



Bernadette Mayrhofer

Hugo Burghauser (Bassoon I, Chairman)

born 27 February 1896, Vienna, died 9 December 1982, New York

Joined the Staatsoper and the orchestra of the Vienna Philharmonic 1 November 1919
Resigned from the orchestra by leaving Austria illegally on 12 September 1938
Dismissal from the Academy of Music on 31 August 1938, resignation from the Vienna Philharmonic and Staatsoper on 31 August 1939

Training/Teachers: 1913 – 1919 Academy of Music, final exam bassoon on 26 June 1919. His most notable teachers were Johann Böhm (bassoon) and Dr. Joseph Marx (counterpoint);

Additional professional activities: member of the Wiener Tonkünstlerorchester during his years at the Academy of Music, 1922 – 1934
Teacher at the Academy of Music / Course "Orchestral instruments", from 1937 teacher in the bassoon class, 1932 Shop steward
Opera and committee member of the Vienna Philharmonic, 1932 – 1933 Deputy chairman, 1933 – 1938 Chairman of the Vienna Philharmonic

Political functions at the time of Austrofascism: active member of the Vaterländische Front, 1934 – 1938 President of the Ring der Musiker, from 1935 appointed as expert witness for music at the Regional Court in Vienna

Exile: flight from Vienna on 12 September 1938 to Toronto/Canada, later to New York
Professional activities in exile: late 1938 – fall 1939 bassoonist in the Toronto Symphony Orchestra under Sir Ernest MacMillan, from roughly mid-1940 a brief spell of teaching at the "College for Music"/New York, 1941 – 1943 NBC Symphony Orchestra/New York under Arturo Toscanini, 1942 performances at the "Salzburg Chamber Festival" in Bernardsville/New Jersey founded by Burghauser, 1943 – 1965 Metropolitan Opera Orchestra under Edward Johnson, ab 1950 under Rudolf Bing

Awards (selection): 1948 Nicolai medal in silver; 1961 Nicolai medal in gold, 1961 Honorary ring of the Vienna Philharmonic, 1967 Österr. Ehrenkreuz für Wissenschaft und Kunst [Austrian Decoration for Science and Art], 1967 Honorary member of the Vienna Philharmonic



Hugo Burghauser



From the summer of 1934 to—presumably—1938 (divorce) married to the choreographer and stage director Margarethe Wallmann

For sources see footnote ¹

Victim of National Socialism - 'Perpetrator' in the Era of Austrofascism

On Burghauser's ambivalence as a political animal

*"[...] I have also had other encounters that I would like to mention: [...] and of your former students no one apart from Hugo Burghauser, the poor man, who is so utterly lost on the asphalt of Manhattan ... America demands a great deal of adaptability, you have to reinvent yourself completely if you want to succeed here."*²

This is how, in 1948, émigré Friedrich Deutsch³ described Burghauser's situation in New York in a letter from Pittsburg/USA to Joseph Marx in Vienna.

Hugo Burghauser, a former member of the Vienna Philharmonic, fled Austria across the Austro-Hungarian border on 12 September 1938 equipped with his certificate of baptism – he had no passport – and with the invitation of a Hungarian impresario. A suitcase with clothes, medals and decorations was to be sent on by his housekeeper. What had precipitated his flight was a letter from Ernest MacMillan, chief conductor of the Symphony Orchestra of Toronto, inviting Burghauser to come to Canada and take over a bassoon chair in Toronto that had fallen vacant. The letter was passed on to Burghauser by Arturo Toscanini. Burghauser was eventually forced to leave Canada after a stay of only a few months. In the fall of 1939 he went to New York, where he lived in penury for the first few months until a labor permit made it possible for him to set himself up on a better footing.

His life before Austria's Anschluss in 1938 had been vastly different. Burghauser's political affinity to Austrofascism, his antidemocratic attitude and his excellent contacts to the Austrofascist dictator Kurt Schuschnigg, who is known to have adhered to a set of legitimistic values and to have taken a positive view of a restoration of the Habsburgs, paved the way for him to key positions in Austria's "Ständestaat" [corporatist state].

¹ Hugo Burghauser, *Philharmonische Begegnungen. Erinnerungen eines Wiener Philharmonikers*, Zürich 1997, 101, 114, 121; Otto Strasser, *Und dafür wird man noch bezahlt. Mein Leben mit den Wiener Philharmonikern*, Vienna 1974, 154; see also Burghauser's CV, attached to his letter to the Staatsoper of 20 June 1938, Austrian State Archives, Directorate of the Staatsoper 498/39; Josef Reitler, *25 Jahre Neues Wiener Konservatorium. 1909-1934*, Vienna 1934, cf. Liste aller Lehrer; cf. also Hugo Burghauser's personnel data, HAdWPh, No. 159.

² Letter from Friedrich Deutsch to Joseph Marx, Pittsburgh 1948, Austrian National Library, Collection of Manuscripts, Letters of musicians, 809/48-10.

³ Friedrich Deutsch (in American exile: Dorian Frederick) left Germany in 1934 for France and Austria; in September 1936 he moved to Pittsburgh/USA, became a conductor at the Carnegie Institute in Pittsburgh, taught musicology and published books. Korrespondenz Deutsch Friedrich an Joseph Marx, Austrian National Library, Collection of Manuscripts, Letters of musicians, 809/45-12/13, 809/46-5.



Burghauser's professional career under the auspices of Austrofascism

"The Anschlussgesetz [Anschluss law], which entered into force on 13 March 1938 put an end to Austria's existence as a sovereign state and toppled Burghauser from the plenitude of his power."⁴ This is how the current chairman of the Vienna Philharmonic, Clemens Hellsberg, describes the ousting of Burghauser from his post as chairman on 12 March 1938 in his book on the history of the Vienna Philharmonic. The position Burghauser occupied through to March 1938 entailed a great deal of power, which was not confined to the orchestra. His closeness to the Austrofascist regime and his antidemocratic attitude certainly did not mean that access to posts that were important in terms of cultural politics in the corporatist state was denied to him; quite the reverse. Between 1934 and 1938 Burghauser was the first chairman of the "Ring der ausübenden österreichischen Musiker," an organization affiliated to the "Vaterländische Front," membership in which was obligatory for all practicing musicians in Austria, and in 1935 he was appointed "expert witness for music at Regional Court in Vienna."⁵ He played the political card wherever it was expedient and even took a hand in planning the opera repertoire—he is said to have been co-responsible for the cancellation of the premiere of Ernst Krenek's opera "Karl V."⁶ He cultivated intensive contacts to the "Vaterländische Front," the antidemocratic unity party founded in 1933, and he used to keep the party badge on him even after the Anschluss.⁷

Burghauser's career in the orchestra of the Vienna Philharmonic took off in earnest when he became a member of the committee in February 1932. His outspoken opposition to Clemens Krauss as a conductor of subscription concerts—Krauss's artistic dominance had disastrous consequences on attendance—clinched his reputation of a man whom it was dangerous to cross. That he was 'a doer rather than a talker' is acknowledged by Hellsberg in his book on the Vienna Philharmonic: "*While Chairman Hawranek dithered and wore out the Committee with his endless monologues, Burghauser grabbed the initiative—only to overstep his competency twice over: without authorization to do so from any representative body, he vehemently criticized Krauss in his capacity as director of the opera in his memorandum to the Ministry of Education.*"⁸

Burghauser's appointment as chairman in 1933 proved equally turbulent in its consequences. He immediately put a stop to the subscription conductor system, putting a guest conductor system in its place, hired renowned conductors such as Bruno Walter, Otto Klemperer and

⁴Clemens Hellsberg, *Demokratie der Könige. Die Geschichte der Wiener Philharmoniker*, Zürich 1992, 460.

⁵ CV Hugo Burghauser, attachment dated 20 June 1938, Austrian State Archives, Directorate of the Staatoper 498/38.

Reitler, *25 Jahre Neues Wiener Konservatorium* (as in fn. 1).

⁶ Hellsberg, *Demokratie der Könige* (as in fn. 4), 454.

⁷ Burghauser, *Philharmonische Begegnungen* (as in fn. 1), 64, 120.

⁸ Hellsberg, *Demokratie der Könige* (as in fn. 4), 439.

Arturo Toscanini and enlisted their help for an ambitious program that sent the orchestra off on tours outside Austria. His chairmanship *"inspired optimism of a new golden age for the Vienna Philharmonic; the subscription concerts were sold out again, which had not been the case for years."*⁹

More powers were vested in Burghauser than in any other chairman of the Vienna Philharmonic ever; he was even conceded a say in disciplinary and artistic matters. It was up to him, for instance, to assign, together with the conductor, the first chairs in the orchestra's different sections of instruments. What counted in his favor was the upturn in the Vienna Philharmonic's economic fortunes that he presided over, which enabled the association to acquire two valuable properties. In addition to this, he infused the orchestra's political and artistic relations both within and outside Austria with new vitality in the 1930s.¹⁰ He established important contacts with leading orchestras abroad and in 1937 he supported Bronislaw Huberman's foundation of the Philharmonic Orchestra in Tel Aviv and helped to contact Jewish musicians in Austria who were prepared to emigrate to Palestine.¹¹

Burghauser's authoritarian style did not remain unopposed in the orchestra. In late December 1937, early 1938 a controversy erupted between him and **Leopold Föderl**, a member of the orchestra and an outspoken democrat and antifascist, which led to Föderl's membership in the association being suspended between 1 March and 1 July 1938.¹² In a letter, Föderl criticized Burghauser for the highhandedness he was showing as chairman in his dealings with the orchestra, culminating in the request to refrain *"in future"* from making *"grossly exaggerated and hurtful remarks that were designed to damage the standing of the association."*¹³

Darkening skies in Vienna 1938

Shortly after Austria's Anschluss a debate took place at the Directorate of the Staatsoper, classified as "confidential," on the *"award of an honorary doctorate by the New York Music College to the ex-chairman of the Verein der Wiener Philharmoniker, Professor Hugo Burghauser"*¹⁴. The opposition against Burghauser being awarded the title is clearly in

⁹ Burghauser, *Philharmonische Begegnungen* (as in fn. 1), 44.

¹⁰ Hellsberg, *Demokratie der Könige* (as in fn. 4), 440.

¹¹ Burghauser, *Philharmonische Begegnungen* (as in fn. 1), 87.

¹² For details of the conflict between Burghauser and Föderl in the fall and winter of 1937 cf. Leopold Föderl, *Porträt*. The Vienna Philharmonic's plenum and committee reacted to Föderl's threat *"to produce a little chronique scandaleuse as a supplement to [Heinrich Kralik's] beautiful book on the Philharmonics"* with a four-month suspension of his membership in the Verein Wiener Philharmoniker, cited in Hellsberg, *Demokratie der Könige* (as in fn. 4), 458.

¹³ Letter from Föderl to Burghauser, 14 December 1937, Historical Archives of the Vienna Philharmonic, Burghauser Correspondence, B/40, Nr.13.

¹⁴ 25 March 1938, signed by the head of the Directorate of the Staatsoper, Dr. Alfred Eckmann Austrian State Archives, Association of Austria's Federal Theaters 1001.



WIENER
PHILHARMONIKER
— 1842 —

evidence in the correspondence and has decidedly political overtones. *"In the opinion of Dept. 1 it is doubtful moreover whether Austria's agreement (for this would be required) is in fact still a valid option. Whether awarding a distinction to someone like Burghauser of all people is desirable would be a secondary question."*¹⁵ Burghauser's fall from grace, his transformation from a respected personality who had held key positions in the orchestra for many years to a 'persona non grata' took place immediately after the Anschluss—as is shown by the document cited above. On the very day of the Anschluss, 12 March 1938, he was ousted from his post as chairman. In addition to his political affiliation there was another fact that called the possibility of his continued membership in the orchestra into question. His wife Margarethe Wallmann, the Opera's ballet mistress, was Jewish according to the Nazi definition and brought Burghauser into conflict with the Nuremberg Laws and the framework conditions of the Reichskulturkammer, the Reich Chamber of Culture. As a musician who was, in Nazi parlance, 'jüdisch versippt', related to a Jew by marriage, he was ineligible for membership in the Reichskulturkammer, which was the precondition for being allowed to be a member of an orchestra. For the time being, Burghauser was put on the so-called "Weiterbelassungsliste," a list containing the names of all the members of the Philharmonic for whom special permission had to be sought. He was well aware, as he puts it in his 1979 memoirs, that the days of the protection the director of the Opera, Erwin Kerber, afforded him were numbered. In mid-July 1938 Kerber received a letter of complaint from the Nazi governor of Salzburg, Dr. Albert Reitter, which made it clear to Burghauser that his name was on the Nazis' 'hit list' and that he was no longer safe in Austria. *"I have noticed to my astonishment that Herr Burghauser will be taking part in the Festival as a member of the Philharmoniker. He is politically unacceptable and I am therefore asking [you] to do what needs to be done. Heil Hitler!"*¹⁶

In an attempt to take a stand against the forces arraigned against him, Burghauser applied in April 1938 for a divorce from his wife, who had already fled to Buenos Aires. In doing so, he resorted to arguments that were downright anti-Semitic. He accused his wife and her family of having left him in the dark with regard to her "Abstammungsverhältnis,"¹⁷ i.e., her Jewish descent. It should be noted here that one of the essential survival strategies for victims of the Nazi regime consisted in making use of Nazi 'jargon', be it as a diversionary tactic—as may well have been the case with Burghauser who probably wanted to play down his political record—, as a tactic to make discrimination easier to bear and to stave off a further

¹⁵ Austrian State Archives, Association of Austria's Federal Theaters 1001, 25 March 1938, signed by the head of the Directorate of the Staatsoper, Dr. Alfred Eckmann.

¹⁶ The Landesstatthalter [Governor] in Salzburg to the Salzburger Festspielhausgemeinde, c/o Herr Dr. Erwin Kerber, Salzburg, 14 July 1938, Austrian State Archives, Administrative Files of the Federal Theaters, Box 'Judenakte 1939 – 1940'.

¹⁷ Vienna, 9 August 1938, Austrian State Archives, Directorate of the Staatsoper 498/39; 22 September 1938, Association of Austria's Federal Theaters, 3322/38.

deterioration in one's situation or to avoid having one's emigration plans, which were precarious enough at best, scuppered by imprisonment.

Flight from Austria

In the end, Burghauser was forced to act quickly to preempt an imminent interrogation by the Gestapo:

"It was obvious for me that leaving the country to the West was impossible even though a future in the distant West was the only one worth contemplating. Travelers and those suspected of wanting to leave the country risked being turned back at the border. Budapest, where we had repeated every year the Vienna concerts under Toscanini, beckoned as a possible interim destination. On top of that, Budapest was the home of Klari Szarvas, an outstanding, beautiful harp player, whom I had engaged for Toscanini's guest appearance in Tel Aviv and who was to find a happy future there, together with her father, husband and children. Her generous help made the first phase of my flight a success. [...] As my only piece of luggage was my bassoon case to avoid attracting attention as a potential migrant, I had no problems negotiating border controls."¹⁸

His next destination, France, proved more problematic. Burghauser's attempts to obtain a visa from the French embassy in Budapest led nowhere. On the advice of an influential friend, Count Esterházy, Burghauser traveled to Yugoslavia to try his luck at the French consulate in Zagreb. There the seemingly superfluous medals and decorations, which had in the meantime been forwarded by his housekeeper from Vienna, provided Burghauser with a lucky break. *"As I rummaged through these souvenirs, my eyes were arrested by a decoration that had been awarded to me by the French government a year earlier on the occasion of our Philharmonic concerts at the International Exhibition in Paris. This gave me the idea to present it to the French consul and to obtain from him the visa that had been denied to me in Budapest. As it turned out, the consul issued a visa for me without demur—on account of my having been decorated by his government."* His Italian Medal of the Crown produced a similar effect at the Italian border: the customs officer *"assumed an upright posture, saluted and respectfully waved me through."¹⁹*

Using a two-pronged strategy, Burghauser sought to conceal his flight from the authorities in Vienna. A number of documents deposited in the Austrian State Archives testify to his ingenuity in finding motives for his departure that were as far remote from a political background as possible. Aided by his lawyer, Dr. Konrad Zembaty, Burghauser wrote to the directorate of the Opera and to the „Staatstheaterverwaltung“ and a handwritten letter to the

¹⁸ Burghauser, *Philharmonische Begegnungen* (as in fn. 1) 124f.

¹⁹ *ibid.* 127.



musical director of the Opera, Hans Knappertsbusch, asking to be granted leave. His "trip" was presented in the official version as follows:

"At the very beginning of my convalescent leave I fell ill in Budapest and the following medical certificate was sent by Dr. Felix Szarvas, Budapest [...] to the Directorate of the Staatsoper [...]." He repeated the detailed medical findings replete with Latin terms testifying to his 'critical' state of health; apparently he suffered from a „*recidivist subacute appendicitis*." The reason why he had then gone on to Yugoslavia was to visit his daughter from his first marriage, Vera Burghauser, in Prevalje (Yugoslavia), where he consulted another doctor, whose findings were promptly forwarded to Vienna: Burghauser's state of health had improved in the meantime. At this stage—this is Burghauser's official version of October 1938—"a detailed invitation arrived for a tutorial post at an Anglo-Canadian college (Toronto)."²⁰ Burghauser added: *"The fact that I have had to give up this kind of activity, which has become dear to me, in my home country [Burghauser was dismissed from the Academy of Music on 31 August 1938, B.M.]²¹ makes it desirable in my eyes to accept this invitation at least for a time, all the more so since certain events during the last half year have left me in very much reduced material circumstances, making an improvement of my financial situation at home a matter of great urgency. This is the reason why I request to be granted leave without pay during the coming season."*²² The directorate of the Opera forwarded Burghauser's request to the „Staatstheaterverwaltung" with "the expression of the warmest recommendation", and on 18 October 1938 he was granted leave, with the additional remark that *"this leave was going to reflect adversely on his pension as originally calculated."*²³

Burghauser, however, was informed on 13 February 1939 that his contract would not be renewed after 31 August 1939.²⁴ He 'protested' his impending dismissal through to August 1939.

No evidence of the sickness mentioned in the medical certificate and of Burghauser's visit to his daughter in Yugoslavia can be found either in his autobiography or in secondary sources. As is apparent for instance from an essay by Helen Epstein, which is based on an interview with Burghauser, he stayed with friends in Zagreb who he had met in connection with his concerts. That he was at pains to provide the authorities in Vienna with a non-descript

²⁰ In a letter to Knappertsbusch Burghauser mentions a second invitation to take up a tutorial post in Latin America. In this letter, he is more open about his "personal situation that has become difficult on several counts." Letter from Burghauser to Knappertsbusch, 5 October 1938, Austrian State Archives, Directorate of the Staatsoper 1109/38.

²¹ Burghauser, *Philharmonische Begegnungen* (as in fn. 1), 114.

²² Letter from Burghauser to the Directorate of the Staatsoper, 5 October 1938, Austrian State Archives, Directorate of the Staatsoper 3426/38.

²³ *ibid.*, Attachment.

²⁴ Vienna, 13 February 1939, Austrian State Archives, Directorate of the Staatsoper 278/39.

plausible explanation for his 'disappearance' is understandable: traveling without a passport, without money and without a visa, he was by no means out of danger. On top of that, he was still hoping to be allowed to return in time for the next season: "*I hope I will then be allowed to pursue my profession in my native country.*"²⁵

In Milan, Burghauser was given accommodation by Toscanini who adamantly refused to be claimed as one of their own by either the Italians or the Germans. Toscanini also supplied him with a list of friends in Paris on whose help Burghauser would be able to rely once he got here.²⁶

In his memoirs Burghauser recounts how he tried without success to find financial help in Paris—he had to leave France within a week—and of the plans he conceived in his despair to join the dreaded foreign legion. Already due to be shipped to Dakar, he was saved by a chance encounter with Carla Toscanini. With generous help from Toscanini's wife, Burghauser made it to New York within a week.²⁷

"Transplantation to America"²⁸ – Burghauser in Exile

When Burghauser arrived in the States—presumably in November 1938—he was already able to draw on previous experiences. Having lived half a year in Hollywood in 1935 with Margarete Wallmann, the dancer and choreographer he was married with at the time, the United States was already fairly familiar terrain for him.²⁹

Having landed in New York, Burghauser nevertheless spent the first months in exile not in the U.S.A. but in Toronto, Canada, where he was given a chair as a bassoonist in the Toronto Symphony Orchestra under the conductor Sir Ernest MacMillan; it was Toscanini again who had made this possible. Even though he was considered to be a most valuable addition to the orchestra he had to leave Canada after only a few months³⁰ to escape internment. Back in New York, he had to wait six months for his work permit; the American Federation of Musicians had introduced the requirement of a six-month residency for orchestral musicians. Burghauser endured penury during that time:

²⁵ Letter from Burghauser to Knappertsbusch, 5 October 1938 Austrian State Archives, Directorate of the Staatsoper 1109/38.

²⁶ Helen Epstein, *Der musikalische Funke. Von Musik, Musikern und vom Musizieren mit berühmten Interpreten*, Bern/Munich/Vienna 1988, 184ff; Burghauser, *Philharmonische Begegnungen* (as in fn. 1), 127-133.

²⁷ He undertook the crossing to New York together with Arturo Toscanini and Stefan Zweig; Zweig, incidentally, had been Burghauser's best man in the summer of 1934 when Wallmann and he were married. Burghauser, *Philharmonische Begegnungen* (as in fn. 1), 132.

²⁸ Ibid. 134 (Title).

²⁹ His wife was the choreographer and Burghauser the musical director of a film version of the "Fledermaus." Cf. *ibid.* 73;

³⁰ In his account, Burghauser makes do without precise dates. His departure from Canada is likely to have coincided with the onset of WWII, when all new arrivals were declared "enemy aliens."



"Obviously, escaping from the Holocaust, you think that living underneath a bridge is preferable to Europe. But having arrived underneath that bridge, you will conclude it is totally unsuited for the purpose of living there—this is how fast you forget the force of necessity. At first I lived in a room that rented for three dollars a week, sharing a bathroom with ten other lodgers. Noise and dirt were present at all times, I felt overwhelmed by the contrast with my previous standard of living and for this reason I held anonymity to be a blessing. It leaves you alone with your wounded pride, no one points a finger at you and this is a great comfort."³¹

It is difficult to form an idea how demanding the enforced life of a émigré was in reality even for experienced travelers and top-notch professionals as Burghauser. Friedrich Deutsch,³² another émigré, describes Burghauser's situation in New York in a letter from Pittsburg/USA to Joseph Marx in Vienna:

"[...] I have also had other encounters that I would like to mention: [...] and of your former students no one apart from Hugo Burghauser, the poor man, who is so utterly lost on the asphalt of Manhattan ... America demands a great deal of adaptability, you have to reinvent yourself completely if you want to succeed here."³³

Being a member of the orchestra of the Staatsoper meant a great deal to Burghauser. This is apparent from his reaction to a letter of 13 February 1939 from the directorate of the Staatsoper, which he received in his exile in the States. He was told in it that his *"employment would come to an end as of 31 August 1939."*³⁴ In early August Burghauser was still hoping to be able to avert his enforced 'resignation' from the orchestra; he wrote to the Opera directorate via his lawyer Zembaty asking to be allowed *"to stay on in service."* To add weight to his plea he enclosed various documents that were likely to find favor in the eyes of the Nazis, including the papers of his divorce suit against his alienated Jewish wife and the verdict. This can no doubt be interpreted as an attempt to curry favor with the Nazis.³⁵ Regardless of all these efforts on the part of Burghauser, his contract was terminated and he was notified of this.³⁶

Again and again, Burghauser put himself and/or the 'efficacy' of his artistic and political personality at the disposal of different conservative exile associations: he and his ensemble, which included two other former members of the Vienna Philharmonic, the violinists Ludwig Wittels and Berthold Salander, supported the "Österreichischer Freiheitstag in New York", the New York Day of Austria's Freedom, organized by the "Austrian Action" on 31 July 1941. This

³¹ Epstein, *Der musikalische Funke* (as in fn. 26), 187f.

³² For Friedrich Deutsch and his letters to Joseph Marx see fn. 3.

³³ Letter from Friedrich Deutsch to Joseph Marx, Pittsburg 1948 (as in fn. 2), 809/48-10.

³⁴ 13 February 1939, Austrian State Archives, Directorate of the Staatsoper 278/39.

³⁵ *ibid.*, Letter from Burghauser to the Directorate of the Opera, 9 August 1939.

³⁶ *ibid.*, Rescript of the Directorate of the Opera dated 4 October 1939.

event seems to have been remarkably successful, with an attendance of more than 2,000. The slogan "Hitler's First Victim Fights for Freedom" was omnipresent – as was the case at other events organized by the "Austrian Action."³⁷

On 5 December 1941 Hugo Burghauser signed the "*Petition for the Repeal of the Recognition of the 'Anschluss' by all Governments*," which Richard Coudenhove-Kalergi, the founder of the "Paneuropa Union", addressed to Winston Churchill.³⁸ He also joined the "Austria Institute for Science, Art and Economy," which was founded on 17 June 1943.³⁹

Burghauser as a Musician in Exile⁴⁰

Between late 1938 and the fall of 1939 Hugo Burghauser had a chair as bassoonist in the Toronto Symphony Orchestra under the conductor Sir Ernest MacMillan.⁴¹ After he had been forced to leave Canada for New York in late 1939 he taught briefly at the College for Music in New York from mid-1940. As he came to feel that the musical tradition he belonged to was incompatible with American ideas he soon gave up teaching.⁴² Between 1941 and 1943 he was a member of the NBC Symphony Orchestra in New York under Arturo Toscanini.⁴³ From 1942 there is evidence of the success Burghauser had with his performances in the "Salzburg Chamber Festival" in Bernardsville in New Jersey, a festival he had founded himself.⁴⁴ From 1943 through to his retirement in 1965 Burghauser played the bassoon in the orchestra of the Metropolitan Opera, first under Edward Johnson and from 1950 under Rudolf Bing.⁴⁵ In his new home, New York, Burghauser received several decorations awarded by the Vienna

³⁷ *Aufbau*, Article "Österreichischer Freiheitstag", 8 August 1941; reprinted in DÖW, *Österreicher im Exil. USA 1938 – 1945*, vol. 2, 349. The exile organization "Austrian Action" was founded in April 1941 by the liberal conservative Ferdinand Czernin. It was very well organized, maintained a highly active culture section, including Paul Wittgenstein, Ernst Lothar and Franz Werfel, and represented a "reservoir for the politically non-committed majority of Austrian émigrés." *Ibid.*, 291.

³⁸ "*Petition for the repeal of the recognition of the 'Anschluss' by all Governments*", 5 December 1941, DÖW, 10.590.

³⁹ New York, Nov. 1943, DÖW, 9361/2; for more details on the "Austria Institute for Science, Art and Economy" see: DÖW, *Österreicher im Exil. USA 1938 – 1945*, vol. 2, 299.

⁴⁰ For a survey of Burghauser's musical activities in exile (without claim to completeness), see Bernadette Mayrhofer, "Die Angelegenheit des Judenabbaus geht jetzt ganz ruhig vor sich." *Vertreibung von Wiener Philharmonikern nach 1938 und ihr Leben im Exil*. Diploma thesis, Vienna, 2005, 149f.

⁴¹ Burghauser, *Philharmonische Begegnungen* (as in fn. 1), 134ff.

⁴² *ibid.* 149.

⁴³ Epstein, *Der musikalische Funke* (as in fn. 26), 189; Rudolf Flotzinger, *Österreichisches Musiklexikon*, Bd. 1. Von Abbado bis FuX, Wien 2002; Robert Breuer, *Abschied von Hugo Burghauser*, in: *Historical Archives of the Vienna Philharmonic*, Burghauser. For more details on the NBC Orchestra (for both American and émigré musicians) see: Regina Thumser, "Vertriebene Musiker: Schicksale und Netzwerke im Exil 1933 – 1945", PhD dissertation, Salzburg 1998, 126.

⁴⁴ "The Salzburg Players": "[...] an ensemble of twenty-eight, most of whom were members of the Vienna Philharmonic Orchestra [...], assembled by Prof. Hugo Burghauser." NYT, Sunday, 19 July 1942, pg. X5; NYT, 6 Sept. 1942, pg. X4/5, NYT, 6 Sept. 1942, pg. D2, NYT, 13 Sept. 1942, pg. X6 (with detailed programs), NYT, 21 Sept. 1942, p. 18.

⁴⁵ The precise date Burghauser joined the MET is unknown. All sources point to the war era when several musician were called up for military service and had to vacate their places in the orchestra. Cf. Epstein, *Der musikalische Funke* (as in fn. 26), 189; Burghauser, *Philharmonische Begegnungen* (as in fn. 1), 151, 157.

Philharmonic: in 1948 the Nicolai Medal in silver, in 1961 the honorary ring, in 1961 the Nicolai Medal in gold, and in 1967 he was made an honorary member of the Vienna Philharmonic. Hugo Burghauser died on 9 December 1982 in New York. The reason why Burghauser decided never to return to Austria is unknown.

Burghauser tended to contrast a glorified version of the Viennese musical tradition with the modern American society and its unshakeable belief in progress:

"Forty years ago, when I was a professor in Vienna, the way of life was completely different. There were bohemian types, who led carefree lives and were perhaps a bit negligent in their personal hygiene, but what distinguished them was their total devotion to their art. Here things are different. When a teacher enters the room, the students are not even obliged to rise, as Bing made us rise when a third-rate conductor appeared. The papers say there are even cases of female teachers being raped! Young people here are like atavistic adolescent animals and when they take their seats in the orchestra, you can see what havoc the lack of discipline has wrought. The nuances in music are so difficult to get across if the young people lack all discipline."⁴⁶

What this passage highlights is the difference between the hierarchic structures of the Austrian society and/or of Central European societies on the one hand and the much more egalitarian American structures on the other. It also contains a number of chauvinist prejudices regarding music and society in general in tandem with memories that cast a rosy light on Austria of the kind that also pervade Burghauser's autobiography "Philharmonische Begegnungen" [Philharmonic Encounters].⁴⁷

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Translation: Otmar Binder

⁴⁶ Hugo Burghauser cited in Epstein, *Der musikalische Funke* (as in fn. 26), 198.

⁴⁷ Examples of this in Burghauser, *Philharmonische Begegnungen* (as in fn. 1), 149, 151f, 157f, 160, 162, 167. Cf. also Epstein, *Der musikalische Funke* (as in fn. 26), 190f, 198.