

The Polish Pianist Artur Hermelin

Hanna Palmón

Introduction

For many years, I knew about my late relative - the pianist Artur Hermelin - only this: that he grew up in Lwow (called Lemberg when he was born there in 1901); that he was a child prodigy; and that as a piano soloist he toured Europe with orchestras and gave recitals - some of which were broadcasted by the Polish Radio. I also knew that Artur perished in the Holocaust. When my father told me that, his eyes revealed how much he was still missing his cousin Artur, who had been one year older than him; that was 30 years after Artur's tragic death, when I was still a child; it was far beyond my grasp, and it still is. We had an old small photo of Artur as a very young boy, hugging a big accordion and giving the camera a warm smile.

During my recent attempts to collect details about Artur's 41 years of life – I've read that Artur was among the musicians who were forced to perform music for the Nazis in the ghetto of Lwow and later in the labor camp; hundreds of thousands of Jews - Artur and his relatives among them - were murdered at the ghetto of Lwow and at its notorious Janowska camp, or transported from the ghetto or the camp to concentration camps, in the years 1941-1943. May the memory of the victims be blessed.

Had Artur Hermelin survived the Holocaust and continued to play, I would have probably asked him to play for me the music he loved - Bach, Beethoven, Schumann, Liszt, Chopin, Debussy, Szymanowski, Tansman... But would have we been living in the same country at all? And would have Artur kept performing in the post-Holocaust era? Those questions - which have crossed my mind so many times since my childhood - will remain unanswered; but my urge to get acquainted with Artur's biography, and above all to hear him playing (how much I hope to find old

recordings of him!) - is still growing deeper; I realize that this research of mine might be the last chance to trace Artur's footprints. I would like him to be remembered. In this article I would like to tell about Artur, whose pianistic personality evolved through many wanderings, successes and failures, and whose style was crystalized out of all he had learnt with his five outstanding teachers - four of them Polish.

Polish music in the beginning of the 20th century

In the beginning of the 20 century, the Polish musical life stood on the threshold of opening up to experimentalism on different levels; "Young Poland" (1890-1918) was a movement that appeared on culture's stage as a reaction to the call of the Polish positivists to adopt a rational and "organic" - as opposed to tempestuous - approach in order to gradually regain independence for Poland; while the positivists partially rejected the stormy emotional state of mind of the romantic period, the philosophers and artists of "Young Poland" rejected the bourgeois mediocre culture, and favored the ideas of the decadence movement - a vitriolic, modernistic, bothersome type of romanticism, and a daring use of symbols, dreams and fantasies. The artists of that movement wanted to use Polish idioms (like the Mazurka's rhythm and character) in a fresh, contemporary way; for example, the music of the composer Mieczysław Karłowicz was neoromantic and influenced by Tchaikovsky and Wagner; his symphonic poems demonstrated the musical orientation of the later "Young Poland" composers - Szymanowski, Różycki, Fitelberg and Szeluto. Szymanowski was influenced not only by Wagner and Strauss, but also by the atonal works of the symbolist Scriabin, by the impressionists Debussy and Ravel, and by the distinctive folk music of the Polish highland around Zakopane.

In 1905 Różycki founded - with the rest of the "Young Poland" composers - the "Young Polish Composers' Society", whose goal was to promote performances of modern Polish music abroad; that demonstrated the growing interest - among Polish musicians - in exchanging ideas with contemporary musicians in other European countries. Grzegorz Fitelberg, who was a prominent conductor (he worked with the Polish Radio orchestra since its founding), promoted the new Polish music - in Paris, among other places, and worked a lot with Szymanowski and the pianist Artur Rubinstein.

While in Paris, young Polish musicians confronted a prevailing dislike towards neoromanticism. The musical “fashion” in Paris in those days was a reserved neoclassicism, with an emphasis on classical structures which were balanced enough to accommodate the fruits of daring musical experiments with harmony, rhythm, poly- and atonality, etc. That French style of composing highly influenced Szymanowski, as well as his contemporaries - Aleksander Tansman, for example.

In fact, Józef Koffler (a teacher at the Lwow conservatory in the years 1928-1941, and a colleague of Artur Hermelin who also taught there in the years 1932-1941) was the first Polish composer to adopt dodecaphony (since 1926) - after studying with Arnold Schoenberg in Vienna. The evolution of his music - starting with folkloristic elements and tonal harmonies, then adding to his palette whole-tone modality, serial dodecaphonic organization and neo-classical “transparent” textures, then oscillating between two kinds of neo-classicism - the “dry” and airy French style and the more polyphonic German style, and finally tailoring his music for the Russian regime before the Nazi invasion - draws a scenario which is typical to periods of experimentalism in music history (coupled so often with stormy political and social conditions); Koffler’s personal music history can also teach about the musical climate in which Artur Hermelin took his first steps and matured as a pianist - in Lwow, Vienna, Paris and Warsaw.

Koffler belonged to a group of Polish avant-garde composers, who created in the first half of the 20th century, and who were continuously criticized by Polish conservative music critics - mainly in Warsaw; those composers were considered to be too attentive to - and influenced by - foreign avant-garde musical cultures like the French one, thus being only “loosely Polish” in their music, on top of being disrespectful to the lofty music, which is - as the critic Piotr Rytel phrased it on Dec. 1st 1926, in “Gazeta Warszawska Poranna”:

Eternal, forever young, always fresh, art born of the elements of the indestructible divine - by throwing it from the temple of art to the streets, so now the mob can enter the new temple...

And Rytel added:

Stupid, though quite coarse, rhythmic ideas are introduced - regardless of form and meaning. Offensive vulgarity and ugliness are so strong, noisy and untiring, and they are turning everything upside down; it causes an extreme lowering of requirements. Skillful composing, the ability to master the material, a subtle taste - all those have been sent to the executioner, being replaced by conceited dilettantism.

Artur Hermelin - having been a pianist and not a composer - was, nevertheless, similarly criticized in Warsaw; the most harsh critic reviews were written by the above mentioned conservative musician Piotr Rytel, whose responses might have been adding weight to the reasons which made Tansman, Fitelberg and Artur Rubinstein leave Warsaw; and also by the pianist and conductor Juliusz Wertheim, who wrote in Nov. 23rd 1926, in "Epoka":

In addition to the typical and usual benefits of a talented pianist, i.e. proper sense of the instrument sound and ... high level of general technique, Hermelin has a real talent of disclosing the content of the work he plays. But he has also disagreeable manners, and the experimental interpretation of pieces such as Perkowski's sonata - cannot remain unpunished; thus, the undoubted performance skills - which have been so far acquired by Mr. Hermelin - are damaged.

Childhood

The Lwow-based Hermelin (Harmelin) family, into which Artur was born 111 years ago, was a branch of a larger Jewish family from Brody; his grandfather was the Hassidic rabbi Baruch-David Hermelin, whose sons - at least some of them - pursued secular studies: Dr. Eliazs Hermelin, for example, was a well-known gynecologist in Lwow (before Second World War he headed the department at the Jewish Rappaport hospital); Dr. Natan Hermelin (Artur's father) was a successful lawyer, who carried out a life-long endeavor - to nurture and develop the musical life in Lwow, and especially among his Jewish community: He was a violinist, composer and the conductor of the amateur symphonic orchestra near the Galician Music Society. In 1919, he was among the founders of the Jewish Musical Society, whose goal was to revitalize the musical life in Lwow - after a long regression during World War I; first, that Society organized symphonic concerts - played by a group of professional Jewish musicians as well as amateurs. Dr Natan Hermelin was chosen to direct and conduct that Jewish Symphonic Orchestra (a position he held until 1927). The Jewish "Chwila" newspaper described, for example, the inauguration concert at the new Jewish orphanage house in Lwow in 1920 - in which Natan Hermelin conducted Mendelssohn's *Serenade* op. 43. In the "Jewish Almanac," 1936, which was published in Lwow, the musician Alfred Plohn wrote that the press in Lwow praised the concerts of the Jewish Symphony Orchestra, stressing their high artistic level. There were, for example, many excellent violinists in that orchestra - who could play exceptionally well as soloists too (and they indeed gave solo recitals and performed with other orchestras like the Lwow Theatre Orchestra, and some of them taught at music conservatories in Lwow): Adolf Bruckmann, Maurycy Diamand, Bernard Bauer, Dr. Leon Bristiger, Eduard and Dr. Ignacy Fuhrmann, Dr. Marek Gottesmann and Dr. Natan

Hermelin himself - to name a few. The Jewish Musical Society organized music festivals like the “Chopin Days” - an event which was artistically directed by the composer Jozef Koffler.

So, Artur Hermelin – Natan’s son - grew up in a musical family. The first music-related event in Artur’s life - as far as I know - took place in 1914: Artur moved from Lwow in eastern Galicia to Vienna (both cities belonged then to the Austro-Hungarian Empire) in order to study with the famous Polish composer, pianist and piano teacher Teodor Leszetycki (1830 - 1915). Who moved with 13 years old Artur to Vienna - may be his parents? - that I don’t know, but I can imagine how excited and probably terrified young Artur was on his way to study with famous Leszetycki in his private studio, which attracted pupils from all around the world; Leszetycki had studied with Carl Czerny (one of Beethoven’s pupils), and became famous for his pianistic virtuosi abilities; he taught for 25 years in St. Petersburg, later returning to Vienna to found his own studio, where special assistants - outstanding pianists - used to prepare the new pupils to work with the master. “Leszetycki method” gained huge reputation (despite Leszetycki’s protest: “There is no method!”), and Artur Schnabel, Alexander Brailowsky, Anna Yesipova, Mieczysław Horszowski, Ignacy Friedman, Ignacy Jan Paderewski - were among his pupils. His motto was: “No art without life, no life without art”. Artur had one year, at most, of studies with Leszetycki - the last year of Leszetycki’s life; like all the master’s pupils, Artur had to play for the whole group during the “collective lessons”, while in the one-on-one lessons each pupil enjoyed Leszetycki’s very “tailored” instruction. Interestingly, much later in his life, Artur would learn with Leszetycki’s former pupil - Alexander Brailowski - in Paris.

Upon his teacher’s death, Artur returned to Lwow, and was a student at the Higher School of Music “Sabina Kasperek”. Between 1916 and 1919 his teacher was Vilem Kurz - at the conservatory of the Society of Galician Music (founded in 1848); that conservatory became later the Mykola Lysenko State Music Academy, by merging with the two other conservatories in Lwow in 1939 - the year the Soviets took over (The first director of that conservatory was Karol Mikuli - Chopin's pupil). Vilem Kurz (1872 - 1945), was a well- known Czech pianist and piano teacher, who taught in Vienna before arriving at Lwow; his teaching methods were largely based on Leszetycki’s approach. Eduard Steuermann – Schoenberg’s pianist-to-be (and one of Artur’s later teachers) - was among Kurz’ pupils; so were the composers and pianists Gideon Klein and Rafael Schachter (later - active musicians in a surreal world: Theresienstadt concentration camp).

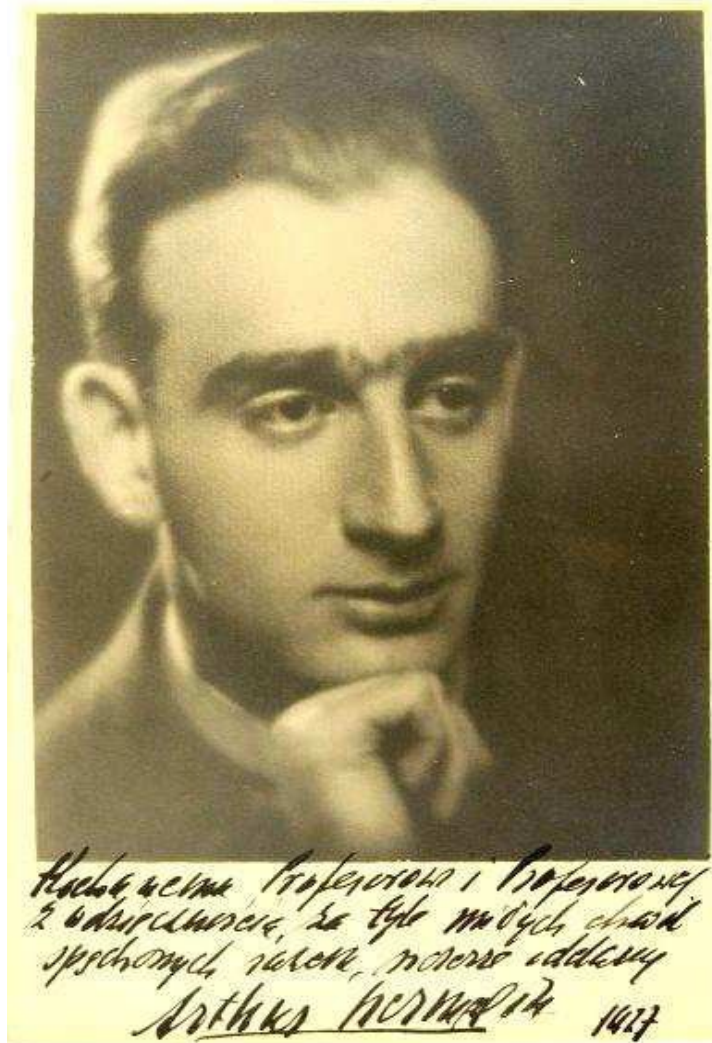
The years 1919-1930

When Vilem Kurz moved to Prague in 1919, Artur started his studies with the Polish pianist Jerzy Lalewicz (1875-1951), who had been studying with Anna Jesipova (Leszetycki's pupil and wife) in St. Petersburg. In Lwow he taught for two years - after teaching in Vienna and before immigrating to Buenos Aires. The pianists Zygmunt Dygat, Mieczyslaw Munz and Leopold Münzer, and the conductor Artur Rodziński, were among Lalewicz pupils, who were inspired by his rich and mainly contemporary repertoire - Chopin, Ravel, Melcer, Paderewski, Szymanowski.

When Lalewicz moved to Argentina, Artur left too: at age 18 he traveled to Vienna again, this time to his fourth teacher Eduard Steuermann (1892-1964), who had been Kurz's pupil (like Artur), as well as Ferruccio Busoni's pupil. Eduard Steuermann, who was born in Sambor, Galicia, became a performer of Schoenberg's music, and in 1938 immigrated to USA and taught at Juilliard School of Music (Alfred Brendel and Lwow-born Jakob Gimpel were among his many talented pupils).

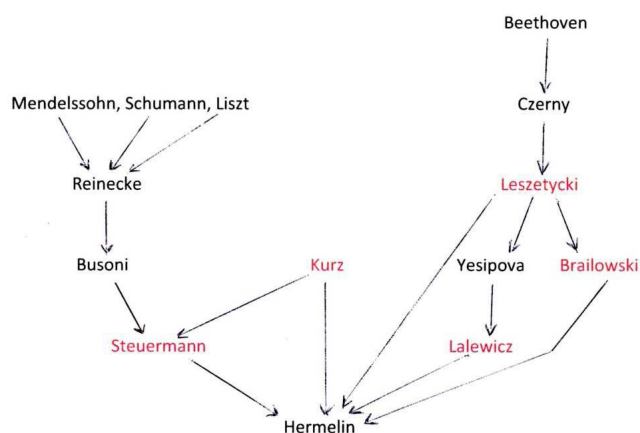
From Biblioteka Narodowa at Warsaw I've received a photo which Artur sent in 1927 to his beloved teacher Eduard Steuermann, with a dedication that said:

*To my dear professor and his wife - with gratitude for so many pleasant moments spent together,
Sincerely devoted, Arthur Hermelin¹.*



It is interesting to look at the “family tree” of Artur’s teachers, and to notice the “web” of multiple connections between teachers and pupils. It seems that pupils chose their teachers according to a “familiarity code”, preferring to study with teachers who were pupils (or teachers) of their former:

¹ Artur Hermelin’s photo with his dedication to Eduard Steuermann (from 1927); received from Biblioteka Narodowa (The National Library), Warsaw.



In red – the names of Artur Hermelin’s teachers. The arrows’ direction is from a teacher to his/her pupil.

Artur studied with Steuermann until 1923 or 1924; then he lived in Paris for more than a year, and during that time he might have already started studying with the Ukrainian- French excellent pianist Alexandre Brailowsky (1896-1976). In 1925 Artur returned to Lwow and gave his first recitals there; Vasyl Barvinsky (the Ukrainian composer, pianist and conductor) wrote in Lwow, in 1925:

In Hermelin’s musical profile there are no “pale features”; he is outstanding not only thanks to his well-known technique or his musical intelligence, but - first of all - thanks to his balance which is rare at this young age; that balance enables Hermelin to avoid getting blinded by superficial and external aspects of music; he entirely masters the architecture of big forms like the sonata (he played a sonata by Chopin) or the *Fantasie* (by Schumann), but he also shows us the beauty which lies in the details of miniature forms like Chopin’s mazurkas.

In 1926, Artur gave concerts and recitals in Warsaw and Paris. Since that year, Artur came frequently for long stays in Paris. In Paris, Artur belonged to the Stowarzyszenie Młodych Muzyków Polaków (Society of Young Polish Musicians), which Piotr Perkowski, Feliks Roderyk Łabuński and Stanisław Wiechowicz had founded in 1926.

Many of Artur's friends from his piano classes in Vienna and Lwow - reached Paris too, as well as Polish composers, conductors and other instrumentalists; they came to study with Nadia Boulanger, Albert Roussel, Vincent d'Indy, Igor Stravinsky, Maurice Ravel, Arthur Honneger, Alfred Cortot, Isidor Philip, Wanda Landowska... At that time, Artur himself studied there with Alexander Brailowsky. The influences of Debussy, Ravel, Stravinsky and the French "Group of Six" were shaping - in France and then outside too - experimental neoclassical Polish composition; the tonal system was on its way to collapse - with the help of dodecaphony and polytonality, and composers used polyrhythm, jazz idiom and clusters - among other innovations.

Artur, who inherited from his teacher Eduard Steuermann a sense of commitment to the music of the future, was repeatedly playing in Paris the contemporary works of Tansman, Szymanowski and Perkowski; the musical conversation between the French music and the Polish music was indeed fruitful. Tansman's works, for example, were highly influenced by jazz, polytonality, neoclassical dialogue with traditional forms (including Polish dances), and Ravel's extended harmonies.

According to several Polish critics - from Warsaw mainly - Artur Hermelin was highly appreciated in Paris, and his interpretations of the contemporary Polish music he played were considered to be very intelligent and balanced.

At that time, Paris was called home - temporarily or permanently - by many Polish musicians like Szymon Laks, Mieczysław Horszowski, Zygmunt Dygat, Leopold Münzer, Stanisław Szpinalski, Henryk Sztompka, Jerzy Sulikowski, Alexander Tansman, Piotr Perkowski, Ignacy Jan Paderewski, Leopold Stokowski, Roman Palester, and others. The Society of Young Polish musicians organized concerts and recitals - mainly of Polish music by Karol Szymanowski, Piotr Perkowski, Aleksander Tansman, Feliks Roderyk Łabuński, Ignacy Paderewski, Józef Koffler, Alfred Gradstein, Karol Rathaus, Tadeusz Zygfryd Kassern, Tadeusz Szeligowski... Artur played in many such recitals, including at the Sorbonne's Institute of Slavic studies and at the Concerts

Pasdeloup - the Sunday concerts on the rotunda of the Cirque d'Hiver: On May 20 1928, in such a concert, the conductor Rhene-Baton conducted the Symphonic and Artur performed - with the orchestra - a *Symphony* by Tansman, *Humoresque* by Perkowski, and a work by Szymanowski (the singer Suzanne Cesbron-Viseur also took part in that concert). Artur went on performing frequently in Paris until the Second World War.

In Warsaw, where Artur performed in 1926, he had to cope with the harsh critics mentioned above; on the other hand, Karol Stromenger (A Polish composer and music critic in Warsaw) wrote in "Illustrated weekly", no. 50, p. 872:

The Pianist Artur Hermelin is a young talent, already significantly sophisticated (...) from Lwow, carefully educated abroad, currently residing in Paris; he has a prominent, serious and interesting sense of artistic structure. He has indisputable career-predestination to be an interesting pianist (...) Artur Hermelin dominates the technique of bravura, his interpretations are carefully groomed and based on reasonable grounds, and his musical tone is expressive - revealing the artist's imagination, seriousness, and pianistic intelligence. Artur Hermelin is spiritually at home when he plays Beethoven - whose concerto in C minor was played beautifully by the Philharmonic, and he also feels comfortable in the modernist piano style of which he is an eloquent advocate. That style was presented by the sonatas and fantasies of a young Polish composer - Piotr Perkowski.

In 1927 Artur had a long tour in the United States and several countries in South America; for example, he played in the Teatro Solis in Montevideo, Uruguay. Then, Artur performed all over Europe; In a Spanish "Buletin Musical", on its lists of musical events in 1928, I've found that Artur performed with the famous violinist Nathan Milstein in Toledo (April 1928) and in Malaga (November 1928); interestingly, in the same concert series in Malaga, Michel Grandjany gave a harp recital in October 1928, and in December 1928 - Vladimir Horowitz gave a piano recital².

Artur's tours with the Warsaw Philharmonic Orchestra, out of Poland, took him to Rome, Bologna, Paris and Algiers, and his recitals - to other cities in the following countries: Austria, France, Italy, Spain, Switzerland, Algeria, Tunis, Brazil, Uruguay, Chile, Argentina and USA.

Upon his return to Poland, Artur performed music by Chopin, Szymanowski and Tansman in Cracow, with the Warsaw Philharmonic.

² www.biblioteca.ayuncordoba.es .

The years 1931-1941

1931 was dedicated to concerts in Warsaw, and according to the *Słownik pianistów polskich* (*Encyclopedia of Polish Pianists*) by Stanisław Dybowski - by that time Artur was already an appreciated pianist there; Stanisław Dybowski writes:

Artur Hermelin's performance was warmly applauded - not less than those of our popular Edwin Fischer and Stefan Askenase.

When Artur returned to Lwow, he started teaching piano there, at the Music Conservatory. In 1934, the conservatory faculty gave a series of recitals called *The music of the 20th century*; in the first recital, Artur Hermelin and the violinist Marek Bauer played together two sonatas - one by Debussy and one by Szymanowski, and Artur played a suite by Karol Rathaus. Stefania Łobaczewska, the music critic of "Gazetta Lwowska", praised the initiative and the concerts. (She was an enthusiastic advocate of Polish contemporary music; Magdalena Dziadek writes in his paper *Stefania Łobaczewska as a music critic*: "She perceived it as a stylistically varied and aesthetically uncrystallized preparatory stage on the way towards the formation of a universal music of the future".)

In "The Jewish Almanac" from 1936, Alfred Plohn wrote:

Among the previously mentioned pianists - few have already gained international fame, as mature artists; Leopold Münzer should be mentioned first - an excellent pianist who has already played a lot, and very successfully, in several European capitals; his name is frequently mentioned in the foreign radio stations and he is quite rightly considered as one of the best Polish pianists. Artur Hermelin is also known as an excellent pianist and musician. He has played in the main cities in Europe and America, always enjoying big applause and deep appreciation.

Artur was also teaching at the conservatory of Galician Music Society in Lwow - where he was a professor of piano performance for advanced students. In 1939-1941 he was teaching at the Mykola Lysenko Music Academy - which merged the three former conservatories.

Artur gave recitals for the Polish Radio; some of them were broadcasted internationally. The Polish Radio gained an enormous importance in the musical life in Poland between the wars, since - besides three nationalized conservatories - the other conservatories and orchestras were in poor condition between the wars; the radio - which had subscribers - did well, and hence succeeded to pay for commissioned compositions by young composers, found the excellent Polish Radio Symphony Orchestra (directed by the Jewish conductor Grzegorz Fitelberg), encouraged

young performers and ensembles, and raised the performance level thanks to constructive competition.

The British newspaper “Palestine Post” used to list the “wireless” broadcasted recitals and concerts from around the globe - which could be heard in British Palestine, and on those lists I’ve found out that in 1936, 1937 and 1938 the Polish Radio broadcasted Artur’s recitals: one was dedicated to music by Chopin, one - to contemporary Polish music, and there were no details about the third one.

When Artur stayed in Warsaw, his address - as listed in the 1939 Warsaw Telephone Directory - was: Hermelin Artur, Prof. Cons., ul. Długa 3, telephone 110636.

Like his father Natan, Artur used to conduct an orchestra in concerts which the Jewish Musical Society organized in Lwow, and may be in other occasions too. In the newspaper “Tydzień Polski” (“Polish Week”), the critic (K.K.) wrote about a concert at the Grand Theatre in Lwow, which was called *Opera in Kratke (Checkered Opera)*; it was a light opera - composed by Artur Hermelin and Jakub Mund. (Mund was a well-known composer and conductor.) K.K. mentioned the modern and unique instrumentation.

Stefania Łobaczewska wrote a warm critic about a concert by the amateur Jewish Symphonic Orchestra in Lwow: the conductor was Mark Horowitz, and the soloist - Artur Hermelin, playing his often-performed Liszt’s Concerto No. 2. Łobaczewska mentioned Artur’s virtuosi skills – “which were counterbalanced by the lyrical and soft melodious movements”, and defined the integration of Artur’s pianistic “features” as “harmonious and effective”.

Destruction and death - the Holocaust

In October 1941 - four months after the Nazis invaded Russian eastern Galicia and incited the Ukrainian local population to kill thousands of Jews in Lwow and other towns and shtetls - around 119,000 Jews were imprisoned in the ghetto of Lwow, which was awfully crowded; many Jews from shtetls around Lwow were brought there too, and there were many Jewish refugees who escaped to Lwow from western and central Poland. The shock and mental stress were enormous,

since everything escalated very fast in Lwow, which was previously ruled by the Soviets for two years.

In the newspaper “Gazetta Lwowska” (which the Nazis published in Lwow after invading the city), in 1941 (first year, issue no. 4), a rhymed text was printed under the title: *Poem about music* (by “Scherzo”). The text mentioned more than 40 Jewish musicians, who lived or at least performed in Lwow, and the following quotations demonstrate “Scherzo” ‘s extremely hostile style of writing about the Jewish musicians: “Mr. Jozef Koffler is leading the way, with great marketing inventiveness, but with a talent for impotence”; “Next - Münzer, Grünfeld and Golhamer are following the herd”; “One Jew is galloping on another Jew”; “Dunayevsky (...) steals from songs composed by others”; “And right behind him - a big nothing with much wit; in short - Schütz!”

Natan Hermelin committed suicide in 1941, in the ghetto. Artur kept on living until he was killed in March 16 1942, in the ghetto or in Janowska camp; he was buried in the Jewish cemetery, in the 13 plot. His last address in the ghetto, before he was killed, was Sp. Kuszewicza.³

Artur was most probably performing in the ghetto of Lwow, since Philip Friedman and Wilem Toerien have listed his name among the names of musicians in the ghetto. He was there among many excellent musicians, whom the Nazis forced to perform; generally, the Jews in the ghetto were compelled to be involved in "cultural" activities: there were two orchestras in Lwow during the Holocaust: in the ghetto and in the labor camp in Janowska. Their main role was to accompany the groups of prisoners on their way to and from work. The Nazi officers made the musicians play dances, marches like the “Radetzki March”, and classical music.

The orchestras were forced to play in very tragic moments, which were very frequent, sadly: until the liquidation of the ghetto (in June 1943) and of Janowska camp (in November 1943) - there were deportations to Belzec and other concentration camps, murders (“akcje”), epidemics and devastating hunger. One of the most monstrous Nazi officers in Janowska - Richard Rukita (who had been a violinist before the German invasion.) used to murder immediately every orchestra

³ This information is based on the *Lviv Cemetery Data 1941-1942*, p. 473, no. 1369 (as appears on the website of JewishGen, <http://www.jewishgen.org>) and on the Yad Vashem *List of Persecuted Persons, among the Jews buried in the Jewish cemetery in Lwow, 1941-1942* (this is a copy of the document itself, in handwriting; from this document we can learn that Artur was murdered, and that later was buried by Jews).

player who - in Rukita's opinion played out of tune. Rukita forced the Jewish composer Schatz to arrange the popular Polish tango *Ostatnia niedziela (Last Sunday)* for the orchestra, and that tango - "the tango of death" – was played near the camp gates during the most bloodcurdling occasions. According to Moshe Hoky's book *Voices from the Darkness*, the ghetto of Lwow and Janowska camp were among the cruelest ghettos and labor camps in Poland and Ukraine, and the voluntary musical (and generally cultural) activity was almost nonexistent.

These are the names of the musicians who perished in the ghetto and in Janowska camp: Marcelli Horowitz, Jakub Mund, Józef Frenkel, the Striks brothers (composers), Schatz (composer); the professors from the music academy: Józef Herman, Edward Steinberg, Artur Hermelin, Hildebrand, Breyer, Priwes, Aron Dobszyk, Mark Bauer, Teodor Pollak (the pianist who was the director of the music academy) and Leon Eber.

Toerien writes that poems and folk-songs from Lwow survived the Holocaust, as Jewish clerks had been hiding copies of them; Toerien adds that a satirical song - with 40 names of performing musicians in the ghetto (most probably in the tragic orchestra) - was published in "Gazetta Lwowska" - the newspaper which the Nazis distributed in the ghetto.

The Polish musicologist Michał Bristiger was Artur's pupil in Lwow, in 1934 or 1935. Bristiger wrote about Artur:

I have studied piano with Artur Hermelin as a 14 or 15 years old teenager, perhaps in 1934 or 1935, but the lessons were interrupted because (as I remember) he left Lwow for Warsaw. I feel his artistic influence until now, and for me it still has value and beauty. He had a radiant personality and in his presence everyone was just infected with musical beauty.

BIBLIOGRAPHY

Articles:

Golałb, Maciej, “Józef Koffler: The First Polish Composer of Twelve-Tone Music”, *Polish Music Journal of the Polish Music Center*, University of Southern California, Vol. 6, No. 1, 2003.

Plohn, Alfred, “Jewish Music Life in Lwow”, *Almanach Żydowski (Jewish Almanac)*, Lwow, 1936.

Stachel, Herman [ed. for “Kultura i Sztuka” publishing house], *Almanach Żydowski (Jewish Almanac)*, Lwow, 1937.

Critics' reviews:

- *Epoka (Epoch)* - Nov. 23rd, 1926, by Juliusz Wertheim.
- *Gazeta Lwow (Lwow Newspaper)*, date unknown, by Stefania Łobaczewska.
- *Gazeta Warszawska Poranna (The Morning Warsaw Newspaper)*, Nov. 21st, 1926, by Piotr Rytel; Dec. 1st, 1926 by Piotr Rytel.
- *Gazeta Lwowska (Lwow Newspaper [the other one])*, Year 1, No. 4, 1941: - *Poemat o muzyce (A poem about music)*, by. “Scherzo”.
- *Tydzień Polski (Polish Week)*, date unknown, by K.K. (?).
- *Tygodnik Ilustrowany (Illustrated Weekly)*, date unknown, by Karol Stromenger.
- *Lwowskie Wiadomosci Muzyczne i Literackie (Lwow Music and Literature News)*, No. 8, 1926; and No. 1, 1927 – concert reviews.
- Vasil Barvinsky's concert-review from 1925.
- Mateusz Gliński's concert-review from 1926, Warsaw.

Books:

Dybowski, Stanisław, *Słownik Pianistów Polskich [A Dictionary of Polish Pianists]* (Warszawa, 2003).

Fater, Issachar, *Jewish music in Poland between the World Wars* (Tel Aviv, 1992).

Friedman, Philip, *Extermination of the Lvov Jews*. Publications of the Central Jewish Historical Commission of the Central Committee of Polish Jewry, No. 4.

Fuks, Marian, *Straty osobowe żydowskiego środowiska muzycznego [The Destruction of the Jewish Musical Scene]* (Warsaw: The Emanuel Ringelblum Jewish Historical Institute, date unknown.)

Hokh, Moshe, *Kolot Min Hakhoshekh [Voices from the darkness]* (Jerusalem: Yad Vashem, 2002).

Labantsiw-Popko, Zinowia, *100 Galician pianists* (Lviv, 2008).

Rappoport-Gelfand, Lidia, *Musical life in Poland: The post-war years 1945-1977* (Amsterdam, 1991).

Rogala, Jacek, *Muzyka polska XX wieku [Polish Music in the 20th Century]*, (Kraków, 2000).

Toerien, Willem Andre, *The role of music, performing artists and composers in German- controlled concentration camps and ghettos during world war II*. M. Mus. Thesis at the University of Pretoria, 1993.

Photos:

- Artur Hermelin's photo with his dedication to Eduard Steuermann (from 1927); received from Biblioteka Narodowa (The National Library), Warsaw.