

Center Review

Reporting Period: FY2013 – FY2016

General Information

Center/Institute name	Center for Schenkerian Studies
Directors names	Timothy L. Jackson, Distinguished Research Professor of Music Theory and Professor of Music Theory Stephen Slottow, Associate Professor of Music Theory
Director email	Timothy.jackson@unt.edu ; Stephen.slottow@unt.edu
Director telephone	(940) 565-3748
Center/Institute website URL	http://music.unt.edu/mhte/node/52
Year established	2001
Classification	☒ Center ☐ Institute
Center's designation (see policy for Information about these designations)	☒ Academic, reports to Provost & VPAA ☐ Non-Academic, reports to Vice President (specify): _____
Reports to (add additional lines as necessary)	☐ Dean(s), specify college/school _____ ☐ Administrator(s), specify _____ ☒ Chair(s), specify college/school/department _Division of Music History, Theory, and Ethnomusicology_____
Focus	☐ Disciplinary, specify _____ ☒ Interdisciplinary



Additional General Information

Location(s) of Center/Institute facilities (give specifics in table below; add more rows as needed):

Building(s)	Room(s)	Physical Space (Square Feet)
Bain	208	Approximately 20
Main Music Building	352	Approximately 10

Item	Yes/No	URL
Mission Statement	Yes, see below	https://mhte.music.unt.edu/schenker https://mhte.music.unt.edu/schenker/journal-issues https://facultysuccess.unt.edu/music-professor-tim-jacksons-legacy-drives-passion-lost-composers-project https://mhte.music.unt.edu/schenker/lost-composers

Names of Center/Institute administrators and staff (give specifics in table below; add more rows if needed):

Name	Title	Role	If faculty member, home department
Timothy L. Jackson	Director,	Same as title	Division of Music

	Distinguished University Research Professor of Music Theory		Theory, History, and Ethnomusicology
Stephen Slottow	Co-Director, Associate Professor of Music Theory	Same as title	Division of Music Theory, History, and Ethnomusicology
Diego Cubero	Faculty Member, Assistant Professor of Music Theory	Same as title (newly appointed February 2016)	Division of Music Theory, History, and Ethnomusicology
Ellen Bakulina	Faculty Member, Assistant Professor of Music Theory	Same as title (newly appointed February 2016)	Division of Music Theory, History, and Ethnomusicology

Names of people (faculty, students, staff, others) affiliated with Center/Institute (give specifics in table below; add more rows if needed):

Name	Department/College		
Colin Davis	Former editor assisting with Vol. 9		Ph.D. University of North Texas 2014
Ben Graf	Current editor		Ph.D. University of North Texas 2016
Yiyi Gao	Assistant to the Center		Doctoral student

Background Information on Heinrich Schenker, Reinhard Oppel, and the Establishment of the Center for Schenkerian Studies at UNT for Non-Musicians

In July 1999, the College of Music at the University of North Texas received a major gift, a substantial and significant collection of manuscripts, rare books, papers, and letters belonging to Reinhard Oppel (1878-1941), colleague and close friend of the world-famous music theorist Heinrich

Schenker (1868-1935). In response to this gift, in 2001, the University established the Center for Schenkerian Studies as a teaching and research center within the Division of Music History, Theory, and Ethnomusicology at UNT.

Schenker

Heinrich Schenker is now widely regarded as the most important and influential music theorist of the twentieth century. Schenker's development of a unified theory of musical structure is, in the field of music, on a par with Einstein's achievement of the theory of relativity, or Freud's theory of the unconscious. The documents preserved in the Oppel Collection at UNT reveal that Oppel was also evolving a related theory of musical structure from a different perspective at approximately the same time as Schenker. Oppel's work – a considerable body of it still unpublished but preserved in the Collection - is of great importance both in itself, and also as a "key" to the evolution of Schenkerian theory. The documents held in the Oppel Collection provide invaluable clues to the sources in New York and Riverside because Schenker became engaged with problems in response to issues raised by Oppel in the course of his own research.



Oppel

Reinhard Oppel was recognized in Germany as an expert in the fields of Baroque and (to a lesser extent) Renaissance music, and also as a composer. He studied with Arnold Mendelssohn, the same composition teacher as Paul Hindemith and Hans Pfitzner. His music, which is of high quality, includes solo piano pieces, four string quartets, approximately forty songs, an a capella mass, a violin concerto, oboe quartet, various chamber pieces for other combinations of instruments, two unfinished symphonies, and other works. Before the war, Oppel's music enjoyed performances – including radio broadcasts – and favorable reviews. The Center is recording and publishing his music.

Oppel taught first at the University of Kiel 1924-30 and, from 1927-40, held a teaching position at the world-renowned Leipzig Conservatory. He wrote his doctoral dissertation at the University of Munich (1911), and his Habilitation at the University of Kiel on the more theoretical topic of *Beiträge zur Melodielehre* [Contribution to the Theory of Melody] (1924). While he published a considerable number of articles in the most distinguished musicological journals of the period, mostly on Bach and Handel, composition and analysis became his primary interests during the latter part of his career.

Not only interested in music theory, Oppel possessed the kind of broad and thorough Humanistic-Classical education and great erudition (*Bildung*) typical of the best German university professors of that period. For this reason, his interests encompassed the whole realm of history, philosophy, and cultural history. Schenker was extremely fond of Oppel on a personal level, and was proud of the fact that, as of his 1927 appointment to Leipzig, the most famous conservatory in Germany, Oppel was representing his analytical approach there. In a letter of 7 June to his considerably younger pupil Eberhard von Cube, Schenker celebrated Oppel's recent appointment, "it will give you courage on your chosen path to know that Prof. Dr. R. Oppel, whom I have probably already mentioned to you, has been appointed to the Leipzig Conservatory as Professor of Music Theory, in which capacity, he tells me, he will officially teach my theory."

Oppel's public disdain for the Nazis - and especially for their anti-Semitic program - compelled him to withdraw into a kind of "inner immigration;" he died, broken-hearted, in relative obscurity in 1941. His family hid the manuscripts of his music along with the papers relating to his work with the (Jewish) music theorist Schenker. These papers were donated to the University of North Texas by the Oppel family, and form the nucleus of collections of the unpublished papers of famous early Schenkerians.

**List colleges/schools/departments formally or informally affiliated with the Center/Institute
(list all and any additional information about their affiliation)**

Through the Editorial Board of *The Journal for Schenkerian Studies*, the Center is informally linked with other institutions of higher learning around the globe. Currently, the Editorial Board comprises the following music theorists and their institutional affiliations:

- [Mark Anson-Cartwright](#) Associate Professor of Music Theory, Queens College of the City University of New York and Graduate Center
- [David Beach](#), Dean (emeritus) University of Toronto, Faculty of Music
- [Charles Burkhart](#) Professor of Music Theory (emeritus), Queens College of the City University of New York and Graduate Center
- [L. Poundie Burstein](#) Associate Professor, Baruch College of the City University of New York and Graduate Center

- [Allen Cadwallader](#) Professor of Music Theory, Oberlin College-Conservatory of Music
- [William Drabkin](#) University of Southampton (England), Professor of Music and editor of the journal *Music Analysis*
- [David Gagné](#) Professor of Music Theory (emeritus), Queens College of the City University of New York and the Graduate Center
- [Yosef Goldenberg](#) Head Librarian, Jerusalem Academy of Music and Dance, Giv'at Ram Campus
- [Roger Kamien](#) Zubin Mehta Professor of Musicology, emeritus, Hebrew University of Jerusalem
- [Wayne Petty](#) Associate Professor of Music Theory, University of Michigan
- [William Renwick](#) Professor of Music, McMaster University (Canada) [Frank Samarotto](#) Associate Professor of Music Theory, Indiana University
- [Carl Schachter](#) Professor of Music Theory, Mannes College of Music and the Juilliard School
- [Hedi Siegel](#) Techniques of Music Faculty, Mannes College of Music
- [Peter Smith](#) Professor of Music, University of Notre Dame
- [Lauri Suurpää](#) Associate Professor of Music Theory, Sibelius Academy, Helsinki
- [Stephen Slottow](#) Associate Professor of Music Theory, College of Music, University of North Texas

Mission of Center/Institute (include the mission statement; if none, indicate that)

Mission Statement

The Center for Schenkerian Studies supports and advances research, concerts, lectures & symposia, conferences, recordings, a journal, *The Journal of Schenkerian Studies*, music editions, and the acquisition of archival documents. These activities are focused on Schenkerian analysis but extend to its music-theoretical, cultural, historical, and compositional contexts, including the larger worlds of music theory and its history, the history of musical culture in pre-World War II Austria and Germany, the writings and sketches of specific music theorists, and the music of specific composers.

The Center for Schenkerian Studies at the University of North Texas serves as the catalyst for new teaching and research initiatives in music theory and history within the Division of Music History, Theory, and Ethnomusicology in the College of Music at the University of North Texas. Specifically, its teaching

component sponsors guest lectures, visiting professorships, seminars, symposia, and concerts. While Schenkerian theory provides a focus for its activities, the Center sponsors research, teaching activities, and events in a wide range of other areas of music theory, the history of music theory, and the history of musical culture in pre-World War II Austria and Germany. The Center supports courses in basic and advanced Schenkerian analysis, the relationship of analysis to performance, and the music of specific composers. The Center sponsors guest lectures, bringing to campus renowned theorists and musicologists whose specialties fall under the umbrella of the Center's interests. Through Fulbright Exchanges and other venues, the Center sponsors visiting scholars for longer residences.

The Center's research component fosters cutting-edge research in the field of music theory in general, and specifically in Schenkerian analysis, with a special focus on documents preserved in the Reinhard Oppel, Allen Forte, Josef Knettel, Saul Novack, Hans Weisse, Charles Burkhart, and Hubert Kessler Memorial Collections and their connection with Schenker's legacy. The Center supports a journal, books, exhibitions, public performances, recordings, and editions of music. The *Journal of Schenkerian Studies*, published under the aegis of the Center, disseminates articles and reports related to the Center's activities.

Our vision for the Center is to create an internationally recognized area of expertise in Schenkerian theory at UNT associated with the collections of Schenkerian documents in the Collections. The Center enriches the UNT undergraduate and graduate Theory Program with special course offerings and contributes to the core Theory Program, enhancing the teaching and research profile of the College of Music and the university as a whole.

With the proliferation of Schenkerian theory in the US, Great Britain, Israel, Finland, and – increasingly – mainland Europe in the past quarter century, the pedagogy of Schenkerian analysis has become an important issue. Schenker himself was suspicious of textbooks because of their tendency to artificial codification and over-simplification; rather, he recognized that his “*New Teaching*” (“*Die neue Lehre*”) – as he and his students referred to it – would require a different, more “organic” pedagogical approach that was both personal and yet accessible to a wide audience. New digital technologies and the internet now have made it possible to disseminate Schenker's pedagogical approach, not only through textbooks, but through websites such as “electronic archives.” The Center currently supports the following digital archives,

- [Reinhard Oppel Memorial Collection](#)
- [Saul Novack Electronic Archive](#)
- [Hans Weisse Electronic Archive](#)
- [Allen Forte Electronic Archive](#)

- [Edward Laufer Electronic Archive](#)

Additionally, Center's the "Lost Composers and Theorists Project" has been working to revive the music of composers and theorists whom the Nazis either silenced, or tried to silence. In a front page article in the *Dallas Morning News* (March 9, 2004), Olin Chism described the effort as follows:

In the 1920s and '30s, a small group of composers in Germany – some Jewish, some not – formed a band of artistic brothers. All were gifted, and some were seen as budding geniuses. Then came the Nazi juggernaut that smashed all of their careers. More than half a century later, the Lost Composers project is crusading to rescue their work from oblivion.....It has retrieved vanished music and given it new life long after its creators' deaths."

It is noteworthy that the Nazis did not literally kill all the "Lost Composers and Theorists:" rather, some simply could not "speak" after the Holocaust. Paul Kletzki (1900-1973), for example, was one of those who "lost his compositional voice." As a composer who, during the 1930s in Germany had been encouraged and praised by great musical figures such as Wilhelm Furtwängler, Arturo Toscanini and Alfred Einstein, Kletzki was silenced by the Holocaust: during the war, he ceased composing. His last works, his Third Symphony ("In Memoriam," 1939, dedicated to the memory of victims of Nazism) and his Fourth String Quartet, were created as a refugee in Switzerland. In a newspaper interview published in Australia in 1948, Kletzki observed bitterly "that even the copperplates from which my music was lithographed in Germany were melted down." He explained that his post-war compositional silence emanated from "The shock of all that Hitlerism meant [which] destroyed also in me the spirit and will to compose." The "Lost Composers" Project seeks also to resurrect the music of the Viennese-Jewish music theorist Heinrich Schenker (1868-1935) and his students.

Contribution to college(s) and/or department(s) mission.

Accomplishments and goals of Center/Institute:

List major accomplishments for each of the past three fiscal years (add rows as necessary):

Fiscal Year	Major Accomplishments
2010	"Schenker's Comments on Oppel's a cappella Mass (1926), <i>Gunst des Augenblicks</i> (1925), <i>Mein Herz</i> (1926), and <i>Benedictus</i> (1908)" read by Jackson at The Sixth International Conference on Music Theory in Tallinn, Estonia, October 15–17, 2010. Published the <i>Journal of Schenkerian Studies</i>, Vol. 4, with articles by Ian Bent, Marko Deisinger, William Drabkin, Christoph Hust, Timothy Jackson, and John Koslovsky.
2011	Published Naxos CD of Kletzki's Piano Concerto and Piano Music, Joseph Banowetz (piano, Professor of Piano at UNT), Thomas Sanderling (conductor), Russian Philharmonic Orchestra, prepared by the "Lost Composers" Project and nominated for a Grammy Award. Published recording of <i>Reinhard Oppel, Piano Music, Volume 1</i>, Toccata Records Ltd., UK. Heejung Kang, UNT Senior Lecturer in Piano. http://www.discogs.com/Reinhard-Oppel-Heejung-Kang-Piano-Music-Volume-One/release/2934536 Published the <i>Journal of Schenkerian Studies</i>, Vol. 5.
2012	Jackson published "Heinrich Schenker's Comments on Some Compositions by Reinhard Oppel," <i>A Composition as A Problem VI</i> (2012), pp. 5-95 (90 published pages). Published the <i>Journal of Schenkerian Studies</i>, Vol. 6.
2013	"The Lost Composers" Project worked with Prof. Robert Davidovici to record the Kletzki Violin Concerto with the Royal Philharmonic Orchestra in London on Jan 10 and 11, 2013. The CD distributed by the Royal Philharmonic Label was released in London on October 8, 2013. Jackson organized and presented a paper at a special session at the Fifth International

	Schenker Symposium at the Mannes College of Music in New York City "Toward a <i>Free Composition</i> for Post-Tonal Music" on March 15, 2013.
2014	Published the <i>Journal of Schenkerian Studies</i> , Vol. 7.
2015	Published the <i>Journal of Schenkerian Studies</i> , Vol. 8. Currently preparing a special memorial issue of the <i>Journal of Schenkerian Studies</i> for Professor Edward C. Laufer, Vol. 9.

Acquisition of major collections for the University of North Texas

The Allen and Madeleine Forte Memorial Collection

- May 28-30, 2014, the Center arranged the donation of papers of the early Schenkerian and inventor of pitch class set analysis of post-tonal music Prof. Allen Forte, Battell Professor of Music Theory at Yale University. Even though some of Prof. Forte's material was donated to Yale Library, the twenty boxes of papers that came to UNT are one of the most significant collections for Music Theory in the country. This material includes original photographs and documents reaching back into the 19th century. Additionally, files containing the genesis of some of Forte's seminal articles are present, his computer programming projects from the 60s and 70s, a file of letters from Ernst Oster, files detailing Forte's various trips to China, Hong Kong, Korea, and colleges and universities where he was a guest professor throughout the English-speaking world, including the UK. Other files contain materials for Forte's various courses, at Yale, and on the Second Viennese School at Mödling in Austria, and also his NEH seminar. Any serious student of Allen's biography and work, and by implication, the development of Schenkerian analysis and set theory, will find here a priceless research resource. Additionally included are videotapes of Madeleine Forte's concerts and master classes that she organized that were broadcast on PBS from Boise, Idaho, where she was a professor of piano for many years. There are materials related to some of Allen's many outstanding graduate students, including photographs of his seminars, etc. In the summer of 2015, the Center arranged the transfer of

additional papers of Allen Forte and Madeleine Forte, Professor of Piano at the University of Idaho (emeritus), to the Madeleine and Allen Forte Archives at UNT. See:
<http://findingaids.library.unt.edu/index.php?p=collections/controlcard&id=454>
<http://forte.music.unt.edu/archive/madeleineforte/teaching.html> and
<http://forte.music.unt.edu/archive/madeleineforte/bio.html>

[ADD HERE INFO ABOUT BURKHART.]

Describe Center/Institute's involvement in creation, integration, application, and dissemination of knowledge. Provide some specific examples.

(1) The Journal of Schenkerian Studies is the only journal exclusively devoted to Schenkerian analysis and theory, methods that have in large part become the default methodology for analyzing tonal music.

(2) The Center's archives contain unique repository of the original work and papers of key scholars connected with Heinrich Schenker and his analytical method. These archives are open to the public, and include the Reinhard Oppel, Saul Novack, Hans Weisse, Allen Forte, Edward Laufer, Hubert Kessler, and Hans Knettel archives. All of these are accessible to scholars at the UNT Willis Library of UNT. In addition, the following archives are accessible electronically via the internet. See:

- [Reinhard Oppel Memorial Collection](#)
- [Saul Novack Electronic Archive](#)
- [Hans Weisse Electronic Archive](#)
- [Allen Forte Electronic Archive](#)
- [Edward Laufer Electronic Archive](#)

- (3) The Center has organized performances and commercial recordings of rarely (or never) performed music through its Lost Composers Project. Examples of commercial recordings are provided below.
- (4) The Center, in collaboration with the MHTE Lecture Series, has helped to sponsor lectures and residencies by major Schenkerian scholars such as: Allen Forte, Charles Burkhart, Carl Schachter, Poundie Burstein, Tim Cutler, Frank Samarotto, and Lee Rothfarb.

Recent Completed Dissertations and Theses by UNT Students related to the Center's Research Activities

2016 Benjamin Graf. Doctoral dissertation: "An Analytical Study of Paradox and Structural Dualism in the Music of Ludwig van Beethoven."

2015 Bryan Stevens, MM thesis: "Formal Organization in Ground-Bass Compositions."

2015 Yiyi Gao, MM thesis (two-paper option): "*Auf einer Burg* and *In der Fremde* from [Schumann's Liederkreis, op. 39](#)."

2014 Rachel Paul, MM thesis (two-paper option): "'Toward eternity': A spatio-perceptual reading of Aaron Copland's *Twelve Poems of Emily Dickinson*."

2014 Alexander Amato. Doctoral dissertation: "Thematic and Formal Narrative in Respighi's *Sinfonia Drammatica*."

2014 René Perez Torres. Doctoral dissertation: "The 34 Canciones Hispanoamericanas para canto y piano by Gualterio Armando: A Schenkerian view of the Hispano-American Soul."

2014 Colin Davis. Doctoral dissertation: "Facets of Polyphonic Harmony in Ferruccio Busoni's Orchestral Elegies."

2012 William Waldroup, MM thesis: "Jacques Ibert: An Analytical Study of Three Movements from *Histoires*."

2010 Carlos Gaviria, MM thesis: "Alberto Ginastera and the Guitar Chord: An Analytical Study."

2010 David Huff, MM thesis: "Methods of Atonal Voice-Leading Analysis: A Critical Evaluation Based on Analyses of Alban Berg's Four Songs Op. 2."

Describe Center/Institute's activities for and engagement with training for students. Provide some specific examples.

The *Journal of Schenkerian Studies* is a peer-reviewed journal published annually by the Center for Schenkerian Studies and the University of North Texas Press. However, **the journal is edited and run by graduate students** under the guidance of Dr. Timothy Jackson, Dr. Stephen Slottow, and an expert editorial board comprised of leading Schenkerian theorists across the globe. It has published eight volumes to date, and the ninth is in preparation. Articles from the journal have been widely cited in the literature in the field of music theory. Thus, the journal gives graduate students the opportunity to manage a professional journal, thereby gaining valuable experience in research and publication, and enabling them to network with leading scholars in the field of music theory. The journal features articles on all facets of Schenkerian thought, including theory, analysis, pedagogy, and historical aspects.

Over the past few years, *The Journal of Schenkerian Studies* has continued to publish important articles by international authors. The Center for Schenkerian Studies will continue its annual publication schedule with *JSS* Volume 9 (to be released in July 2016). Students are assisting the editor, Dr. Ben Graf (Ph.D., UNT 2016), by taking on various responsibilities this year. These include corresponding with authors, editing, and preparing the articles for publication.

Describe Center/Institute's involvement in research, scholarly activities and/or creative activities. Provide some specific examples.

See answer to "DESCRIBE CENTER/INSTITUTE'S INVOLVEMENT IN CREATION, INTEGRATION, APPLICATION, AND DISSEMINATION OF KNOWLEDGE" above.

Describe how Center/Institute exhibits diversity, opportunities, and/or inclusivity. Provide some specific examples.

The Center recently supported hiring the first female full-time tenure-track Assistant Professor in the Theory Area, Dr. Ellen Bakulina. For a long time, the field of Schenkerian Analysis has been male dominated. It is hoped that Dr. Bakulina, who will come on board in Fall 2016, will participate in the Center and serve as a role model to attract more female talent to the field.

Describe Center/Institute's partnerships and outreach between academia and industry, government agencies, and/or non-profits. Provide some specific examples.

The Center, through its "Lost Composers" project, has partnered with the "real music world" through its collaborations with major commercial record labels. These include: Naxos (widely regarded as the largest label in the world, especially if the "Naxos On-line" resource is included), BIS, and Toccata Records. The London Symphony Orchestra will issue its recording of the Kletzki Violin Concerto on its label in 2013.

Three of the recordings in which the Center collaborated with these labels are now available through Naxos On-line, to which our university music library subscribes, and also at Amazon and all other venues:



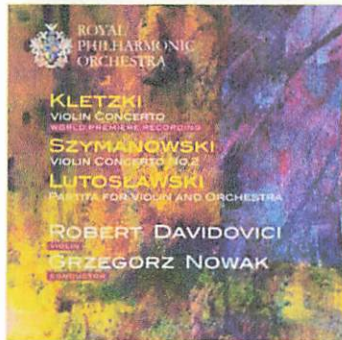
<http://libproxy.library.unt.edu:2072/catalogue/item.asp?cid=BIS-CD-1399>



<http://libproxy.library.unt.edu:2072/catalogue/item.asp?cid=8.572190>



<http://libproxy.library.unt.edu:2072/catalogue/item.asp?cid=TOCC0003>



<http://www.amazon.co.uk/Violin-Concertos-Robert-Davidovici/dp/B00I53030G>

Describe Center/Institute's global partnerships and how it exhibits internationalism. Provide some specific examples.

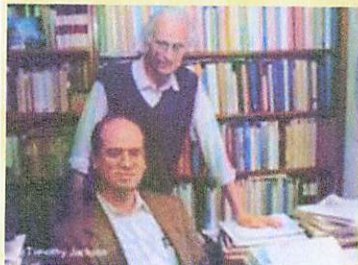
The Center is currently (Spring 2016) partnering with the Tansmann Foundation in Poland to produce concerts and record the music of the "Lost Composers and Theorists" for the next three years.

The Center has partnered with numerous news organizations around the world to revive and promote the music of "The Lost Composers." These include major newspapers, television and radio stations (US and foreign). When the Naxos recording of Kletzki's piano music received a Grammy Nomination, the story of "The Lost Composers" Project was picked up by Reuters and published in numerous newspapers and magazines across the country, and also internationally. Here, as one example among many international collaborations, the Center worked with "Deutsche Welle," the German National Radio Station that broadcasts in Germany and around the world, to inform the public in Germany and internationally about "The Lost Composers" Project. This particular story from March 2011 was posted in its website in English and German, along with a sound clip from the recording of Oppel's Piano Music.

Noten aus der Vergangenheit
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Geschichte | 15.03.2011

Noten aus der Vergangenheit



Großansicht des Bildes mit der Bildunterschrift: Kurt Oppel und Timothy Jackson

Durch die Nazi Herrschaft gingen viele musikalische Kunstwerke verloren, weil Komponisten verfolgt oder umgebracht wurden. In Texas spürt der Musikwissenschaftler Timothy Jackson diese "verlorenen Komponisten" auf.

Paul Kletzki ist einer der zehn "verlorenen Komponisten", mit denen sich das Projekt in Texas beschäftigt. Er wurde 1900 im polnischen Lodz geboren und entwickelte sich schnell zum Star der deutschen Musikszene. In Weimar feierte er Erfolge, schrieb Symphonien und Klavierkonzerte. Der Komponist und Dirigent Wilhelm Furtwängler, sagt der Musikwissenschaftler Timothy Jackson, habe viel von Kletzki gehalten. Doch Paul Kletzki war Jude. Und jüdische Komponisten wurden von den Nazis geächtet, ganz gleich, welcher Musikrichtung sie angehörten.

Verstummt angesichts des Holocaust



Bildunterschrift: Großansicht des Bildes mit der Bildunterschrift: Paul Kletzki

Klavierkonzert in D-Moll, Opus 22"

Als Paul Kletzki gerade seinen großen Durchbruch erlebte", sagt Jackson, "kam Hitler an die Macht und Kletzki wurde klar, dass seine Zukunft zerstört war." Kletzki flüchtete zunächst nach Italien, dann nach Russland und schließlich in die Schweiz. Angesichts der Gräueltaten, die die Nazis an den Juden verübten, und denen auch seine Eltern und seine Schwester schließlich zum Opfer fielen, hörte er 1942 auf zu komponieren." Aus dem Komponisten wurde ein Dirigent, der seine Notenblätter in einer Kiste vergrub. Als diese Kiste 1964 wieder entdeckt wurde, brachte er es nicht über sich, sie zu öffnen. Erst nach Kletzki's Tod 1973 stellte seine Witwe Yvonne fest, dass seine Werk darin alle erhalten geblieben waren. Yvonne Kletzki hat die Unterlagen Timothy Jackson gegeben. Inzwischen gibt es einige von Kletzki's Werken als CD zu kaufen. Die letzte Aufnahme mit seinen Klavierkonzerten war sogar in diesem Jahr für einen Grammy nominiert.

Den Vergessenen eine zweite Chance geben



Bildunterschrift: Großansicht des Bildes mit der Bildunterschrift: Paul Kletzki am

Klavier

Projekte wie das von Timothy Jackson gibt es weltweit viele, erklärt Bret Werb, der für Musik zuständige Kurator des Holocaust-Museums in Washington. Durch das Internet ist der Informationsaustausch reger und einfacher geworden, es gelangen noch immer unbekannte Informationen über Komponisten ans Tageslicht. "Ein Großteil dieser Musik wäre vermutlich so oder so in Vergessenheit geraten," so Werb, "aber es ist unsere Aufgabe, jenen eine zweite Chance zu verschaffen, die vielleicht unfair behandelt worden sind." Timothy Jackson hat Anfang der 90er Jahre mit seinem Projekt begonnen. Damals forschte er nach Zeitgenossen des berühmten Wiener Musiktheoretikers Heinrich Schenker

und stieß so auf Reinhard Oppel, einen Kollegen Schenkers, der an der Universität von Kiel unterrichtete.

Die Noten im Garten vergraben



Bildunterschrift: Großansicht des Bildes mit der Bildunterschrift: Reinhard Oppel an

seinem Klavier

Der Pfarrer Kurt Oppel, Reinhard Oppels Sohn, lebt heute in der Nähe von Heidelberg. Der rüstige 80jährige erinnert sich: "Mein Vater war ein ungewöhnlich imposanter, interessanter Mann, er konnte sehr charmant sein, er konnte aber auch sehr jähzornig sein." Ein Vollblutmusiker sei er gewesen, der schon mit sechs Jahren, vor der Schule, Orgel gespielt habe und mit 60 Jahren noch Posaune lernte. Von den Nazis und von Hitler habe sein Vater nicht viel gehalten, sagt Kurt Oppel, und daraus auch keinen Hehl gemacht. Die Schikane ließ nicht auf sich warten. Noch im Alter von 62 Jahren, schwer herzkrank, musste Reinhard Oppel eine Musterung zur Wehrmacht über sich ergehen lassen. Er starb 1941. Sein Sohn Kurt ging nach dem Krieg in den Westen. Die Werke seines Vaters blieben bei Freunden in einem Gartenhaus, wo "ein Teil in Margarinekartons aufgestapelt und zum Teil vergraben wurde", erzählt Kurt Oppel.

Motiviert von der eigenen Familiengeschichte

Dem Musikwissenschaftler Jackson geht es in dem Projekt auch um seine eigene Familiengeschichte. Jacksons Mutter war Künstlerin, die im Schatten des Holocaust aufgewachsen ist. Timothy Jackson hofft, dass er vielleicht noch auf weitere "verlorene Komponisten" stößt. Viel hängt vom Zufall ab" und von Familienmitgliedern, die das Vermächtnis ihrer Vorfahren wieder ans Licht bringen wollen. Jackson hofft, dass er noch die Musik vieler anderer Komponisten ausgraben kann. Kurator Bret Werb erklärt: "Und wir hoffen, dass ihre Musik nicht im Zusammenhang von verbotener Kunst, Komponisten im Exil oder Holocaust-Musik aufgeführt wird, sondern einfach als Musik."

Autorin: Christina Bergmann

Redaktion: Gudrun Stegen

(English translation)

Texas project uncovers works by composers persecuted by the Nazis



Großansicht des Bildes mit der Bildunterschrift: Paul Kletzki stopped composing after being traumatized by Nazi atrocities

The Nazis were responsible for the persecution or murder of numerous composers, resulting in the loss of many of their musical works. Now, a project in Texas is unearthing some of those compositions.

Musicologist Timothy Jackson, who teaches at the University of North Texas in Denton, is a man with a mission. Currently, he's devoting himself to the works of Paul Kletzki, one of the 10 "lost composers" his project is aiming to unveil.

Kletzki was born in Lodz in 1900 and soon became one of the stars of the German music scene, reaping particular success in Weimar with his symphonies and piano concertos. He was respected by composers and conductors alike. But there was just one problem: He was a Jew, and when the Nazis gained power in the early 1930s, Jewish composers were outlawed.

"Just as Paul Kletzki was making his breakthrough, Hitler rose to power [in 1933] and the composer realized he didn't have a future," Jackson said.

Nazi atrocities



Bildunterschrift: Großansicht des Bildes mit der Bildunterschrift: Joseph Banowetz'
recording of Kletzki's piano concerto was nominated for a 2011 Grammy

Kletzki first fled to Italy, then Russia, and finally to Switzerland. Traumatized by Nazi atrocities, including the loss of his parents and sister, Kletzki stopped composing in 1942. Turning instead to conducting, he buried his sheet music in a box.

When the box was unearthed in 1964, Kletzki could not bring himself to open it. It wasn't until after his death in 1973 that the composer's wife, Yvonne, discovered that all the compositions remained intact inside. She then passed the compositions on to Timothy Jackson. Several of Kletzki's works have meanwhile been recorded on CD, with the last recording of his piano concerto nominated for a Grammy this year.

Buried in a garden shed

Timothy Jackson is not the only researcher with such a mission, said Bret Werb, music curator at the United States Holocaust Memorial Museum in Washington. A number of composers persecuted by the Nazi regime have been rediscovered and their works rescued over the years, but, as Werb points out, the Internet has eased and invigorated the exchange of information, and more and more is being discovered about this lost period.

"A large part of the music would otherwise be lost," Werb said. "It's our job to give those who were previously unjustly treated a second chance."

When Jackson began his project at the beginning of the 1990s, he was researching information about contemporaries of the famous Viennese music theorist Heinrich Schenker and came across one of his colleagues, Reinhard Oppel, who had taught at the University of Kiel.



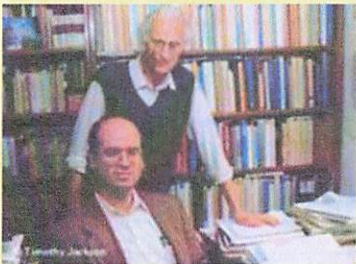
Bildunterschrift: [Großansicht des Bildes mit der Bildunterschrift: Reinhard Oppel, pictured here in 1924, was later persecuted by the Nazis](#)

Kurt Oppel, Reinhard Oppel's son, currently lives near Heidelberg. The 80-year-old pastor recalls that his father was "an imposing, interesting man who could be both charming and hot-tempered." He was a musician through and through; he learned to play the organ before he even attended school and taught himself to play the trombone at age 60.

Oppel Senior was made no secret of his distaste for the Nazis. It wasn't long before they forced him - at age 62, with a severe heart condition - to join the military. He died in 1941.

Following the war, his son Kurt settled in West Germany, leaving his father's work "stacked up in margarine boxes and partially buried" in the garden shed of family friends, he noted.

Personal stories



Bildunterschrift: [Großansicht des Bildes mit der Bildunterschrift: Musicologist Timothy Jackson \(foreground\) with Kurt Oppel](#)

Musicologist Jackson is also interested in his own family's history, his own mother having been an artist who grew up in the shadows of the Holocaust. Through his music research, he hopes to discover more "lost composers" and said a lot of what he learns is coincidence. It's also dependent on how much families want to reveal about their relatives.

"And we hope that when their music is discovered, it's not considered 'forbidden art' or connected with exiled

composers or deemed 'Holocaust music', but is just looked at as 'music,'" curator Werb said.

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Indicate and describe visibility of Center/Institute. Provide some specific examples.

☐ Intramural (within UNT)

☐ Regional

☒ National

☒ International

Discussion.

Describe Center/Institute's activities in securing external grants, contracts, and support. Provide some specific examples.

To date, the Center's activities have secured approximately \$150,000 to date in outside funding, and \$212,750 in publicity value for the University of North Texas (as determined by UNT's publicity department in 2012 after the Grammy Nomination). The Center has secured priceless collections of historical documents for the Willis Music Library Special Collections, most notably the Reinhard Oppel, Hans Weisse, Allen Forte, Saul Novack, Hubert Kessler, Josef Knettel, and Charles Burkhart Collections.

These gifts were initiated by the Oppel Collection gift from the Reverend Kurt Oppel in 1999.

Describe Center/Institute's activities, services, and accomplishments that could not be carried out by an academic department.

An academic department has broad responsibility over many varied pedagogical and administrative activities. The Center's activities, on the other hand, are focused on two interrelated projects: Schenkerian Analysis and

theory (including the *Journal for Schenkerian Studies*, lectures, archives of unique original documents, etc.) and the “Lost Composers and Theorists’ Project” (including concerts, music publications, concerts, and commercial recordings). An academic music department would have neither the interest nor the mission to sustain such a specialized and intense focus, which has been necessary to bring to fruition such a large range of projects.

Major contingencies affecting Center/Institute for this reporting period.

In past years, the Center has provided financial support for some students from grants. For example, in 2009, a \$15,000 gift from a private donor employed a graduate student to scan documents from the Forte Collection for the Forte website.

The Center is seeking funding from the same donor who requested that it approach her again in the second half of 2017.

Currently, the Center is developing an “ask” from major German car manufacturers.

Center/Institute Revenues and Expenses

Please provide the sources and amounts of funding and support received by your center/institute.

Source and amount of Center/Institute funds (add more lines as needed).

Source	FY2010 Amount	FY2011 Amount	FY2012 Amount	Notes or Comments
Journal sales	1472.55\$	0\$	0\$	
	\$	\$	\$	
	\$	\$	\$	
	\$	\$	\$	
	\$	\$	\$	
TOTAL	\$	\$	\$	

Potential sources to indicate and add more if applicable:

- University accounts
- College accounts
- Department accounts
- Release time
- Course buyout
- Conferences and events
- External gifts
- External grants specifically supporting the Center/Institute
- Contracts
- Recovered indirect costs (F&A)
- Other – please specify

Please provide total expenditures of your center/institute for each of the years.

Center/Institute expenditures.

	FY2010 Amount	FY2011 Amount	FY2012 Amount	Notes or Comments
Total Expenditures	279.04\$	701.47\$	0\$	postage&mailing supplies