



Bernadette Mayrhofer

Berthold Salander (Violin II)

Born in Vienna on Oct. 26, 1887, died in New York/USA on Sept. 24, 1959

Joined the State Opera Orchestra and the Vienna Philharmonic Orchestra on Sept. 1, 1913, forced to take a leave of absence after the 'Anschluss' on March 23, 1938;

Married Kamilla Ruberl (\*Jan. 30, 1891; name spelled 'Camilla' in exile) in Vienna on Oct. 22, 1911; three children: Erich (\*Oct. 20, 1912), Wilhelm (\*Aug. 2, 1917), and Lotte (\*Sept. 14, 1920);

1901/02–1908/09 studies at the Vienna Conservatory, teachers: Josef Maxintsak (member of the *k. u. k. Hofkapelle* (Court Orchestra) and the *k. u. k. Hofopernorchester* (Vienna Court Opera Orchestra, today Vienna State Opera Orchestra), Jakob Moritz Grün (soloist, teacher of Carl Flesch, concertmaster at the *Hofoper* (Vienna Court Opera) until 1909), and Arnold Rosé (renowned concertmaster with the Vienna Philharmonic, founder and leader of the Rosé Quartet), 1909 completion of his studies, *Akademiediplom* (academy diploma), *Reifezeugnis* (school leaving certificate) with excellent grade point average, Salander also received the *J.M.Grün-Prämium* worth 160 Kronen (official currency of the Austro-Hungarian Empire till 1918);



*Berthold Salander*

1928–1932 member of the Committee of the Vienna Philharmonic Association, 1930–1932 *Betriebsrat* (musicians' representative) at the State Opera, chairman of the Opera Orchestra Association; May 16, 1948 award of the "Nicolai Silver Medal", "Nicolai Gold Medal" in mid-December 1952;

Escape from Vienna with the help of the American Jewish Joint Distribution Committee (JDC) on May 20, 1941, via Lisbon/Portugal to New York/USA; Salander's son Wilhelm was able to flee with the help of Gerald Felix Warburg via Le Havre/France from Paris to New York/USA in 1939. His brother and his sister managed to flee to England: In 1944, Salander's daughter Lotte left England for the U.S., his son did so around 1949.

Activities in exile (ca. 1941-1943): New Orleans Philharmonic, New Friends of Music (New York), 1942 Salzburg Chamber Players (Bernardsville/New Jersey), performed in the framework of the "Österreichischen Freiheitstages in New York" on July 31, 1941;

For sources see footnote<sup>1</sup>

Berthold Salander, son of a hairdresser in the second district of Vienna (Leopoldstadt), was about to start a very promising career when, in 1913, he won an audition for the Vienna Philharmonic and consequently had the privilege to be second violinist with one of the most famous orchestras in the world. Before that, he had already won a competition at the Music Academy and had thus been able to take part in the so-called "Goldmark-Konzert". As the Salander family's story goes, there was an archduke in the concert audience who, very impressed by Salander's musical skills, had him choose a valuable violin from his own collection of instruments.<sup>2</sup>

Berthold Salander's commitment to the Orchestra's internal affairs particularly manifested itself in the fact that he was both a member of the Vienna Philharmonic's Committee from 1928 to 1932 and active as the State Opera's *Betriebsrat* (musicians' representative) from 1930 to 1931. In his position as a representative, he was also committed to pushing through a rise in the musicians' salaries – a fact that has been verified by his grandson Roger Salander, who referred to a letter of eight pages, dated 1931, from Richard Strauss to his grandfather.<sup>3</sup> For Berthold Salander it was like the end of the world when he was, virtually by force, driven from the Orchestra. At 51 years of age, he was suddenly excluded from his familiar and very successful professional life. Salander had played the second violin with both the Vienna Philharmonic and the State Opera Orchestra for more than 24 years. The exclusion of Salander and other expelled members of the Orchestra from their professional lives did not only leave them deprived of their livelihoods but also consisted in a massive violation of the basic human need to freely express oneself as an individual, i.e. in the case of musicians, to be granted cultural freedom including the right to express oneself through music. However, the excluded musicians did not intend to fully accept such a degrading change in their lives: According to both Berthold Salander's grandson and his daughter-in-law, he and his

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<sup>1</sup> Information on Berthold Salander, compiled by HAdWPh/Dr. Silvia Kargl (archivist); IKG Jewish records/database Department for Restitution Affairs, courtesy of Mag.<sup>a</sup> Sabine Loitfellner, *Israelitische Kultusgemeinde Wien* (Jewish Community); historical *Wiener Meldeunterlagen* (residency registration documents) on Berthold Salander, Municipal and Provincial Archives of Vienna; information on "Sigmund Bachrich" and "Jakob Moritz Grün" from the *Österreichische Musiklexikon* online (Austrian Music Lexicon) as well as from the annual reports of the Vienna Conservatory of the *Gesellschaft der Musikfreunde* (Society of the Friends of Music, Musikverein), compiled by Dr. Lynne Heller, University of Music and Performing Arts Vienna Archives; information form about Berthold Salander, Vienna, June 2, 1938. AdR, SThV 2103/38; interview by Bernadette Mayrhofer with Roger and Claire Salander, Vienna, May 30, 2005; e-mail correspondence with Roger Salander, Vienna/Breitenfurt, March 2013; compensation files on Berthold Salander, no. 22943, AdR – Hilfsfonds.

<sup>2</sup> Interview by the author with Roger and Claire Salander, Vienna, May 30, 2005, interview by Regina Thumser with Roger Salander, Breitenfurt, May 6, 1998, courtesy of Dr. Primavera Gruber/Orpheus Trust Association; information on Berthold Salander, compiled by HAdWPh/Dr. Silvia Kargl (archivist); AdR, SThV 2103/38, information form about Roger Salander.

<sup>3</sup> Information on Berthold Salander, compiled by HAdWPh/Dr. Silvia Kargl (archivist).

colleagues used to meet in private apartments in Vienna once a week, playing chamber music to themselves. In an interview, Roger Salander recounted that this *“ausgeschlossene Gesellschaft”* [“party of excluded musicians”] had frequently held their private music sessions in the pianist Stella Wang’s<sup>4</sup> apartment.<sup>5</sup>

Shortly after the ‘Anschluss’ on March 12, 1938 a number of anti-Semitic laws came into effect: Until the end of the war, about 250 anti-Semitic regulations were effective on formerly Austrian territory<sup>6</sup>, depriving all Jewish members of the population of their rights, entailing isolation and discrimination. Salander and his wife fled from Vienna only at a very late stage, on May 20, 1941. In Vienna, Berthold and Kamilla Salander must have suffered unimaginable strains, facing the constant fear of being threatened, denounced, evicted, arrested and/or deported at any time. At the same time, the family had to deal with financial difficulties: In December 1938, Berthold Salander had to decide whether to opt for a twelve-month severance pay of his last salary or, upon reaching the age of 60, a pension payment that would be reduced by a quarter. On December 13, 1938 Salander wrote a letter to the State Theater Administration (SthV), notifying them of the fact that: *„daß ich mich entschliessen möchte, die Abfertigung in der mir vorgeschlagenen Höhe anzunehmen, da ich vollständig mittellos und nicht in der Lage bin, bis zur Erreichung meines 60. Lebensjahres – das sind 9 Jahre – auf meine Pensionierung zu warten.”*<sup>7</sup> [“I have decided to accept the severance pay in the amount proposed to me earlier, since I am left completely destitute and am therefore unable to wait for retirement until I turn 60, that is nine full years.”] After Berthold Salander had received his severance pay from the SthV, he was paid an additional 468 RM by the Vienna Philharmonic Association on October 17, 1939.<sup>8</sup>

The Salander family was last registered on Kochgasse 7/1/5 in the 8<sup>th</sup> municipal district of Vienna, their address from Oct. 30, 1939 to May 22, 1941.<sup>9</sup> Before that, they had lived on Untere Weißgerberstraße 11/3 in the third municipal district of Vienna.<sup>10</sup> Until March 18, 1941 neither Berthold nor Kamilla Salander had been in the possession of a passport.<sup>11</sup> Finally, on May 20, 1941 they managed to narrowly escape from the Nazis.<sup>12</sup>

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<sup>4</sup> Stella Wang-Tindl (1895–1974) was an Austrian pianist.

<sup>5</sup> Interview with Roger and Claire Salander, Vienna, May, 2005.

<sup>6</sup> Erika Weinzierl, *Zu wenig Gerechte. Österreicher und die Judenverfolgung 1938–1945*, Graz/Vienna/Cologne 1986, p. 36.

<sup>7</sup> Letter from Berthold Salander to the SthV (State Theater Administration), Vienna, Dec. 13, 1938, AdR, SthV, Karton “Judenakte” 4260/38.

<sup>8</sup> Information on Berthold Salander, compiled by HAdWPh/Dr. Silvia Kargl (archivist).

<sup>9</sup> Historical *Wiener Meldeunterlagen* (residency registration documents) on Berthold Salander (see footnote<sup>1</sup>).

<sup>10</sup> Information form about Berthold Salander, Vienna, June 2, 1938. AdR, SthV 2103/38.

<sup>11</sup> Passengers list, source: Genealogy network ancestry.com (online), research by and courtesy of Mag.<sup>a</sup> Sabine Loitfellner, *Israelitische Kultusgemeinde Wien* (Jewish Community).

<sup>12</sup> Compensation files on Berthold Salander, no. 22943 AdR – Hilfsfonds.

**“Dann ist es durch den Warburg gegangen.”<sup>13</sup> [“...and then Warburg helped”] –**

### **Last-minute escape**

The hobby cellist and ‘philanthropist’ Gerald Felix Warburg, son of the German-American Warburg banking family, played a key role in the support – and escape – of numerous European musicians in distress. Gerald Felix Warburg was the son of the prominent German-American banker Felix M. Warburg, who, together with Paul Baerwald, had been a leading member of the American Jewish Joint Distribution Committee (JDC) until 1937. The JDC was a relief organization run by U.S. American Jews that was primarily active in Europe and offered assistance to distressed fellow-believers after the end of World War I, for instance.<sup>14</sup> Berthold Salander’s son Wilhelm, also a professional musician, had met Gerald Felix Warburg during a concert at the American embassy.<sup>15</sup> It was Gerald F. Warburg who provided Wilhelm Salander with the documents necessary to obtain a U.S. visa. In 1937, Wilhelm Salander went to Paris, taking part in several productions of works by Wagner at the Paris Opera House until, in 1939, he migrated via Le Havre and by ship – the ship was called ‘Île de France’ – to New York. Erich and Lotte, Berthold Salander’s other two children, managed to escape to Great Britain. There, his son Erich was interned. In New York, Wilhelm met his future wife Claire Presser, who had emigrated with her family from Vienna to America in December 1938.<sup>16</sup>

It was only after the arrival of their parents(-in-law) in Lisbon that the newly-wed couple, Wilhelm and Claire Salander, learned of Berthold and Kamilla Salander’s escape. In an interview with the author, Claire Salander recalled that the escape was a deeply traumatic experience for her parents-in-law, who had managed to catch one of the last refugee transports on May 20, 1941 and flee from the horror at the last minute.<sup>17</sup> According to family sources, the couple was transported under very harsh conditions in a sealed railway car.<sup>18</sup>

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<sup>13</sup> Interview by Bernadette Mayrhofer with Claire and Roger Salander, May 30, 2005.

<sup>14</sup> [H](http://americanjewisharchives.org/collections/ms0457/H)[http://de.wikipedia.org/wiki/Felix\\_M.\\_Warburg](http://de.wikipedia.org/wiki/Felix_M._Warburg)[H](http://de.wikipedia.org/wiki/Joint_Distribution_Committee) (Accessed March 15, 2013).

<sup>15</sup> Roger Salander believed that it had been the American Embassy in Paris, whereas his mother thought it had been the one in Vienna. It is unclear when exactly Wilhelm Salander and Gerald F. Warburg met. Interview with Roger and Claire Salander, May 30, 2005; cf. interview by Regina Thumser with Roger Salander, May 6, 1998, courtesy of Dr. Primavera Gruber/Orpheus Trust.

<sup>16</sup> Interview by Bernadette Mayrhofer with Claire and Roger Salander, May 30, 2005; e-mail correspondence with Roger Salander, Vienna/Breitenfurt, March 2013; IKG Jewish records/database Department for Restitution Affairs, courtesy of Mag.<sup>a</sup> Sabine Loitfellner, *Israelitische Kultusgemeinde Wien* (Jewish Community).

<sup>17</sup> Compensation files on Berthold Salander, no. 22943, AdR – Hilfsfonds; Berthold Salander officially deregistered from Vienna on May 22, 1941, see: historical *Wiener Meldeunterlagen* (residency registration documents) on Berthold Salander, Municipal and Provincial Archives of Vienna. On August 7, 1941 a ban on emigration was placed on all Jewish men between the ages of 18 and 45; there was only one small group of people who managed to flee en route from Vienna to Portugal on November 2, 1941. See: Christian Kloyber, Man gab ihnen den Namen „Emigranten“, in: *Wien 1938, Ausstellungskatalog*, Vienna, 1988, p. 306. About two thirds of the Jewish population living in Austria before 1938 left the country prior to November 1941, whereas there were only a few people (approx. 2,000) who succeeded in escaping the Nazi terror regime after 1939. See: Weinzierl, *Zu wenig Gerechte* (see footnote<sup>6</sup>), p. 55; Bruce Pauley, *Eine Geschichte des österreichischen Antisemitismus. Von der Ausgrenzung zur Auslöschung*, Vienna, 1993, p. 355.

<sup>18</sup> Interview by Bernadette Mayrhofer with Claire and Roger Salander, May 30, 2005.

It is noteworthy at this point that, if it had not been for the financial and logistical support provided by the JDC relief organization, their extremely late and narrow escape would not have been possible. The route of migration arranged by the JDC suggests that, before fleeing to Lisbon, Berthold Salander and his wife were probably taken by train to Paris. From June 1940, i.e. after the Nazis had occupied France, the JDC's bases in Europe, and in Lisbon in particular, arranged for the emigrants to be transported via Spain from Paris to Lisbon, the politically neutral capital of Portugal. There the organization leased all the ships that were available in order to make sure that the refugees, arriving in Lisbon in their thousands, reached a safe harbor in North or South America. In this context the JDC's Jewish Transmigration Bureau, a non-profit organization founded in New York City on June 21, 1940, played a very important role: It helped about 60,000 people flee from the Nazis, most notably during the period 1940-1942. The Transmigration Bureau was primarily concerned with the management of payments transferred from America by friends or relatives of the European refugees in order to (partially) cover their travel expenses. In virtually every case, the tickets had to be purchased in US dollars, either by friends and relatives living in America or through financial support of the JDC's Funds located in the emigrants' respective countries of origin. Local European currencies were not accepted. The 'Deposit Cards' of Berthold Salander and his wife recorded two depositors: On February 28, 1941 their son Wilhelm (6W 70th Street, New York City) transferred 500 US dollars, and on January 5, 1942 – six months after the escape – another 500 US dollars were deposited by 'JDC Transfer'. In June 1941, i.e. both at the time of the Salanders' escape and during the JDC's busiest period of activity, the tickets ("Steamship Passage") cost an average of 350 dollars per person. Additional costs included: the train ticket from the Spanish border to Lisbon (\$ 42,-), subsistence costs in Lisbon for a period of around 10 days (\$ 10,-), embarkation fees (\$ 19,15), travel money needed on board (\$ 10,-), telegram charges (up to \$10,50), and the U.S. immigration tax (\$ 8,-).<sup>19</sup>

On June 10, 1941 Berthold and Kamilla Salander departed from Lisbon by means of the steamship "Mouzinho", which had been organized by the JDC, and arrived at New York Harbor on June 21, 1941. The passenger lists also included personal information of friends and relatives who would 'take care' of the refugees upon their arrival in the U.S. On passenger list no. 13, two contacts were noted down next to the passengers Berthold and Camilla Salander: "*Gerald F. Warburg, friend, Brookville L. Island, NY*" and their son "*William Salander 6W 70th Street, New York City*".

Upon their arrival in New York on June 21, 1941 Berthold Salander and his wife Kamilla were received by their newly-wed son Wilhelm.

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<sup>19</sup> Information on the "Jewish Transmigration Bureau" of the American Jewish Joint Distribution Committee (JDC) and sources on Berthold Salander, Jewish Transmigration Bureau, Deposit Card (514), Passenger List, [Hhttp://search.ancestry.de/search/db.aspx?dbid=1355H](http://search.ancestry.de/search/db.aspx?dbid=1355H).



**“Nur beruflich hat er dann sehr wenig gemacht” [“He was very busy indeed, but not professionally”]– life in exile**

At the age of 53 and only a few months before the Nazis had closed the borders once and for all, Berthold Salander and his wife finally arrived in New York/USA, a safe country for them to go into exile. It was only then, on June 21, 1941 that they met their son Wilhelm again; and it was the first time that they met Claire Salander, their daughter-in-law. Their other two children were in Great Britain at that time; they would only see each other again years later, in America. In 1944, Berthold Salander’s daughter Lotte left Europe and moved to the U.S. as well. Their son Erich, though, married Marianne Russo and stayed in England.<sup>20</sup>

The fact that he was violently expelled from the Orchestra - after over 24 years of intense activity with the Vienna Philharmonic - felt like the end of the world to Salander. The implications of what he perceived as a traumatic breach of trust on the part of ‘his Philharmonic friends’ turned out to be far-reaching for Salander’s future life: In an interview, two family members pointed out that, due to *„dieser unglaublichen Enttäuschung“* [“*this incredible disappointment*”] and perhaps also because of his advanced age and the particular mind-set of his generation, Berthold Salander had not been able to gain a long-term foothold as a musician in exile: *„[...] sein ganzes Leben, seine große Leidenschaft, waren die Wiener Philharmoniker und ausgerechnet die haben ihn dann als Dank für alles [...] so mies behandelt, dass er natürlich in diesem Aspekt ein gebrochener Mann war.“* [“*The Vienna Philharmonic Orchestra was his passion, his life – and it was precisely the Orchestra that, after all he had done, treated him so badly that, of course, he was a broken man in this respect.*”] As if that were not enough, his wife also suffered from chronic heart problems, which is why *„so hat er den ganzen Haushalt übernommen [...] mit dem Staubsauger gegangen, er ist einkaufen gegangen, war am Broadway bei den Obstgeschäften ein gefürchteter Mann, weil er jede Orange zehnmal gedrückt hat [...]. Er hätte nie ein Geschäft in Wien betreten und hat sich voll auf das eingestellt. Nur beruflich hat er dann sehr wenig gemacht, das war für ihn vorbei.“*<sup>21</sup> [“*he took care of the household, vacuumed, went grocery shopping; he was dreaded by the green grocers because he squeezed every orange and tested it ten times. In Vienna, he would never have set foot in a shop, but that was before. He fully adapted himself to the situation. He was very busy indeed, but not professionally; for him, that was a closed chapter.*”]

However, he would have had the opportunity to start over professionally. For example, prospects of becoming concertmaster with the Philadelphia Orchestra under the principal conductor Eugene Ormandy would have been fairly good, but – to the regret of his family – he did not choose to take this opportunity. Berthold Salander’s artistic activities in exile were limited to his work with the New Orleans Philharmonic for a period of *“vielleicht zwei Jahren”*

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<sup>20</sup> IKG Jewish records/database Department for Restitution Affairs, courtesy of Mag.<sup>a</sup> Sabine Loitfellner, *Israelitische Kultusgemeinde Wien* (Jewish Community).

<sup>21</sup> Interview by Regina Thumser with Roger Salander, Breitenfurt, May 6, 1998, courtesy of Dr. Primavera Gruber/Orpheus Trust.



[“perhaps two years”] as well as to his participation in Hugo Burghauser’s “Salzburg Players” ensemble in Bernadsville, New Jersey, in 1942.<sup>22</sup> Occasionally, he was hired for several smaller performances, mostly accompanied by Ludwig Wittels and Josef Geringer, two of his former Philharmonic colleagues.<sup>23</sup> Finally, the three of them performed together in the framework of the “Österreichischen Freiheitstages in New York”, which took place on July 31, 1941 and is also worth mentioning. Judging from the audience that counted over 2,000 people, this event was extremely successful. The slogan “Hitler’s First Victim Fights for Freedom” was in fact very popular and an important element of other so-called ‘Austrian Action’ events, too.<sup>24</sup>

Unfortunately for his family, Berthold Salander eventually gave up his career as a musician, exposing them all to poverty. It was then up to his son Wilhelm to make ends meet for a family of nine. This is how Wilhelm was “*um seine Karriere gebracht*” [“deprived of the chance to pursue his own career”] When asked about his father Wilhelm, Roger Salander replied that „*er ein zutiefst frustrierter Mensch [war], weil er seinen Beruf, in der Art, in der er ihn gelernt hat und die schon vorgesehen war, niemals ausüben konnte. In den späteren Jahren hat er dann die Musik sogar ganz aufgeben müssen [...]*”<sup>25</sup> [“He was a deeply frustrated person because he had never been given the opportunity to practice his profession the way he had learned and intended to. In later years, he even had to give up music altogether.”]

From 1956, Berthold Salander at least received his pension payments again. Still, the Salander family continued to be in financial distress. On May 22, 1975 and at over 70 years of age, Berthold Salander contacted the Austrian relief fund “Fonds zur Hilfeleistung an politisch Verfolgte, die ihren Wohnsitz und ständigen Aufenthalt im Ausland haben” in order to be granted compensation for all the injustices suffered. It took a series of lengthy negotiations between the Austrian Government and the ‘Committee for Jewish Claims on Austria’ (Claims Committee) as well as pressure from the U.S. for the relief fund to be finally passed by the Austrian National Assembly on January 18, 1956. The amount of the individual claim paid ranged between 10,000 and 30,000 schillings, depending on the victim’s age, health and

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<sup>22</sup> “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, July 19, 1942, p. X5; NYT, Sept. 6, 1942, pp. X4/5, NYT, Sept. 6, 1942, p. D2, NYT, Sept. 13, 1942, p. X6 (includes detailed program), NYT, Sept. 21, 1942, p. 18.

<sup>23</sup> Interview by Bernadette Mayrhofer with Roger and Claire Salander, Vienna, May 30, 2005.

<sup>24</sup> “Aufbau”, Artikel über einen “Österreichischen Freiheitstag”, Aug. 8, 1941; printed in: DÖW, Österreicher im Exil. USA 1938–1945, vol. 2, p. 349; The exile organization “Austrian Action” was founded by Ferdinand Czernin, a liberal, in April 1941. It was very well organized, had a very active cultural section (Paul Wittgenstein, Ernst Lothar, and Franz Werfel were among its members) and constituted a „*ein Sammelbecken für die politisch nicht festgelegte Mehrheit der österreichischen Emigration*” [“a melting pot uniting the majority of Austrian emigrants who were of no specific political color”]. Ibid. p. 291.

<sup>25</sup> Interview by Thumser Regina with Roger Salander, Breitenfurt, May 6, 1998, courtesy of Dr. Primavera Gruber/Orpheus Trust.



earning capacity.<sup>26</sup> In reply to the funds' inquiry about his private and social situation in exile – 16 years after he had fled from Austria – Salander solemnly declared: *„dass ich keinem Erwerb nachgehe und kein wie immer geartetes Vermoegen (sic!) besitze. Ich werde weder von einer Wohlfahrts-Organisation, noch von verwandtschaftlicher Seite unterstützt. Ich (...) beziehe als ehemaliges Mitglied der Wiener Staatsoper eine Pension von \$135,-- monatlich, nebst einer halbjährigen (sic!) Wohnungszulage von \$75,-- aus welchen Mitteln ich mit meiner schwer herzleidenden Frau kaum das kaerglichste (sic!) Leben fristen kann. Social Security betraegt (sic!) monatlich \$31,60.“*<sup>27</sup> [“that I am not pursuing any gainful work and am therefore not in the possession of any assets whatsoever. I am not receiving any financial support – neither from a charity organization nor from my relatives. As a former member of the Vienna State Opera, I receive a retirement pension of \$135 a month in addition to a semi-annual housing benefit of \$75, which is barely enough for me and my seriously ill wife to lead even the most modest of lives. The monthly social security contribution amounts to \$31,60.”] In addition to Salander's letter, a medical report was sent to the relief fund, detailing his severe medical condition and confirming his disability to work: *“The applicant is permanently and totally incapable to earn his living. (...) He used to be a violinist and can't work any more as a musician, last 10 years.“*<sup>28</sup> On May 13, 1958 Berthold and Kamilla Salander received a transfer of 22,500,- schillings (= 50 per cent of the compensation granted). The second part, i.e. another 22,500,- schillings, was paid on October 7, 1958.<sup>29</sup> The couple received the compensation (22,500,- schillings each) just in time: Only one year later, in August 1959 Camilla Salander died at the age of 68; five weeks later, on Sept. 24, 1959, her husband passed away, too. Berthold Salander was 72 years old.<sup>30</sup>

Berthold Salander, once a renowned musician occupying a stable and respectable position in his 'homeland', was one among many others who were struck by the particularly sad fate of being driven into meaninglessness and disappearing from public life. His life reflects the stories of many other emigrants, whose (professional) dreams were left a shattered wreckage given the events in Austria and Germany; emigrants, who *„nur Opfer waren, ohne Chance eines Neubeginns“* [“were victims, nothing less, and without a chance of starting over.”]. *„Dem*

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<sup>26</sup> The financial capacity of the relief fund was at 550 million schillings. The term 'relief fund' ("Hilfsfonds" in German) had been chosen deliberately: It was to conceal the real purpose of its existence, i.e. providing financial compensation to the victims of the Nazi regime. Without pressure from the U.S., Austria would not have established the fund, and by giving it a rather euphemistic name, the country attempted to avoid taking on any responsibility for the crimes committed by the Nazis (*„auch nur in irgendeiner Form Verantwortung für NS-Verbrechen“*). This is why the payments were labelled as 'support benefits' instead of 'compensations'. See: Brigitte Bailer-Galanda, *Die Entstehung der Rückstellungs- und Entschädigungsgesetzgebung. Die Republik Österreich und das in der NS-Zeit entzogene Vermögen*, Vienna/Munich, 2003, pp. 374, 581-584.

<sup>27</sup> Letter from B. Salander to the Vienna *Hilfsfonds* (relief fund), New York, January 29, 1958, compensation files on Berthold Salander, no. 22943 AdR – Hilfsfonds.

<sup>28</sup> Medical report sent to the *Hilfsfonds* (relief fund), arrived in Vienna on April 17, 1958, *ibid*.

<sup>29</sup> Payment orders by the *Hilfsfonds* (relief fund), Vienna, May 13, 1958 and October 7, 1958, *ibid*.

<sup>30</sup> Information on Berthold Salander, compiled by HAdWPh/Dr. Silvia Kargl (archivist); e-mail from Roger Salander (Breitenfurt) to the author (Vienna), March 10, 2013;



WIENER  
PHILHARMONIKER  
— 1842 —

*Historiker, der eine Geschichte der Musik in der Emigration schreiben will, entgleiten sie schlicht, und es bleibt nichts als die Erinnerung ihres Namens.*<sup>31</sup> [*The historian, trying to write a story of music that takes place in exile, is faced with fading images of their past, and the only thing that stays is the memory of their names.*] Fortunately, though, the story of Berthold Salander's life is not lost to posterity. His biography, albeit incomplete, has been passed on, not least thanks to the support of his grandson, Roger Salander, who became a very successful musician (clarinetist), just like his grandfather and his father Wilhelm Salander. The fact that Salander's story is now being told on the homepage of the Vienna Philharmonic, the orchestra that had been so important to him throughout his life, may indeed be viewed as a long overdue tribute to his musical work.

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English Translation: Verena Umgeher

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<sup>31</sup> Horst Weber, *Betroffenheit und Aufklärung. Gedanken zur Exilforschung*. In: Horst Weber, *Musik in der Emigration 1933–1945*. Stuttgart 1994, pp. 2-3.