe mother and I were invited to stay with them in Berlin. It was my first time in Berlin, and I remember the city very well and also our being there. I think they had children, but they were already grown up. They were my sister's age. But that's where I remember his first wife and had sort of an impression of Schoenberg. Of course, his eyes. It's not just that he painted them. They always stood out for me. I also think Schoenberg, of course, was the magnet for these men who thought of him like a god and had to satisfy him in every way. He needed that, I think, because he was not appreciated. So,

they just adored him. Also, he could make them feel a little guilty when they hadn't written. I know there are letters where he talks about—to father [about] why hasn't he written and why haven't I heard. Although he was basically, I was told, not happy that father went into opera and didn't stay with him as a composer. But father—it attracted father more. As far as his compositions, I only found some songs. I don't know if he composed any more. [TECHNICAL INTERRUPTION IN TAPING] Then the Schoenberg family and that whole crowd seemed to appreciate father's writing about Schoenberg's work. So, Schoenberg would often ask him to write something for a publication or something or about his work, I guess. I know there's material on that. A lot. But all these things I found out later, not in terms of family.

GG: He wanted to write a book on Schoenberg.

LJA : That was at the very end. Yes. As Mary found out, I have a lot of notes still of father's, and I don't know if they were research or if they were his own writing already. Somebody like you would maybe understand it better. There were other things also for this [Luigi] Dallapiccola book. He was supposed to do. Another book, I think.

GG: So, there are notes.

LJA : There are notes, but I'm not sure if they are—neither of us, right?—were sure whether they were notes—research that he picked up or actually his writing already. I remember he was so good at writing that I often asked him to help me with my papers at Black Mountain College. We didn't get to that yet.

GG: So, he wrote an article on *Harmonielehre* in the first book—

LJA : Yes.

GG: —which honored Schoenberg.

LJA : Schoenberg. Right. Whenever there was something to be written, I think they asked him to do it. Somebody told me something anonymous written somewhere, but I don't want to go into it.

GG: What about the picture of Mahler's funeral by Schoenberg?

LJA : Oh, yes. It was interesting that Schoenberg started to paint. On the inspiration of, first, Kandinsky and then Gerstl, who was the story you told already about Gerstl. But father knew, of course, all these people, too. When Schoenberg started to paint and had his first or second exhibition and after Mahler had died, they went to the funeral, and it moved him very much apparently. Although he had disagreements I understand with Mahler, he made this painting of Gustav Mahler's funeral. I think the story is that because father couldn't make the funeral—he was busy somewhere else.

GG: Danzig, I think.

LJA: That because he was so shaken and aggrieved like they all were that Schoenberg gave him the picture. The story from my home was slightly different. That was that in the first exhibition or the second which was at a time when Schoenberg had really—didn't get, I guess, much recognition in Vienna, so he needed money that these things were for sale that his disciples like Berg and father and whoever could afford it bought pictures in that exhibition to make him feel honored and worthy, not really yet appreciating, I think, his painting as much as just doing it for the master. Then later when Schoenberg was doing

well and was I think already in Berlin, and father also was doing fine, he said, “Well, maybe you want the picture back.” He said, “No, you keep it. Someday it’ll be worth a lot more than it is today.” How right he was. It’s a very rare picture that everybody wants to see.

GG: It’s a beautiful picture.

LJA : It was a beautiful picture. He had also an excellent self-portrait and the very well-known picture called *Hatred*. They were all bought, but it was so interesting, too. Like when father had nothing and when the immigrations and my parents had to leave everything behind because we didn’t know yet what they would face in America, the pictures and the music were these things they always carried with them. Like the immigrants with the bundle on their arm. Nothing else—not what the immigrants usually brought. Furniture was stored.

GG: The pictures were in the music room?

LJA : Always in his music room. He had no family pictures there or anything. These three pictures were always in the music room. They were holy.

GG: So, they were an inspiration for him.

LJA: Totally an inspiration. That’s the word. Of course, no matter what or where he later taught—and he had never taught until he came to Black Mountain which at the beginning was very difficult for him because, number one, the language. Number two, in America they knew nothing yet at least of this modern music, and he had never worked with young people. But the place Black Mountain was such a heavenly place. It was in the mountains that he loved. There he met, of course, people like Albers, who came in a sense from a similar trend in the arts.

GG: And other people from the Schoenberg Circle like Kolisch and Steuermann and Krenek.

LJA: They all were in America. Then later when he had this first music—what was it called?

MEH: Institute.

LJA : Institute, which was a summer thing, he managed to get all these musicians together there. He and Albers decided to have an art institute and a music institute, both separate and together. I mean, not together but at the same time, and attracted the most fantastic people. An interesting event.

GG: How was he as a teacher?

LJA : I don't know. I never had experienced him as a teacher. The only thing I experienced was we all sang in the chorus at Black Mountain when I was there as a student. I went to New York very early on because I already was trained in working in the theater. So, I wanted to be in the theater and a stage designer. But during the summers I would always come and visit. So, I got to also see a lot of these wonderful people who worked at Black Mountain and visited their classes. But that's all I was musically involved in at Black Mountain.

But there was one other thing when I was in New York, and he had found out that the students there had never seen an opera or even listened to it, he wanted to get them a sense of what opera is about. There were already good recordings for the Victrola of various operas. He loved Mozart operas. He thought this is a very good beginning for students, so he started an opera class that the students came, not only to hear and have him speak about the opera,

but he asked other students to make illustrations. Not exactly illustrations, sort of make individual pictures that he could point to for changes in scenes, changes in the voices like when you had a duet or a trio or quartet or you had a chorus and give you the sense of the opera also and what it is about. If it's heavy or light opera.

GG: Do you know which Mozart opera he studied?

LJA : Well, he started with *Magic Flute*, which he asked me to illustrate because I was brought up on it. I was in New York, so he just sent me a list of what he wanted, and then he had two students—one who did wonderful work—Bill Reed, who was a marvelous student and also an Albers student. He did *Don Quixote*, which was ideal for him. [INTERRUPTION IN TAPING] The first opera I talked about already and that was *Magic Flute*.

GG: You were both—

LJA: I was in New York then. He asked Bill Reed, a very fine student—art student—to do *Don Giovanni* and another student—her name was [Frances] Kuntz, I think—and I can't remember which one of the operas. It was of a little different character. I don't know which one she did. Anyway, then he wanted us to use a means—a very simple means—so that students would recognize the characters. We would have different images or colors for each character. The grouping should be like they were grouped together, the singers, that they would see it, in other words, not just hear it. Then he would point with his pointer which goes to which. It seemed to be very successful. I never ever saw the operas, but there was a student who kept track of it. I did it more in terms of

illustration because I felt it was something that needed a little bit of illustration. He said, "Use a means that's very simple so that you could repeat it." So, I used—I forgot what—but some very simple means, I did it. Bill Reed I remember particularly. He was an excellent Albers student who really just used very dark colors for everything. Mine was very light, of course, and Kuntz, I don't remember at all what she did because I may never have seen it. That was done at Black Mountain. Apparently it worked. So, it was a nice way to introduce them to what opera is about. It was sound and visually.

GG: Visually.

LJA : That was the only time he ever asked me to do anything for one of his classes. But, as I say, we sang at home a lot for him, and he did a lot of things for us.

GG: To go back to Vienna, what about your last weeks and months in Vienna?

LJA : Well, that was my own because I already was—during the immigrations at that point I was in my teens, and I was studying at the—what was it?—at the Academy of the Arts, I guess it was called. It wasn't the academy.

GG: Kunstgewerbeschule.

LJA : Kunstgewerbe is what? Of crafts, actually. Arts and crafts. But connected with it was also the Max Reinhardt Institute, and they had their teaching classes at the little theater of Schönbrunn, and that was wonderful because we were already in a little theater of a castle—of a Baroque castle.

GG: Baroque. We still own it. The University still makes their—

LJA : Really, we were there—

GG: Already when you come to Vienna, you must see that.

LJA : I must see that.

GG: Of course.

LJA : I was there not only as a student, but we put on performances there.

GG: Yes.

LJA : Stage sets and costumes. I mean, it was a delight for students. So, during the *Anschluss*, of which I was in Vienna, I didn't want to leave, and it was just the best time for me because it was a few weeks before we were supposed to get diplomas. I mean, work for the diplomas, like a dissertation.

GG: The end of your study.

LJA: The end of the study you had to have a dissertation. We hadn't yet been given the dissertation. But being of that breakup and the schools were closed for Jews, we couldn't get in, and we couldn't do this anymore. But we had a marvelous teacher by the name of Otto Niedermoser, who decided he will make it possible for the Jews to graduate. We were about four in our class who were Jewish, and in order to make that possible—there were only two gentiles who were graduating—he insisted on four more, I think it was, gentiles to graduate and helped them with their dissertation, so that they could get through and that there were more gentiles than Jews graduating.

GG: To make it possible.

LJA: To make it possible, so I was able to leave with my graduation papers. I did not want to leave. I was there alone. My parents were already in—

GG: In Reichenberg.

LJA: No, at that point still in Prague, I think. Then father got a position in Reichenberg. That was the last one in Europe. Mother insisted on my leaving Vienna, and if she hadn't, I would still have been sitting there and probably not be here. But she came literally there with my cousin in a car and just took me out. Just like that. So, saved my life twice. Same in Prague. Through all these immigrations I was very much affected emotionally. It was traumatic for me because each time I was torn out of my early youth, torn out of my teenaged—all beloved years and happy years. Then not knowing where to go. So, I was ill, and so that when Czechs were affected also by the Nazis and my parents tried to get out to America at that time, they couldn't get out yet. Mother got me out on the last—one of the last planes on the basis that I was ill through a doctor, that I needed medication, and that I couldn't get it in Czechoslovakia anymore. I went to Holland where my sister was working already. As I left, I didn't know if I would ever see my parents again. But they finally, thank God, did get out and to America. Still went without me because father just wanted to see whether he could get a position in America. It was again Brunswick, who was an American. Mark Brunswick, who was very much connected with this modern music of Schoenberg and had a *Musikverein* of some kind.

GG: Yes, he was pupil of Webern.

LJA: Ah, ha. Right.

GG: He was pupil of Nadia Boulanger in Paris and Webern in Austria.

LJA: He then went back to America and tried to get a lot of that group of people out. He gave affidavits to everybody because he was married to a very wealthy

[UNINTEL]. Then he got Schoenberg out first, I think, and Krenek. People like that. Eventually it also came to father. That had a lot to do also—at the time you had to be on the list, a certain number when you could come to this country. This country was very slow in accepting immigrants. There were so many. Meanwhile, all of us lost our papers, our citizenships.

GG: You came from Holland.

LJA: I came from Holland—

GG: And your sister—

LJA : I came on the basis that father was engaged at Black Mountain College, through Krenek's recommendation. I came a half year later—

GG: Krenek's or Schoenberg's recommendation?

LJA: No, Krenek. Yes. Because Krenek was down there. They wanted him, and he said you get Jalowetz. I'm going to get a position somewhere else. So, they all helped each other. I would say the saddest thing for father was that Webern turned unfortunately in his beliefs. Not turned against his friends or colleagues, but stayed, of course, in Austria. Shortly afterwards, father tried to get in touch with him, but there was no reply. So then I came to Black Mountain. Black Mountain got me out. I was enrolled as a student, thanks to them.

GG: Marc, your son, asked you to tell us about the Burgtheater event in Vienna.

LJA: Oh, yes. Well, that was my personal experience. On the night of the Anschluss, there was a restless night of we students who believed in certain party orientations that were very strong, and I was in liberal party at that time. Then there were in our class some Fascists who related to Hitler Youth, and we

marched in the streets like you find today in this country and everywhere. The opposites of parties sort of trying to—

GG: Make demonstrations.

LJA: —make demonstrations. But that very night I had tickets for the Burgtheater, which is one of the major theaters or maybe the major theater in Vienna. That was right across from the City Hall, and we were demonstrating there. But we had these tickets to the opera, and the police was there on horseback and on foot, trying to fight us back. You had to show your card that you had a ticket to go there. So, finally, we got in, and it was a restless evening in the Burgtheater. And performing at that time was a very well-known German actor by the name of—

GG: Werner Krauss.

LJA: Werner Krauss. It was a Russian play which at the moment I don't recall.

GG: Dostoevsky maybe.

LJA: Probably, yes. At the end of the performance, there was enormous applause, and he comes out to take a curtain call. Instead of taking the curtain call, he comes out and he says [GIVES HITLER SALUTE] "Heil Hitler." At that moment, we knew that was it. That was the end. We all rushed out into the streets, and sure enough, there was the Hitler Youth and the SS walking in the streets, and we had to rush home. I lived in the suburbs, and I saw already people washing the streets and tearing off the posters.

GG: That was after you got the diploma or before?

LJA: That was before.

GG: Before you got the diploma.

LJA: Oh, much before and then—

GG: Days later?

LJA: —the next day we went to the school, and the same people who had proclaimed that they were fascists were already in uniforms. It was prepared already by the Germans. Then they closed the schools, didn't allow any Jew anymore to come into the school. That's why we thought, "Well, that's it. We'll never make our diplomas." Then this wonderful teacher took care of it which took some time, and he gave us recommendations for America. A marvelous man. I still came to see him after the war. He was still alive. Still had some of my drawings which surprised me. He said, "Do you want them?" I said, "You kept them so long." So, anyway, these were stormy years, but I tell you my parents were incredibly—father suffered a lot too emotionally. Mother was the one who was really strong during this time and held us all together.

GG: But before war you kept going from places to places.

LJA: Yes, we were used to it, so in a sense the immigration wasn't so difficult physically.

GG: Yes.

LJA: So, leaving things behind and starting over —

GG: Only emotionally.

LJA: Emotionally it was horrible, especially for my father. But he always said he feels very rich. He has music. So, that made him survive. Mother, always during the immigration years, no matter how—we had very little money—he would get

everything the way he was used to it. We had to sort of cut back. I remember Mother, and I would eat in *Volksküchen* where you eat cheap food so that father could get his dinner the way he wanted it. He also through the years became quite absent-minded, so I have to tell you one lovely story (and that's the end).

GG: No problem, no problem. It's wonderful.

LJA: He was always very much during those immigration years into himself, of course, more and more. Mother tried to get him out so that he participates in life. He had his music that satisfied him. So, one day mother wasn't feeling too well, and she was resting on the couch. She said, "Heini, can you get me an aspirin—an aspirin?" He said, "Sure." He goes to bathroom, doesn't come out for the longest time. Mother couldn't understand it. Finally, he comes out, and he doesn't come to her. She thought maybe something had happened. So, she said, "Do you have my aspirin?" "I took it already." [LAUGHTER] And that's the end. That's father during immigration. That's his way.

GG: Wonderful. Thank you, Lisa.

LJA: Okay, thank you.

MEH: I want to ask you another couple of questions as long as we have tape.

GG: Yes, of course.

MEH: If you're not too tired?

LJA: No.

MEH: What did your father think about Black Mountain? How did he react to this experience?

LJA: Well, to start with, he absolutely adored it. It was a new experience working with young people, because he found they were so talented, so eager. This was particular for Black Mountain, of course, to hear what these Europeans brought. Much the opposite of what he experienced in Europe. They always knew better. This he enjoyed immensely. Those who weren't so talented, still they found other ways to express themselves. But he thought it was absolutely marvelous, and the circle of teachers who taught there, he had never experienced anywhere. The landscape and the walking, the nature. They gave him really wonderful conditions. I was only in the "old" Black Mountain which was on an exquisite—up high, while Lake Eden was really around the lake. But we lived separate lives, and he and mother had a cottage. He absolutely loved it. So did mother. He also loved New York. My God. Every time there was a little bit of time that they could get off from the college and could get the money for it, they would rush to New York. They had enough friends there, and also I had places to put them up. Father spent most of his time at the library, and mother would go around doing whatever—shopping or window shopping mostly. But there were many friends, the European friends. So, they always rushed up to New York. I remember the last year of his life he had some kind of a—because there was a breakup at Black Mountain—they gave him some time to go to New York and work on his own work. So, he spent a lot of time in New York at the library. Then he was so sweet. I once just accidentally met him in the street in New York. At that time he was supposed to be at the library, but he was walking around, and he said, "Let's have a cup of coffee" or "Let's have a glass of beer."

I mean, he was like that. Right away he could go from one thing to something pleasurable, whether it was physically, whether it was in his mind.

GG: But this is a Viennese habit I think.

LJA: Yes. Absolutely.

GG: I'm sure—yes.

LJA: I agree with you totally. Yes. Right. That was so rewarding for us children.

Mother was much more strict. He had a sense of humor. He gave us nicknames—my sister and I. Nobody would understand. They were supposed to be like elegant ladies, the nicknames. Always slightly based on our character.

GG: I see.

LJA: I was always a very naughty child because I was the younger one. I always wanted what my sister had and so forth. So, my funny name was—it's meaningless but you will hear something in it —“Pippizella Edle von Risi Bisi.” [LAUGHTER] That was my name. That was my title.

GG: So you know what “Risi Pisi” is?

LJA: Yes —

GG: It's rice and peas.

LJA: Yes. Pippizella Edle von Risi Bisi. Until the end I got letters from him. “Dear Pippizella” he would say.

GG: And then your sister?

LJA: I can't recall. I'll find it in a letter somewhere. I haven't looked in a long time. But hers was calmer. Mine was a little prickly in the sound. Hilarious. He also made

little caricature sometimes into his letters so it—but everybody did that. So, it wasn't unique. But I found all these music people—other than their own problems—were always very warm and giving, and mother was a superb woman. I was stupid and fought her all the time.

GG: As children do.

MEH: What do you remember about your year in Holland? How long were you in Holland?

LJA : One whole year.

MEH: What did you do during that time? And what was Trude doing?

LJA : Trude, my sister, was a weaver. She made rugs for these big cruise boats. She designed a lot of rugs. The Dutch ones. Trude was a very successful weaver, and she married then a Dutchman—Guermonprez was his name—who was a photographer and published books, controversial art books. Controversial art books. Controversial in the sense, again, that they were modern. He was Gentile and considered degenerate by the Nazis. He was put in a work camp, and my sister had to hide because she was Jewish. The Dutch were sensational. They gave her false papers with a new name—false name—and she lived as supposedly a nanny with a family, a Dutch family, and she got through the war. There's a book about her in German which tells the story which still has to be brought into English—I tried to translate it—because it's that man who—Then I have to say that out of the work camp Paul Guermonprez was taken towards the army when the Germans enrolled the Dutch, and on the way he escaped with four other guys, and they went

underground, joined the underground and apparently became a leader in the underground which only came out after the war. He had a trial—was caught by the Germans, got a trial by them and shot, of course, in the dunes. All four—all five of them. There's a monument for them now. So, my sister knew all that, and still she continued to live in Holland.

GG: You were in the states.

LJA: I was already in the states.

GG: Did you know that she was still alive?

LJA : No, none of us you whether she was still alive. After the war when a soldier came along where she was, she just ran up to him and did a little scribble to tell my parents. That went immediately to the Red Cross, and we got it through them that she's still alive. Phenomenal. Then we wanted her naturally to come here right away. She did not want to leave because she felt she was so honored by the Dutch she belonged there. They gave her some kind of a pension. But then when father died, and she missed that. Mother asked her to come. She still didn't want to come. Then mother was at Black Mountain, and I lived in New York. I was already married. Anni Albers was going on a sabbatical. She asked Trude to come—my sister—to replace her during the sabbatical and she came. [TECHNICAL COMMENTS NOT TRANSCRIBED.]

[END OF TRANSCRIPT. END OF INTERVIEW.]