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A: ...same building in the big picture, I think it's a *Kaufhaus*, and it's called *Kaufhaus Riepl*...it was the *Kaufhaus Spiegl* early in the...well, since the 19th century, but then became *Kaufhaus Steiner* I think, because, sorry...

Q: This picture was made after 1938?

A: Yes, well after 1938, because...

Q:...between 1938 and 1945?

A: well...

Q: ...because of Niederdonau, I told you, Burgenland was split into...

(Sprung in Aufnahme, ???)

Q: Kaufhaus door of your father...

A: the former...

Q: Is this the store of your father or of your uncle?

A: No, it...there is a family story attached to that, ahm, all the brothers and sisters, when their father died, father Spiegl...*Grossvater* presumably, when he died, he left his *Vermögen* or property all to be divided up in some silly way, so they...quite a lot of them finished up earning an eighth of the house, I think they were constantly quarrelling about who earned what. There was quite a lot of family quarrels, there was always memories "*sie haben sich gestritten*".

Q: And the daughter was left, I think?

A: That's right, because the daughter wasn't married. She was left the *Kaufhaus*, which was a grocery shop, it wasn't a store. It was a village grocery, and the old chaps used to sit outside with a *stamperl* of *slibovitz*...

(Sprung in Aufnahme, Kassettenwechsel?)

Q: Your first job in London...was it during the war or after?

A: The bombing of London? In London...I was only in London for the flying bombs. Do you know about the flying bombs? The V1 and the V2, was that the German nameß

Q: "Vergeltungswaffe", yes.

A: V1 was the flying bomb and V2 was the rocket. Yes, that happened quite near the end of the war, but...the worst of the war I was still in Boddington, which is near Coventry, so that wasn't far away either. Yes, I remember seeing Coventry burn, that was...that was memorable...from our little house in Boddington. There was a Viennese letter somewhere which I was...but I don't know...

Q: Did you have contact with your parents during this time? How did they arrange their emigration to Bolivia?

A: I do not know that, because by that time we were safe in England, and then we got a letter...I think letters from Vienna before the war started, and they left in I think March or April 1938. Letters were normal during that time, you know they took about four or five days...and, but we didn't know anything more than they were taking a ship. I think that...I have a feeling that they went to Genua and took a ship from there I think. But my sister would know more about that I think.

Q: You and your sister were separated here in England?

A: No, we were never together. She...I don't know whether she had bad luck or if she created her own bad luck, I don't know, but she never seemed to get on with her foster parents, being older and a girl, I think she was being taken advantage of and made into a cheap housemaid I think, rather than being sent to school. As far as I know, she never went to school in England, though she would have been...no, she would not have been of legal school age, she could have gone to school, but nobody sent her, I think. She was old enough not to go to school, not to have to go to school. And then she got secretary jobs and things like that, and then she married an Austrian named *Franz Tschechmann*, Viennese, I don't even know what he did...*Tschechmann*, he was not Jewish, and they had a child here named *Marianne*, named after the then girlfriend of mine...and then, as soon as the war was over, they went back to Vienna, and starved. I think they were fairly political in their outlook, and they went to rebuild the *Heimatland*...I couldn't care less about my *Heimatland*...

Q: You started work, and in the same time you started to learn to play the flute. What was your first contact with music?

A: My first contact with music was twofold. *Walter* and *Marianne Neurath*, she was a good pianist, because I remember her playing a c and and e flat, and then a c, and then she asked me which was the minor and which was the major, I had no idea...I didn't know what major or minor meant, so...but I did hear her play and liked it, and her...*Schubert*, I think...and then, after I came back from the technical school in Leeds, and Leeds was also bombed actually, for a bit...so I was back down to London again and lived in Sussex, with the in-laws of *Alfred Gairinger*, of him...and it says (???)¹...yes, this is his obituary in the Times, yes...his in-laws were people called Lateham², he became a lord as well. And his youngest daughter, she was musical, taught me how to make a bamboo pipe, and then I made a crude recorder and taught myself a few tunes, and then *Fredl*, he gave me 12 pounds to buy a flute. So, that's how it started...so that's in here. It's really about *Fredl*, and that's where I was lucky enough to learn about music, both in the first household I lived in and then the second household I lived in. And then after that, I got a job here in Liverpool.

Q: What kind of job was it?

A: Having worked in an advertising agency in order to (???)³...and at the same time studied music at the Royal Academy of Music, where I had the benefit of a *Stipendium*, which I got from an organisation of charity, called the "Education Aid Society", which...I could have got a scholarship from the Academy, but you had to be British-born, there was no scholarship for anybody not born in England. And for which purpose...I think it was a Jewish charity called the "Education Aid Society" which gave scholarships, grants or *Stipendien* to children not eligible for state help. And I had to go and play to *Elisabeth Schumann*, does that name mean anything to you...*Elisabeth Schumann*, Viennese soprano, *Rosenkavalier*...famous...probably the most famous high soprano, she also came to England, though she was not Jewish...and so I got a scholarship and my fees paid at the Academy and ten, and ten pounds a month for living allowance, which meant that I could afford to go and live with a landlady. And then I got a job in Liverpool as first flute in the orchestra.

Q: How did you get the job?

A: It's entirely based on trials. I studied at the Royal Academy of Music, but for less than two years. It's normally a three or four year course, but after a year and a half, I just happened to meet a girl I knew on the train in London. I think she was also a student, but at one of the other colleges...*Patricia Lobton*⁴, I think she was called. And you know "where are you going, nice to see you" and so on. And she said "I've just been doing an audition", you know what that is, a test...*Probespiel*..."I've just done an audition for (???)⁵", who was taking over as conductor of the Liverpool Philharmonic, "and he is looking for a first flute. And I've given him your name." And then I had a letter from him, so she must have given him my...I didn't write to him, he wrote to me and said "Patricia Lobton told me, come and play to me". And I went and played to him, and he told me "start on Monday". I mean, he offered me the job, that's all. So I had to leave the Academy rather early, and then I went to...and I'm still in Liverpool.

¹ leider nicht verstanden, Anm. AP

² nicht sicher wegen Namen, Anm. AP

³ leider nicht verstanden, Anm. AP

⁴ nicht sicher wegen Namen, Anm. AP

⁵ nicht sicher wegen Namen (des Dirigenten), Anm. AP

Q: When was it when you started?

A: 1948. So it was...yes, but I started to play the flute at the end of the war.

Q: So you started to play the flute three years before you became a member of the orchestra?

A: I think I started to play it in 1943.

Q: Did you ever feel being a refugee and a stranger during your time of education?

A: Did I feel not treated well?

Q: Yes, how where you received, because in our time, refugees are not treated very friendly.

A: Well, there were fewer of us, it was easier to submerge, to disappear amongst the rest, and...I mean, the fact that you spoke slightly differently doesn't make much difference in England. I was certainly never aware of any hostility. If there was any hostility later in the orchestra, it was because I was the youngest and possibly a little bit...not arrogant, but...young musicians tend to be a bit...sort of, you know...the old ones...and certainly there was quite a lot of "anti-smartass" feeling, it wasn't anti-foreigner, certainly not anti-semitic, no question about that...not to my face, not that I noticed. But then I think, perhaps refugees were a little bit less, well they were more humble, shall we say, I never stopped being aware of the fact that I was a stranger. There was a very interesting card which I got amongst my bits of papers, which I wasn't given, but I found it amongst my aunt Kitty's...when she died. When she arrived in London, she was given a little card, which said...I can't remember it in German, but it said "Please remember that you are a guest here" I must try and find it, it was very interesting, it's really quite touching in a way, because it's stated the unnecessary, you know, you shouldn't have to say that to people that if you live in somebody's house, don't damage the furniture. But that's exactly what it said. Oh, season tickets for Liverpool Football Club, so that's important.

Q: Josefine Spiegl is your aunt?

A: My mother.

Q: Ah, your mother, and she was born Gairinger?

A: *Geborene Gairinger*. Now this was my grandfather's birth certificate. And this I tried to do, because the family has...but not very successfully...

Q: The family tree?

A: There's a bit of autobiography there. If you read the bit of paper, which I gave you first.

Q: Who wrote this letter?

A: I don't know, a friend of my aunt Kitty. It's a shame that I can't find the little card. I found this letter amongst her things when my aunt died about fifteen years ago, twenty years ago. Interesting that he uses partly English words, cause he was trying to learn English at that time. I can't find a nice postcard.

Q: And this card was handed out...?

A: It was not a postcard...a small card, postcard size. It was given to people when they arrived. I'm sure I will be able to send you a copy when I find it, but...

Q: The card said "Remember that you are our guest"?

A: No, not "our guest". The card wasn't issued by the English people, it was issued by the Jewish refugee organisation, and there must be lots of cards like that. There would be quite a lot of archived material, but I don't know what the organisation was called, it was in Bloomsbury somewhere...and they have films of children arriving.

Q: So that means that when you arrived in England, did you feel like a short-time guest or did you realize that you would stay here?

A: I don't think one thinks about the future...25 years ago, I didn't think about the year 2000, did you think about the year 2000? I mean, one doesn't think about the future...what I did feel...that was, and I've felt it again when I went back to Zurndorf and saw all my school friends on the wall memorial, that it was a lucky escape...it wasn't so much being driven into exile, but driven into safety, and driven into new opportunities, which I wouldn't have had, because when Austria started offering compensation, which was about two years ago...there's a new thing called *Nationalfonds* or something...well I haven't done...it's a huge form, thirty pages where you have to itemize the items stolen...well I've got no idea about items stolen. And value at the time, how could I possibly know that. But when they sent me a form for compensation, I'm ashamed to say that, I wrote back and said they should send me an invoice, a *Rechnung*, what do I owe them...I hope you are not offended by that, but...

Q: This would have been my next question, about the restitution...

A: It never occurred to me, it never occurred to me. I think partly because that was a little bit confused by the fact that my father went back to Vienna before he died, for a time. And he died in Vienna, so he must have got something...I can't imagine that he wouldn't have said "Hey, you know, Zurndorf, 25 miles away, that's my house you got!" But I don't know, I don't know whether he got any compensation.

Q: Have you been in Austria after 1945?

A: After 45? My father went back to Austria, late fifties I think, I don't know if he even had any intentions of going there, because my mother died in South America, my mother died in South America...and my sister who had lived with them went back to Vienna, so he went back to Vienna, too. But she will be able to tell you when that was, and whether he got any sort of compensation.

Q: Did you visit your father in Vienna?

A: Yes, he came to England once...I visited him in Vienna twice. Except musically, I didn't really feel comfortable. It was...I went back to Vienna with the orchestra, with the Hurley⁶ orchestra. We played in the *Konzerthaus*, and...I don't think my father was living there then. We did some concerts in Vienna with the Hurley orchestra, and also in Salzburg, but I didn't really...haven't really been to Vienna much on holiday. Last time I went on one of those river cruises as a lecturer, so if that hadn't been, I wouldn't have gone. But Ingrid and I have been back, and she likes *Lodenplankl*...it's a shop in the centre of Vienna, just opposite the *Loos* building. And, because she got some nice things from me, the sales guy tried to sell me one of those Bavarian looking jackets...but I said "to wear that would be too much of a political statement" It does look like a political statement, doesn't it? It looks more Bavarian than Austrian to me. I'm sure...I forgot his name...Le Pen's Austrian colleague...*Haider*...I'm sure he wears *Loden* dress...

Q: At your first stay in Austria with the orchestra, how did you feel about your return after your family was expelled from Austria?

A: I never felt expelled, I felt released...afterwards. I mean at the time I felt nothing, it was just one's instinct was to go somewhere where it's safe...but I didn't feel expelled in that sense, I didn't feel driven out. All I felt was that this is no place for me. We must find somewhere nicer, which must have been...for generations before.

Q: Did you lose some family members or relatives in the Holocaust?

A: Not close ones, no. It's in one of those Burgenland documents, there's a *Tante Flora*, I'm sure I will be able to find it...*Johann Rasch, Bürgermeister*...it says *Tante Flora*...it says "*nach Auschwitz übersiedelt*..."

Q: This was written by...the Nazis?

⁶ nicht sicher wegen dem Namen des Orchesters, Anm. AP

A: I didn't know who it was, but *übersiedeln* is to change one's address, I mean...actually you have to read this...I think it's absolutely fascinating, the way everything was documented. They'd have to find time to do it. Ah yes, *Niederdonau*, now I understand...*Niederdonau* is the upper part of Austria...

Q: No, in Germany, in the Third Reich, the political districts were called "*Gaue*", and when Austria was annexed, they established the *Gau* structure in Austria as well. And *Niederdonau* was made up from the former district of *Niederösterreich* and the northern part of *Burgenland*. The governors of these entities were called *Gauleiter*... The southern part fell to the *Gau* of Styria.

A: I think that fits well. I think Ken Livingston in London would make quite a good *Gauleiter*, I think... So there were no *Gaue* in Austria before? It is not an Austrian word, isn't it?

Q: No no...

(Kassettenwechsel, Unterbrechung)

A: I must say I almost felt honoured to have an advertisement put in the "*Völkischer Beobachter*", which is sort of horror journalism, they actually put this advertisement in...I can't...yes, saying that if we'll have your property, and you will have to (???)⁷

Q: ...yes, in the next three weeks or so...

A: *Graf Josef*...I mean, to get your name in the *Völkischer Beobachter*, that's really something.

Q: Did you ever get an invitation of any Austrian authority to visit Austria?

A: No, but then...they didn't know of my existence, why would they? I mean...that would have to be a mass movement, after...I mean, why would they come to Liverpool and ask the first flute of the Liverpool Orchestra "Would you like to come back to Austria on a little holiday?" Because that would have to have been a general movement of some sort, a general invitation to everybody.

Q: Did you have any relations to Austria after 1945? Did you think about returning?

A: I couldn't have come back, because I had a job to do, I mean I had to work, I...

Q: Do you have the British citizenship?

A: I got the British citizenship...I think two days before joining the orchestra, for some reason. I don't know whether I had to have it, I don't think so. But my naturalisation came through two days or so before I came to Liverpool in September 1948. But the only thing, kind of relationship was with...I was being enthusiastic about music and musical instruments. I was interested about some of the musical instruments in the museums in Vienna. *Kunsthistorisches Museum*, yes, I think that's got the finest collections of music instruments...you know I got things like a 18th century organ, which is very much a characteristic English organ about 1790. But, I wanted to see some of the instruments, and also did some research about mechanical musical instruments like these things, which are driven by hand, but...so I had correspondence with some of the curators from the *Kunsthistorisches Museum*, and in fact, I gave them a mouthpiece of...the instruments are in the dining room at the moment, because we've had the television here. So, it seems funny to see one's house completely disguised, as it might have been 120 years ago. Because sort of they refurnished it, completely everything, even the organ was taken away, which was quite frightening, but they took it to pieces, I mean the organ builders took it to pieces. So, the musical instruments are at the moment in another room, but I had an ivory *Mundstück* for a serpent, do you know what I mean. The instrument looks like a serpent, what's it called in German?

Q: I don't know.

A: They had a serpent without *Mundstück* and I had a serpent with two *Mundstücke*, so I gave them one. So there were no hard feelings.

⁷ Wort nicht verstanden, Anm. AP

Q: How were your feelings after you were aware of the tragedies of the Holocaust? How did you feel about the Austrian people?

A: Well, I can tell you quite simply, that...although when I was small, there was always an anti-German undercurrent. The people used to talk about Germans, presumably like other people talked about Jews, they called them "*Piefke*", there was always a rude name for Germans. Probably from the way they talked, and there was still a kind of anti-Prussian feeling still...probably it goes back in the history. There was a war of Prussia against Austria, yes? And...after the war, I've always felt more comfortable with Germans than with Austrians. And I think it's probably geographical, because the further east you go, the worse it gets...the...I think the Austrians are more anti-Semitic than the Germans...are or were...I don't know...the Czechs were more anti-Semitic than the Austrians, and the Poles were worse than the Czechs, and the Russians were worse than the Poles, so I think the further east you got, the less comfortable it would have been. With subdivisions, I think, because the Soviet Russians were probably even worse than the Czarist Russians, I should imagine. But whether that kind of history is now being washed over with much movement of populations, I don't know. There was certainly no feeling like that in England whenever...but I may just not have noticed it. One is very involved with one's own growing up, I think. I think probably children are less worried about their parents, obviously children are less worried about their parents than parents are worried about children, and I can't imagine putting a child of mine on a train, except in times of the greatest need...but I think the child probably wouldn't notice. The fact also, after the war had started, it took at least three months to get a letter to and from South America, and I know my father was always waiting for the postman...but I wasn't, because there were certainly other preoccupations, that's probably just a bit stupid and selfish...but I think children are probably, don't you? What else can I say?

Q: I think this will be the final question, and I would like to come to your identity. How would you describe your identity in social and national terms? You were born in Austria, and you grew up in England...

A: Describe my identity? What I felt was, almost from the moment that I opened my eyes in England, I've no longer Austrian. I felt not only British, but English, which is different. Apparently some refugee called himself "English", he was naturalised, and some English lady said "British maybe, English never". And within that preservation, I don't know, I certainly don't feel unaccepted. But there's also something called "Tabbit⁸ Test". Have you heard about the "Tabbit Test"? There was a very right-wing conservative MP and minister called Norman Tabbit, a former airline pilot, so he was a "no nonsense-politician", and not very well disposed towards foreigners. And he devised what was later called, not by him, the "Tabbit Test", which was for West Indians and Indians, who were born in this country and are British and have never been anything else, but belonged to either Indian or Afro-American minorities, whenever England plays the West Indies or India or Pakistan in Cricket, they always cheer for the West Indian, Indian or Pakistani side, and not for England, which is their country, except that they happen to be a slightly different colour. Do you have similar phenomena in Austria, I mean when Austria and Turkey play at Football, do the Austrian second-generation Turks support Turkey? Yes, they do. I would imagine they do. I've never felt...I've always felt that I would pass the Tabitt Test, I mean, the fact that Austria and England play international matches...I don't think England is good enough at the moment to play Austria...

(allgemeines Gelächter)

...but if they did, it would never occur to me to cheer for Austria, not for a second. It's just an accident of where you happen to be born.

Q: And what about your Jewish origins of your family? Is this part of your identity as well?

A: Part of my interest more than identity, because Ingrid, who's a mixture of Norwegian Lutheran and Lithuanian Catholic and Irish Catholic, knows a lot more about Jewish customs and Jewishness than I do, because the family doctor was Jewish and Lithuanian, and she spent a lot of time with that family, and so she knows about all the holidays. And, I just doesn't feel Jewish..."Once a Catholic, always a Catholic", they say, but...on the other hand, I have books about Yiddish, linguistically it's rather fascinating. A Jewish slaughterman who comes to slaughter the animals is a *shochet*⁹, and I remember

⁸ nicht sicher wegen Namen, Anm. AP

⁹ nicht sicher wegen Schreibweise, Anm. AP

that word, it has to be the *Schächter*, yes...that sort of thing interests me much more than why they do...I'm absolutely fascinated by the various bibles for both Christian and Jewish religions, but fascinated linguistically, not because of the superstitious content in it. I think religion has a lot to answer for. God has a lot to answer for.

Q: Do you have any final statement on anything that you feel should be mentioned in this interview?

A: No, I...if you ask me any questions, I will try to answer them, but I've got no self-generated statement to make, I mean, there's no...except that...this is perhaps another indication...I'm fervently anti-European and anti-Metrication, I think although I was born in centimetres, I feel I'm in feet and inches in fact, I think...

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