A performer's guide to Oskar Morawetz' From the Diary of Anne Frank

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A PERFORMER’S GUIDE TO OSKAR MORAWETZ’
FROM THE DIARY OF ANNE FRANK

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ABSTRACT

The primary purpose of this document is to provide a comprehensive performer’s guide to Oskar Morawetz’ *From the Diary of Anne Frank*.

Born in Czechoslovakia in 1914, Jewish composer Oskar Morawetz fled Europe and Hitler’s advancing forces shortly before the start of World War II. He arrived in Canada in 1940 where he established himself as a leading composer. In order to avoid revisiting the associated pain of past tragedy, Morawetz did not read the diary of holocaust victim, Anne Frank until 1967. When he did, he was deeply moved and knew immediately he would set a portion of it to music. In pursuing copyright permission for the text, Morawetz began a correspondence with Anne Frank’s father, Otto, which led to a friendship that lasted until Frank’s death in 1980.

*From the Diary of Anne Frank* is written for soprano or mezzo-soprano and orchestra. The text is taken from an entry Anne Frank made in her diary in 1943. In the entry, Anne writes about a dream regarding a school friend, Lies Goosens, who was taken to a concentration camp. In her dream, Anne has seen horrible images and expresses tremendous guilt at her own security when so many of her friends are suffering terrible fates. Morawetz set the moving text in a 19-minute composition that premiered in 1970 and has been performed by many prominent musicians in at least five different countries.

This document consists of three chapters. They include biographies of both Oskar Morawetz and Anne Frank, as well as a brief history of Anne Frank’s friendship with Hannah Goslar (Lies Goosens), and a brief history of Anne Frank’s diary. The document also traces the history of *From the Diary of Anne Frank*, and includes both musical and dramatic analyses of the work. Musical examples and several appendices are included as supplemental aid.
INTRODUCTION

Oskar Morawetz was one of Canada’s leading and most versatile composers with a career that spanned beyond five decades. His compositions have garnered a variety of awards and distinctions and have been recorded by distinguished musicians on a number of leading labels. At the time of his death in 2007, his output consisted of more than a hundred compositions ranging from orchestral to solo piano, vocal, and choral compositions, as well as a number of chamber works.

As a Jewish composer who fled his native Czechoslovakia for Canada in 1940, narrowly escaping Hitler’s advancing forces, Oskar Morawetz had an extraordinary connection with the story of Holocaust victim, Anne Frank. When he finally read her famous diary in 1967, he was filled with the need to set a portion of it to music. The result was an emotional 19 minute scene for soprano or mezzo-soprano and orchestra entitled *From the Diary of Anne Frank*. The work premiered in 1970 and has been performed by a variety of prominent singers, conductors, and orchestras in at least five different countries.

I was first introduced to the piano/vocal score of *From the Diary of Anne Frank* in July of 2007 and was immediately intrigued. I had read the published version of the diary as a young girl and had identified with the young authoress without truly understanding the gravity of the time and world in which she lived. I found a recording of the work with mezzo-soprano, Judith Forst and the CBC Vancouver Orchestra, and 19 minutes later, I found myself sitting in a listening booth in a music library moved to tears and staring at the last page of the score.

As I began to research Oskar Morawetz, I learned of his Jewish background and his extensive connections to the Anne Frank story and many of the characters mentioned in the
diary. I contacted his daughter, Claudia Morawetz, who directed me to the tremendous wealth of information provided on the composer’s website, courtesy of her own extensive research into his life and works. She also provided me with names and contact information for a number of musicians and friends of Oskar Morawetz who had specific connections to *From the Diary of Anne Frank*. I have researched the history of the Holocaust, the life of Anne Frank, the history of Anne Frank’s diary, as well as the life of Anne’s friend, Hannah Pick-Goslar\(^1\) or “Lies” who is the inspiration for Anne’s words in the text set by Morawetz.

Along with the historical aspects of the composer’s life and that of Anne Frank and her diary, I have also traced the history of *From the Diary of Anne Frank* from its composition through its premiere and subsequent performances. In my own preparation of the work for the lecture recital that will accompany this document, I have conducted an in-depth study of the score from both a musical and dramatic standpoint. I have interviewed a number of musicians who have not only performed the work but have done so with the advantage of having Mr. Morawetz present throughout the rehearsal processes.

Chapter One of this document provides an overview of the life of composer Oskar Morawetz as well as a brief discussion of his compositional style in regard to vocal music, citing a number of his songs as musical examples. Chapter Two begins with a biography of Anne Frank, followed by a brief biography of Hannah Goslar and her friendship with Anne Frank. Chapter Two concludes with a history of Anne Frank’s diary, from its beginning as a gift on her thirteenth birthday through its eventual publication after her death. Chapter Three traces the

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\(^1\) Within this document Hannah Goslar is referenced with a number of names. They include: Hannah Goslar, Hannah Elisabeth Goslar, Hannah Pick-Goslar, Hanneli Goslar, Hanneli Pick-Goslar, and Lies Goosens.
history of Oskar Morawetz\textsuperscript{2} From the Diary of Anne Frank and discusses the composer’s extraordinary connections to the Anne Frank story. A performance analysis based on my own study of the music, research of past performances, and conversations with other performers concludes the third chapter. There are a number of appendices included at the end of this document that are referenced throughout and serve to enhance the reader’s understanding of the information offered.

\textsuperscript{2} At the request of Claudia Morawetz, the possessive form of the name Morawetz will henceforth be expressed as “Morawetz’.”
CHAPTER ONE

OSKAR MORAWETZ, COMPOSER

Biographical Information

Composer Oskar Morawetz was born in the village of Světla nad Sázavou, Czechoslovakia on January 17, 1917. He was the second of four children born to Richard and Frida Glaser Morawetz. With a life full of fortune and tragedy, he enjoyed the benefits of a wealthy and loving Jewish family and experienced the horror of a narrow escape from Europe and loss of many family and friends in the Holocaust. He was an exceptionally talented musician and composer, as well as a loving father, son, teacher, and friend.

Oskar’s father, Richard Morawetz was born in 1881 in Úpice, Bohemia. Three of Richard’s five siblings died in infancy and his mother passed away when he was only 17. Richard’s father, Ludwig was a respected businessman who owned a large cotton factory. When Ludwig became ill and eventually died in 1901, Richard and his siblings inherited the family business and Richard became the manager of a cotton factory at the age of twenty. An avid student, Richard immediately began researching the business of cotton and eventually became a successful and well-respected member of the cotton industry. He wrote numerous articles and regularly gave lectures on advances within the industry.

Shortly after his father’s death in 1901, Richard spent a significant amount of time as an industrial apprentice in England, a country he grew to love. He would eventually be regarded by

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4 Ibid.
his family and friends as a true “Anglophile.” In 1904, Richard toured the United States, and in 1910, spent nearly a year traveling though various countries in Asia. He also traveled extensively throughout Europe. Richard documented his travels with photography, one of his favorite hobbies. Soon, apart from his industrial lectures, he began lecturing on his travels, supplementing his presentations with slides of photographs he had taken himself.

In 1914, upon returning from one of his many trips, Richard met Frida Glaser in a coffee shop. The two were introduced by Frida’s father Adolf. Frida was impressed by Richard’s knowledge and fascinated by the stories of his travels. Richard told Frida and her family about a large estate he had recently purchased in the small rural village of Světla nad Sázavou. The estate included a castle, the oldest parts of which were built in the 14th Century. Richard’s interest in Frida soon led to a courtship which included an invitation to visit the ancient castle. On October 1, 1914, Richard Morawetz and Frida Glaser were engaged. The couple married three months later on January 15, 1915 in Prague.

Richard and Frida Morawetz had four children, Herbert, Oskar, John, and Sonja, all of whom were born in the castle at Světla nad Sázavou. The Morawetz children enjoyed a relatively happy childhood, much of which was spent at the castle. The family lived there full-

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5 Claudia Morawetz. The Person/Parentage.

6 Ibid.

7 Ibid.


9 Claudia Morawetz. The Person/Parentage.

10 Claudia Morawetz. The Person/ Světla nad Sázavou.
time during World War I and for several years afterwards. In 1920, they moved to the mill town of Úpice where Richard owned a jute factory with his brother. Afterwards, the castle was used as a summer residence for the family.

Many of Oskar Morawetz’ most prominent personality traits are evident even in his earliest years. His sense of humor initially appeared in the form of carefully planned practical jokes. According to Morawetz’ daughter, Claudia, Morawetz was too timid to actually carry-out the pranks himself, so he would often coerce his younger brother John into executing his plans.\textsuperscript{11} His jokes often targeted his parents and younger sister Sonja, and occasionally, family guests of the castle. Along with his humor, Claudia described her father as a “great observer of the absurdities of fellow humanity,”\textsuperscript{12} another characteristic that was apparent during his youth. He regularly studied the behaviors of fellow students and professors at school and would later perform reenactments of their peculiarities to entertain the family.

Morawetz’ constant preoccupation with his music in later years often led to accusations of absent-mindedness. This too manifested itself early in his life. One of his favorite childhood hobbies was planning and methodically building huge structures from toy construction sets that he collected.\textsuperscript{13} His brother Herbert described him as an “amazingly single-minded child,”\textsuperscript{14} noting how he would spend hours completely absorbed in his concentration on a building project with little knowledge of what was happening around him.

\begin{flushendnote}
\textsuperscript{11} Claudia Morawetz. The Person/ Světla nad Sázavou.
\textsuperscript{12} Claudia Morawetz. The Person/ Prague.
\textsuperscript{13} Claudia Morawetz. The Person/ Úpice.
\textsuperscript{14} Ibid.
\end{flushendnote}
Like many wealthy families, the Morawetz family employed a variety of staff including governesses to help care for the children. According to Claudia Morawetz, one governess in particular, Miss Laimer, could be considered partially responsible for instilling the importance of religion into Morawetz and his siblings. The family was Jewish but “not particularly religious.” Miss Laimer, who was Catholic and exceptionally religious, insisted that Judaism be a more meaningful aspect of the children’s upbringing, an issue that caused much friction between herself and the children’s mother, Frida, and eventually led to her dismissal.

The Morawetz children attended a school that was predominantly Roman Catholic. During mandatory religious instruction, Morawetz and the other Jewish children were excused to attend classes taught by a Rabbi. Morawetz’ maternal grandfather, Adolf Glaser, was quite religious and attended synagogue every week. He encouraged the Morawetz brothers to study for their bar mitzvahs; Glaser, however, died before he was able to witness them.

Morawetz was terrified by the students in his classes in Úpice. Because children were regularly failed and forced to repeat grades, many of his classmates were much older and larger than he. Morawetz was also embarrassed by his Jewish religion and wealthy family, as both ultimately singled him out among his peers. In 1927, the family moved to Prague where

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15 Claudia Morawetz. The Person/ Světla nad Sázavou.
16 Ibid.
17 Ibid.
18 Claudia Morawetz. The Person/ Prague.
19 Ibid.
20 Claudia Morawetz. The Person/ Úpice.
21 Ibid.
Richard Morawetz could more conveniently deal with his growing responsibilities in the jute industry. As teachers at the school in Úpice were often below standard and the small town did not offer the option of a high school, this move also ensured that the children would receive a more proper education.22

When Oskar Morawetz was six years old, he and his older brother Herbert began taking piano lessons with the wife of a forester in Světla nad Sázavou. Morawetz quickly excelled, surpassing Herbert who, refusing to be eclipsed by his younger brother, soon abandoned his own study of the instrument.23 The family owned two pianos at the castle in Světla nad Sázavou, and young Morawetz regularly practiced his lessons on a grand piano in the Great Hall dating between 1885 and 1890.24 He was never concerned about developing his technique, an issue that frustrated his piano teachers throughout his life. From a young age, his ultimate concern was sight-reading as many different pieces of music as he could acquire.

Oskar Morawetz, like his mother Frida, developed a deep love of opera and read through as many opera scores as he could accumulate. His brother Herbert recalled how young Morawetz would spend an entire Sunday afternoon at the piano playing an opera through from beginning to end.25 By his own accounts, Morawetz had sight-read twenty-five operas, including most of the Wagner operas, by age thirteen and had all the major sections memorized.26 He often received piano reductions of operas and symphonies for Christmas and birthday gifts.

22 Claudia Morawetz. The Person/ Prague.

23 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 1.

24 Claudia Morawetz. The Musician/ First Lessons.

25 Claudia Morawetz. The Person/ Úpice.

26 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 2.
Morawetz was also fascinated by orchestral scores and developed the ability to read them at an early age, a skill that amazed his brother Herbert who described it as “black magic.” For his thirteenth birthday, he received the orchestral score to Wagner’s *Tannhäuser*. He knew little about music theory at the time and learned about the transpositions and clefs of the various instruments from books. It was this early interest in opera and orchestral scores that sparked Morawetz’ life-long fascination with orchestral colors.

His piano teachers were also surprised to learn that young Morawetz had perfect pitch. In an interview in the *Canadian Composers Portrait* series, Morawetz related the story of his piano teacher’s shock and his own surprise to find that this ability, which he had assumed was common, was indeed rare. Ultimately, it was the development of this skill that allowed him to hear a score in his head without playing it and later, to compose without the use of the piano.

In 1929, Morawetz began studies in piano and theory at the Prague Conservatoire where he studied music throughout his time in high school. When he graduated, the idea of pursuing music as a career was not entertained by his family. In a wealthy family of successful businessmen like the Morawetz’, music was considered a hobby, not a suitable career choice. In 1935, shortly after his graduation, Morawetz fell into a deep depression during which he developed a fear that his fingers would weaken and he would lose his ability to play the piano.

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27 Claudia Morawetz. *The Person/ Úpice*.


29 Ibid.

30 *Canadian Composers Portraits: Oskar Morawetz*. CD 1: Track 2.

31 Claudia Morawetz. *The Person/ Prague*.

32 Claudia Morawetz. *The Person/ Aging and Death*.

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The depression culminated in a severe nervous breakdown and Morawetz claimed that he never wanted to play the piano again. Richard and Frida Morawetz arranged for young Morawetz to see a psychiatrist and, after months of therapy, he recovered.

In spite of Morawetz’ dreams of a career in music, Richard Morawetz suggested that he enroll in a university program in forestry. The plan was for Herbert Morawetz to manage the factory in Úpice while Oskar managed the estate in Světla nad Sázavou. Morawetz deeply respected his father’s opinion and, in spite of his desire to pursue music, he enrolled in a forestry program in Prague in 1935.

Eventually Richard Morawetz acknowledged his son’s wishes and allowed young Morawetz to continue with his music studies. During one incident with a prominent banker who disapproved of the chosen career in music, Richard Morawetz defended his son’s choice: “Who knows? Considering the international situation, you may not end your days as a banker nor I as a manufacturer. At least Oskar will always be able to make a living even if it is only playing piano in a restaurant or nightclub.”

The “international situation” to which the elder Morawetz referred was a rapid growth in anti-Semitism. Oskar Morawetz was sixteen when the Nazis came to power in 1933 and the circumstances surrounding the security of Jews rapidly deteriorated. In the fall of 1937, Richard Morawetz decided it was best for his son to leave Czechoslovakia and sent him to study music in

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33 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 2.
34 Claudia Morawetz. The Person/ Prague.
35 Ibid.
Vienna. Morawetz was thrilled to be in such an important European center of music. His first music teacher there was a strong supporter of Hitler and, in Morawetz’ own words, he “should have left him and found another teacher.” However, he was so impressed by the man’s musicianship that he continued to study with him. The family with which he was living in Vienna was also anti-Semitic and eventually asked him to leave. Thus, he went to live with the family of his cousin Peter Glaser.

In March 1938, Hitler invaded Austria. In a conversation with his daughter, Oskar Morawetz recalled standing on the balcony of the Glaser home with the family and watching as Hitler and his armies marched through the streets of Vienna. About a month later, after a frightening and unwarranted interrogation by a member of the Gestapo, Morawetz packed his bags and fled home to Czechoslovakia.

When he arrived at home, the situation in Czechoslovakia was grim as well. In September 1938, the Munich Agreement was signed and Hitler was given annexation rights to Czechoslovakia’s Sudetenland. Because the majority of its border defenses were situated there, Czechoslovakia was left at Hitler’s mercy. According to Morawetz, the rules against Jews began immediately.

In December, Richard Morawetz made a second attempt to get his son out of Czechoslovakia and sent him to study music in Paris. Morawetz’ younger siblings, John and

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36 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 3.
37 Claudia Morawetz. The Person/ Escape.
38 Ibid.
39 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 3.
40 Claudia Morawetz. The Person/ Escape.
Sonja, were sent to London while his older brother Herbert remained in Czechoslovakia with his parents and the family business. On March 15, 1939, Hitler invaded Czechoslovakia and Morawetz’ parents went into hiding. Richard Morawetz was less than popular with the Nazis. As head of the jute industry, he had deprived Hitler of “substantial amounts of foreign currency” by insisting that all jute imports from India be shipped to Czechoslovakia via Holland rather than through German ports. As a result, Richard Morawetz, as he was informed by a German acquaintance, was possibly “the most hated man between Prague and Berlin.”

Through means which remain uncertain, Richard and Frida Morawetz managed to secure the Gestapo permits that were required in order for Jews to leave Czechoslovakia. According to Morawetz’ sister Sonja, Richard and Frida Morawetz received the permits at nine in the evening on March 31 and spent the entire night packing and burning papers. At six in the morning on April 1, 1939, they boarded a train to France without saying goodbye to anyone, including numerous relatives who would not survive the Holocaust. In conversations with his daughter Claudia, Morawetz recalled seeing his parents upon their arrival in France. He noted that he had never witnessed his father “so distraught.” According to the Morawetz’ housekeeper, the police came to arrest Richard Morawetz two days after they had fled Czechoslovakia.

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41 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 3.
42 Claudia Morawetz. The Person/ Parentage.
43 Ibid.
44 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 3.
45 Ibid.
46 Claudia Morawetz. The Person/ Escape.
47 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 3.
Richard and Frida Morawetz eventually made their way to London where they applied for visas to go to Canada, a country Richard considered to be an “extension of England.”\textsuperscript{48}

When young Morawetz was asked if he wanted to join them, he declined. He was enjoying the rich musical culture of Paris and the idea of leaving it for Canada did not appeal to him.\textsuperscript{49} However, as his safety in France grew continually less certain, he soon regretted his decision. In late August, his parents left England for Canada, their ship making one stop in Cherbourg before departing. Afraid he might never see them again, Morawetz took the train from Paris to Cherbourg and had breakfast with them on the morning of their departure.\textsuperscript{50} He remembered this as “one of the most upsetting moments”\textsuperscript{51} of his life. Richard and Frida Morawetz departed safely; the ship after theirs, however, was sunk by the Nazis.\textsuperscript{52}

On September 1, Hitler invaded Poland and war began. Life in Paris became increasingly difficult for Morawetz as a non-French citizen. His travel in and around the city was restricted as was access to his money in the French banks.\textsuperscript{53} His status as a Czechoslovakian citizen was also dangerous to his position in Paris. Czechs were considered “enemy aliens” and possession of his Czechoslovakian passport alone would have justified his being turned over to the Nazis.\textsuperscript{54}

\textsuperscript{48} Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 3.

\textsuperscript{49} Ibid.

\textsuperscript{50} Claudia Morawetz. The Person/ Escape.

\textsuperscript{51} Ibid.

\textsuperscript{52} Ibid.

\textsuperscript{53} Ibid.

\textsuperscript{54} Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 3.
With assistance from his cousin Walter Stein, Morawetz made several attempts to leave France. The initial plan was to send him to Portugal where Stein had friends who would be of help. They managed to secure an exit visa from France and an entrance visa to Portugal but were denied a transit visa which would have allowed him to remain safe on the train as it traveled through Hitler-occupied Spain.\textsuperscript{55}

The second plan was to send Morawetz to Portugal via Switzerland and Italy. After securing a Swiss transit visa and an Italian visa valid for two weeks, he boarded a sleeper train bound for Switzerland in October 1939. At the Italian border, Morawetz was awakened by customs officers who, after seeing his passport, demanded to know what religion he was. Before he could answer, the wagon conductor, who had been given a large tip in the hopes that he might be of help in case of trouble, answered that Morawetz was of course Catholic and no further questions were asked.\textsuperscript{56}

By the time he arrived in Italy and attempted to buy his passage to Portugal, the country had ceased accepting Jewish refugees. Thus, he was trapped in Italy with a visa that was only valid for two weeks. At the urging of his parents and brother Herbert via telegrams, Morawetz went to visit Count Rodolfo Parisi, a wealthy Italian business associate of his father’s.\textsuperscript{57} The Count was exceptionally kind and generous, and eventually became an indispensable friend to Morawetz during his time in Italy. In a conversation with his daughter, Morawetz recalled his first meeting with Count Parisi:

\textsuperscript{55} Claudia Morawetz. The Person/ Escape.

\textsuperscript{56} Ibid.

\textsuperscript{57} Ibid.
Count Parisi was a very wealthy business man living in Trieste. He had a gorgeous home and was a very kind person. Before I took my leave the first time I met him, he asked me if I needed any money. I could feel my face flush with embarrassment. I desperately needed money, but I was too embarrassed to admit it, and so I told him that I would be all right. However, Count Parisi was not stupid, and when I arrived back at my lodgings, there was a letter there for me with some money from him. He continued to supply money to me on a regular basis, and that became my sole financial support. My father did eventually repay the Count, but I could not have survived without his aid.58

Morawetz remained in Italy for nearly five months, periodically applying for short-term visas. He spent much of his time at Count Parisi’s home visiting with the family or playing the piano. One of the Count’s daughters was particularly fond of Morawetz and took it upon herself to help get him out of Italy.59 She took him to the shipping offices in hopes of securing a transit visit through the Canary Islands. When they were told that this was impossible, she simply introduced herself as “the daughter of Count Parisi” and the visa was issued without question.60

In March of 1940, Morawetz left Rome for the Canary Islands and arrived in Santo Domingo at the beginning of April. His father had purchased his citizenship in the country, a practice that was possible at the time.61 He remained in Santo Domingo for six weeks while his father worked to secure his entrance into Canada, despite direct objections from Frederick Charles Blair, the Canadian Director of Immigration. Blair was known as a great anti-Semitic and is famous for his quote “None is too many,”62 in reference to the number of Jewish refugees who should be allowed into Canada. Morawetz’ entrance to Canada was finally gained with the

58 Claudia Morawetz. The Person/ Escape.
59 Ibid.
60 Ibid.
61 Ibid
62 Ibid.
help of Norman Sommerville who was head of the Red Cross and a good friend of Richard Morawetz. 63 Morawetz arrived in Canada on June 17, 1940 and, a little over five years later on January 16, 1946, became a naturalized Canadian citizen, one day before his twenty-ninth birthday.

According to his daughter, Morawetz always had a “real knack for flattering the ladies” 64 which resulted in a string of admiring women but, for whatever reason, never led to serious relationships. At the age of forty, he was still a bachelor living with his parents at their home in Toronto. When he met pianist Ruth Shipman at a concert, however, a courtship soon followed. Fearing that his son might never marry, Richard Morawetz suggested to Oskar that Ruth might be a good match for him. 65 Always respectful and trusting of his father’s opinion, Morawetz proposed and Ruth accepted. They were married on June 7, 1958 in Toronto. Morawetz was forty-one years old.

The couple purchased a home in Toronto which quickly became a “hub of musical activity.” 66 Morawetz had an office upstairs with a Heintzman piano (now housed at the Canadian Museum of Civilization in Ottawa) and a large oak desk where he composed. Ruth Morawetz taught piano lessons in the living room on a Model A Steinway Grand piano that had been a gift from Morawetz’ parents upon Oskar’s initial arrival in Toronto. The living room also housed a variety of recording equipment which Morawetz used to dub recordings of his music and recitals. Other musicians were also constantly visiting the home. Ruth Morawetz frequently

63 Claudia Morawetz. The Person/ Escape.

64 Claudia Morawetz. The Person/ New World.

65 Ibid.

66 Claudia Morawetz. The Person/ Family.
collaborated with singers and instrumentalists on recital programs which brought in a number of musicians for rehearsals. The couple also regularly hosted after-concert receptions and parties attended by many famous artists including pianists Glenn Gould and Anton Kuerti, cellists Yo Yo Ma and Mstislav Rostropovich, violinist Isaac Stern, and singers Jan Rubes, Jon Vickers, and Victor Braun.\(^67\)

Oskar and Ruth Morawetz had two children. Daughter Claudia Louise was born on May 2, 1962 and almost four years later, on February 11, 1966, the couple welcomed their son Richard Norman. From infancy, Morawetz was adamant that the children participate in music games and, when they were old enough, insisted that they both take piano lessons.\(^68\) Of his two children, only Claudia shared his love of music and he regularly boasted about her natural abilities. Young Richard, however, was less than interested in his father’s passion and Morawetz related in an interview with CBC Fresh Air how his son had regretfully informed him of his feelings saying: “Daddy, I hope you won’t be angry with me, but I really hate music.”\(^69\)

After his arrival in Canada, Morawetz began a long association with the University of Toronto. At the urging of his father, he earned a Bachelor of Music from the institution in 1944 and a Doctorate of Music in 1953. In 1952, he joined the University of Toronto faculty and spent the next thirty years of his life as a professor of music. He has been described by numerous colleagues and students as the epitome of the “absent-minded” professor, a trait that

\(^{67}\) Claudia Morawetz. The Person/ Family.

\(^{68}\) Ibid.

\(^{69}\) Ibid.
many found endearing and Morawetz, himself, always regarded with a great sense of humor.\footnote{Claudia Morawetz. The Person/ Honour.}

In a March 1994 interview with CBC Fresh Air, Morawetz comically recounted an incident in which he showed up for work completely unaware that he was wearing two neckties at once.\footnote{Ibid.}

In the Canadian Music Center’s \textit{Canadian Composers Portrait} of Morawetz, long-time friend and student Bruce Mather related a story in which Morawetz taught the wrong course to a group of students for a month before it was discovered and corrected.\footnote{Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 9.}

This idea of Morawetz existing within “his own world of music” is an accurate one as he was quite capable of composing in his head while appearing to be engaged in other activities. In an October 1963 article in the \textit{CBC Times}, Morawetz boasted about working on his music mentally while “appearing to listen with deep interest to someone rambling on about this and that.”\footnote{CBC Times, “This Weeks Music,” (Oct 12-18, 1963), <accessed through oskarmorawetz.com 08 September 2008> under “The Musician: Articles” <http://www.oskarmorawetz.com/Tabs/TabMusician/index.php?page=Overview>}

He explained that “when he’s finished talking about the weather or his health, I can somehow click in again and say something to cover the situation.”\footnote{Ibid.} Morawetz noted that only his wife was able to tell when he was in this state of dissociation.

With a compositional style regarded by many of his contemporaries as old-fashioned, combined with his often disheveled appearance and absent-mindedness, Morawetz met with what many considered unfair treatment by his colleagues and fellow composers at the University of Toronto. Regardless of his tremendous success as a composer, he was reduced to teaching
first year theory, which he jokingly called “Triads for Idiots,” as well as keyboard harmony to
music education majors. He was not allowed to teach composition majors or graduate students,
which some of his friends and colleagues within the music world called “despicable,” describing
him as “the most highly qualified composer in Canada.” Nevertheless, Morawetz’ students
benefited greatly from his tremendous knowledge of repertoire and his exceptional skill as a
musician. In an interview with Richard Paul on CBC’s Two New Hours, Morawetz’ former
student Gustav Ciamaga described his harmony classes as students “huddled around the piano”
while Morawetz utilized the vast amount of musical literature in his memory to demonstrate the
various aspects of theory and harmony.

Morawetz’ musical memory was one of his many amazing gifts as a composer and
teacher. Numerous students have recalled instances of meeting him years after having studied
with him and being astounded at his ability to remember in detail and play pieces they had
written for him as many as twenty years earlier. One anecdote Claudia Morawetz includes on
her father’s website recounts an incident involving Morawetz and his brother Herbert. The two
were having a conversation when Morawetz suddenly stopped talking and listened intently to a
piece playing over the radio. When Herbert asked if he knew the piece, Morawetz’ response
was, “No, but I read the score some ten years ago.” Claudia Morawetz described her father in

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75 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 9.

76 Ibid., Track 10.

77 Claudia Morawetz. The Musician/ Professor.

78 Claudia Morawetz. The Musician/ First Lessons.
his later years as “a walking musical dictionary,” noting his ability to identify what seemed an infinite number of pieces upon hearing the “first two or three notes of a theme.”

The marriage between Ruth and Oskar Morawetz eventually began to crumble and the two began “leading separate lives.” Morawetz immersed himself fully in his music and his wife sought “other companionship.” In January of 1982, the couple separated and Morawetz, at the age of sixty-five, commenced living as a bachelor for the first time. Somewhat uncomfortable at first, he soon adjusted to his new living conditions and began to enjoy the quiet and space afforded by his now empty home. He used this newfound freedom to compose full-time and to travel, giving lectures and attending performances of his various works. In 1984, Ruth and Oskar Morawetz divorced after twenty-four years of marriage.

Over the next ten years, Morawetz enjoyed a life devoted to his creativity and various causes and filled with a variety of loving friends and family. In 1995 he suffered a major nervous breakdown and was hospitalized. Struggles with failing health soon followed. His eyesight grew weak and he had difficulty walking and arthritis in his fingers. In 2001, he fell and hit his head causing internal bleeding, brain damage, and severe impairments to his memory. Over the next several years, Morawetz suffered from advancing Parkinson’s and eventually died.

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79 Claudia Morawetz. The Musician/ First Lessons.
80 Ibid.
81 Claudia Morawetz. The Person/Family.
82 Ibid.
83 Claudia Morawetz. The Person/ Divorced & Retired.
84 Ibid.
in his sleep on the evening of June 13, 2007 from complications with the disease.\textsuperscript{85} Per his request, a private Jewish funeral was held on June 17, 2007 attended by close friends and family.\textsuperscript{86}

**Compositional Style and Vocal Music of Oskar Morawetz**

When Morawetz arrived in Canada in 1940 and enrolled at the University of Toronto, he was still intent upon becoming a pianist and never entertained the idea of composing.\textsuperscript{87} He soon found, however, that composition was part of the curriculum. In an interview included in his *Canadian Composers Portrait*, Morawetz described his first frustrations with the art of composing. For an examination, he was required to complete a fugue within three hours, a process that took him eight hours on his first attempt. In an effort to find a way to complete the exam in the allotted time, Morawetz began writing fugues continually for several months. By the time of the exam, he could complete the writing process within two hours. He credited this experience with his realization that “the only way really to become a composer and to be free of all the technical handicaps is not to worry about it and start to write, to write, to write, to write!”\textsuperscript{88} He called this one of his “greatest discoveries”\textsuperscript{89} as a composer and maintained throughout his career that composing was largely based on solid compositional techniques perfected over time.

\textsuperscript{85} Claudia Morawetz. The Person/ Aging & Death.

\textsuperscript{86} Claudia Morawetz. The Person/ Funeral & Memorial.

\textsuperscript{87} Claudia Morawetz. The Musician/ Music Studies.

\textsuperscript{88} *Canadian Composers Portraits: Oskar Morawetz*. CD 1: Track 5.

\textsuperscript{89} Ibid.
Aside from studies of counterpoint and fugue writing in theory classes, Morawetz never formally studied composition. William Littler, music critic of the Toronto Star, described Morawetz as one of the few modern-day composers who was truly “self-made.” He described how Morawetz taught himself to compose using the historically great master composers as models. His supreme musicianship and innate tools of analysis, including his ability to reduce an orchestral score at sight, allowed him to study music that interested him and gather from it the knowledge he needed.

As a requirement for the completion of his Bachelors degree, Morawetz had the option of writing a “musicologist essay” or an “original composition.” He composed his String Quartet No.1 and earned his Bachelor of Music from the University of Toronto in 1944. The string quartet won a nationwide competition sponsored by CAPAC (Composers, Authors, and Publishers Association of Canada, Limited) and Morawetz followed it with a piano composition, Sonata Tragica, which also won a CAPAC award. As a connoisseur of great composers, however, Morawetz was an intense critic of his own works. Ultimately, he was unhappy with both of these early works and eventually had them removed from circulation. It was with his third composition however, an orchestral work entitled Carnival Overture, that Morawetz began to gain the confidence to pursue a composing career. The piece was a huge success and continues to be one of his most frequently performed works.

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90 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 5.
91 Ibid.
92 Claudia Morawetz. The Musician/ Music Studies.
93 Ibid.
94 Ibid.
Morawetz spent a great deal of time and energy defending his compositional style. During a time when the latest trends were in serial music and electronic experimentation, Morawetz’ style was, for the most part, tonal and rooted in melody and rhythmic excitement.95 He felt strongly that music should be accessible and should not need to be analyzed in order to be enjoyed or understood. He was a traditionalist and maintained that composers should not change their personal style in order to conform to the latest trends. In a November 1969 article in The Globe and Mail, Morawetz addressed this issue:

Benjamin Britten certainly doesn’t try to bring into his music the latest trends … and for me, Britten is the greatest composer born in this century … I personally resent terribly the attitude of many historians and writers about music nowadays, who find striking only a work which introduces some new percussion instrument or some more complicated rhythm, or some sound that hasn’t been heard before, and who belittle everything else … I am more interested in quality and expression of music than I am in novelty.96

Several years earlier in a March 1965 article in the Toronto Daily Star, Morawetz again likened his situation to that of Benjamin Britten, as well as several other master composers:

Benjamin Britten, whom I admire greatly, is also considered old-fashioned by most of the English composers today … Brahms and Bach got the same treatment … What does it matter? When we listen to Brahms, Bach, or Richard Strauss, do we bother whether they wrote in the style that was the fashion of their times? … I can’t agree with these people who say you have to listen to a work ten to fifteen times to understand it … If I don’t like a piece of food, I don’t eat it ten more times to persuade myself that I do.97

Morawetz obviously had a great deal of respect for Benjamin Britten. In an April 1976 article in the Onion, he recalled meeting him at an Expo in 1967. He told Britten that he was, in  

95 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 5.
his opinion, “the greatest composer born in the Twentieth Century.”

Britten, flattered and embarrassed, replied, “Well, that’s very nice, but keep it to your self. Otherwise you’ll have lots of enemies.”

Morawetz was aware of the necessity of tension and resolution within music and his compositions, though innately tonal, never shy away from dissonance. Aside from tension within tonality, his works often highlight contrast on a variety of other levels, including dynamics, rhythm, and orchestral or vocal color. There is always an element of imminent change within his music. He often does not specify a key, opting for the freedom of accidentals. His music also presents contrast through mood, subject matter, or inspiration, which most often lean toward dark and sentimental. In a 1978 article in Fugue Magazine, Morawetz stated simply that “the most important dramas in life – Shakespeare is a case in point – are tragic in nature.”

Claudia Morawetz recalls that her father was obsessed with the news and drawn to tragedy and human suffering. Perhaps this was due to his own experiences with loss and the mark left by the Holocaust and memories of loved ones lost. Anton Kuerti described Morawetz as extremely “emotionally involved and unhappy” about tragedies happening on the planet. It was as if he personally adopted the heartaches of others. Whatever the reason, Morawetz’ works reflected this attraction to human sorrow and some of his most well-known compositions have

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99 Ibid.

100 Claudia Morawetz. The Musician/ Composer.

101 Claudia Morawetz. The Person/ Family.

102 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 8.
tragic themes. One of the most famous examples is his *Memorial to Martin Luther King* for solo cello and orchestra without strings, inspired by the funeral procession of Martin Luther King.\(^{103}\) He wrote two works based on the diary of holocaust victim Anne Frank: *From the Diary of Anne Frank* for soprano or mezzo-soprano and orchestra and *Who Has Allowed Us to Suffer?* for SATB choir. He produced a work for violin and piano commemorating the fate of forty-one orphans in Auschwitz entitled *A Child’s Cry from Izieu* and set a poem describing the “suffering and humiliation of black people”\(^{104}\) for a cappella SATB choir entitled *Prayer for Freedom*.

Morawetz’ output spans a variety of genres including orchestral works, concertos, various chamber works, a number of solo piano pieces, and at least one solo work for every instrument in the orchestra, excepting trombone and double bass.\(^{105}\) Harboring a love of voice from his childhood, a considerable amount of Morawetz’ output is vocal. Oddly enough, he never wrote an opera. In an interview for *TIME Magazine* in June 1970, Morawetz gave the following explanation: “I am not going to dedicate four years of my life to writing an opera only to find that there is only one Canadian company that can stage it for only three days.”\(^{106}\) His closest attempt was *Father William*, a ten-minute comic staged work, sometimes referred to as an operetta, originally written for baritone and piano but later revised to include a soprano and stage

\(^{103}\) Claudia Morawetz.  The Musician/ Composer

\(^{104}\) Ibid.

\(^{105}\) Claudia Morawetz.  The Musician/ Prolific & Successful.

directions. He did, however, write choral music, works for solo voice and orchestra such as *From the Diary of Anne Frank*, and a significant number of songs.

Morawetz chose texts from a variety of sources. Some of his most performed vocal works utilize text from famous sources such as the *Bible* (*Psalm 22* for Mezzo-Soprano or Baritone and piano, later orchestrated) and Anne Frank’s diary (*From the Diary of Anne Frank* and *Who Has Allowed Us to Suffer*?). Morawetz often read poetry and kept a “special book” of poems he liked, adding new ones when he found them, so that he always had a source from which to draw texts. Famous poets whose texts Morawetz set include Lewis Carrol (*Father William* for baritone, soprano, and piano), Sir Philip Sydney (*My True Love Hath My Heart* for solo voice and piano), Frances E. W. Harper (*Prayer for Freedom* for SATB choir), Elizabeth Barret Browning (*Sonnets for the Portuguese* collection of four songs for solo voice and piano), and William Blake (*Land of Dreams, Cradle Song, The Chimney-Sweeper, Mad Song, I Love the Jocund Dance*, and *Piping Down the Valleys Wild* all for solo voice and piano). Morawetz also utilized texts of Canadian poets such as Archibald Lampman, Carman Bless, and Pauline Johnson. In the mid 1940s, Oskar met Mrs. Edmund Boyd, president of the Women’s Committee of the Toronto Symphony whose daughter was poet, Anne Wilkinson. It was Wilkinson’s poetry that supplied the text to one of his most famous and often performed songs, “Elegy.”

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107 Claudia Morawetz. *The Musician/ Prolific & Successful.*


Morawetz was exceedingly passionate about the accessibility of his music and its ability to convey emotion and meaning. In regard to his vocal music, the addition of language provided an extra outlet for expression. Fluent in six different languages including Czech, German, English, French, Spanish, and Italian, Morawetz could have easily been considered an aficionado of languages.\textsuperscript{110} Once, in response to a criticism of his heavily accented speech, Morawetz reportedly said, “It is better to speak six languages with an accent, than to speak just one the way you do.”\textsuperscript{111}

With this command of language at his disposal, Morawetz was extremely specific in the way he set text and eventually insisted upon providing his own translations to his vocal music. He was outraged by one particular translation of \textit{From the Diary of Anne Frank}. In one phrase of the text, Morawetz emphasized the word “God” by setting it on the highest note in the musical phrase. In translation, however, this climactic note was sung on the word, “Oh.” Morawetz was mortified, arguing that translators should not sacrifice “meaning and intent of a phrase in order to retain as pure a translation as possible.”\textsuperscript{112}

The most obvious commonality found among singers of Morawetz’ vocal music is an agreement that he wrote very well for voice. A pianist himself, it was no doubt a combination of his long-time love of opera, with years of studying the works of great vocal writers which led to an impeccable understanding of the voice. In studying his music, it is obvious that he was not only skilled at writing for the voice but very aware of how to best illicit the desired vocal color.

\begin{footnotes}
\footnote{\textsuperscript{110} Claudia Morawetz. The Person/Humour.}
\footnote{\textsuperscript{111} Ibid.}
\footnote{\textsuperscript{112} Claudia Morawetz. The Musician/Composer.}
\end{footnotes}
Morawetz often achieved an air of tranquility by utilizing the middle voice as seen in the opening bars of *Elegy* (Ex. 1) and the closing bars of *Cradle Song* (Ex. 2).

Example 1, *Elegy*, mm. 6 – 10

*Use of middle voice*

Example 2, *Cradle Song*, mm. 51 - 58

*Use of middle voice*

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Morawetz was able to achieve a sense of anguish or hurt by setting closed vowels such as [e] or [i] on notes in the upper part of a singers range. In *Mad Song*, he sets the word “pain” on a sustained high F sharp (Ex. 3). In *When We Two Parted*, he parallels the singers pain at hearing the name of his beloved by setting the word “ear” on a high G natural (Ex. 4). Again, in *Mother I Cannot Mind My Wheel*, when he sets the phrase “O, if you felt the pain I feel,” the word “feel” is sung on a high, sustained F, which eventually falls downward by half-steps (Ex. 5).

Example 3, *Mad Song*, mm. 100 – 106\textsuperscript{115}
Closed vowel on notes in upper register

Example 4, *When We Two Parted*, mm. 31 – 35\(^{116}\)
Closed vowel on notes in upper register

Example 5, *Mother, I Cannot Mind My Wheel*, mm. 18 – 23\(^{117}\)
Closed vowel on notes in upper register

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*Mother, I Cannot Mind My Wheel* is also an excellent example of Morawetz’ use of the piano as a character in his songs. In the running thirty-second note pattern, the piano is clearly a representation of the wheel (Ex. 6). This is reminiscent of Schubert’s use of the piano in his *Gretchen am Spinrade*.  

Like Schubert, Morawetz also uses the piano to introduce the dramatic setting before the singer enters with the first words.

Example 6, *Mother, I Cannot Mind My Wheel*, mm. 1 – 6

Use of piano to depict the “wheel”

Morawetz’ settings are also very sensitive to the natural rhythm of speech. In *Psalm 22*, each time he sets the word “forsaken,” he uses a dotted rhythm, allowing the stress of the word to land naturally within the melody (Ex. 7). In her 2007 article in *Journal of Singing*, Kimberley Enns-Hildebrand makes reference to how Morawetz’ setting of the word “awake” in the opening

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bars of *Land of Dreams* makes it nearly impossible for the singer not to observe the punctuation (Ex. 8).\(^{120}\)

![Example 7, Psalm 22, mm. 9 – 11\(^{121}\)](image)

Dotted rhythm on the word “forsaken”

![Example 8, Land of Dreams, mm. 1 – 3\(^{122}\)](image)

Setting of the word “awake” to enforce punctuation

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\(^{120}\) Kimberley Enns-Hildebrand, “The Songs of Oskar Morawetz,” 180.


Morawetz spent his life advocating and promoting his music, leading to his position as one of Canada’s most prominent and performed composers. William Littler of *The Toronto Star* proclaimed 1987 “The Year of Oskar Morawetz” based on the sheer number of performances of his works taking place within Canada and around the world. According to Sonja Morawetz Sinclair, one of Oskar’s greatest fears was that, after his death, he would be forgotten and his music would not be played. Through her endless research into her father’s life and works, Claudia Morawetz, with the help of friends and family, has created an outstanding website celebrating his life and accomplishments in the hopes that her father’s fear of being forgotten might never be realized. The influence of his compositions and the number of celebrated musicians continuing to program them, however, seem to allay this fear. Claudia Morawetz maintains that she would not only love to see his music continue to be played in his absence but hopes that he is remembered as a “kind and caring” man who “loved and looked out for” those he called friend. He will, without doubt, be remembered as a great Canadian composer.

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125 Ibid.

126 Ibid.
CHAPTER TWO

ANNE FRANK

Biographical Information

Otto Frank married Edith Holländer on May 12, 1925 in a synagogue in Aachen, Germany. He was thirty-six and she was twenty-five.\textsuperscript{127} Before their marriage, Otto Frank had traveled the world. He had served as a lieutenant in the German army during World War I and, at one point, even worked in Macy’s department store in New York City.\textsuperscript{128} The couple had two daughters, both born in Frankfurt am Main, Germany where the family lived until 1933.\textsuperscript{129} Margot Betty Frank was born on February 16, 1926.\textsuperscript{130} Three years later, on June 12, 1929, they welcomed their second daughter, Annelies Marie Frank, whom they called Anne.\textsuperscript{131}

The Frank family had two separate business ventures. The most lucrative was the Michael Frank Bank, founded by Otto’s father and taken over by his mother Alice Betty Stern Frank after Michael’s death.\textsuperscript{132} The Frank family, specifically Otto, also managed the Bad-Soden natural springs where they manufactured cough drops made from the mineral water.\textsuperscript{133} When the stock market crashed on Thursday, October 24, 1929, both businesses suffered greatly.

\textsuperscript{127} Ruud van der Rol and Rian Verhoeven, \textit{Anne Frank Beyond the Diary: A Photographic Remembrance}, Translated by Tony Langham and Plem Peters (New York: Puffin Books, 1995), 7.

\textsuperscript{128} \textit{Anne Frank: Remembered}, DVD. Narrated by Kenneth Branagh and Glenn Close. Sony Pictures Classics (Culver City, CA: The Jon Blair Film Company, 1995).

\textsuperscript{129} Ruud van der Rol and Rian Verhoeven, \textit{Anne Frank Beyond the Diary}, 18.

\textsuperscript{130} Ibid., 7.

\textsuperscript{131} Ibid., 6.


\textsuperscript{133} Ibid., 18.
The bank lost ninety percent of its business and was eventually forced to relocate to smaller and less expensive quarters. As the economy declined, unemployment rose and taxes increased. Soon, with the help of the growing Nazi party and escalating Anti-Semitism, blame for Germany’s economical crisis was placed upon the Jews.

The Franks were Reform Jews, meaning “they observed the traditions of the Jewish religion without strictly adhering to all Jewish beliefs and customs.” Otto had grown up without religious instruction; Edith, however, had regularly attended synagogue. The Franks were not kosher but Edith’s family was; thus, during their visits, dietary observances were carefully adhered to. Always a patriot, Otto considered his family, above all else, German. They had been born in Germany, raised in Germany, and they spoke and read in German. In many opinions, however, Jews could not be “full-fledged Germans.” Instead, they were considered “enemies of the state.”

On January 30, 1933, Hitler was appointed chancellor of the Reich and on April 1, the first organized boycott of Jewish businesses in Germany took place. Gradually Jews lost their

135 Ibid., 21.
136 Ruud van der Rol and Rian Verhoeven, *Anne Frank Beyond the Diary*, 10.
137 Melissa Müller, *Anne Frank: The Biography*, 16.
138 Ibid., 18.
139 Ruud van der Rol and Rian Verhoeven, *Anne Frank Beyond the Diary*, 10
140 Melissa Müller, *Anne Frank: The Biography*, 17.
141 Ibid.
142 Ibid., 35.
jobs, were forced to give up their businesses, and watched as books by Jewish authors were burned. On order of the Nazis, the poems of Otto Frank’s favorite poet, Heinrich Heine were accredited to “anonymous” in school textbooks.\textsuperscript{144} Ironically, a hundred years earlier, Heine had written the following: “Wherever they burn books, they will also, in the end, burn people.”\textsuperscript{145}

To ensure the well-being of the family, Edith and Otto made the decision to leave Germany, and plans were made to move the family to Amsterdam, Holland. Edith, Anne, and Margot went to live with Edith’s mother in Aachen where they were close enough to the border to be able to reach Holland in an emergency.\textsuperscript{146} Otto went to Amsterdam to establish his business and secure a home for the family.\textsuperscript{147} With help from business associates, Otto began a company in Amsterdam called Opekta-Works which sold pectin used to make jam.\textsuperscript{148} He soon found a home for the family and in December, Edith and Margot joined him in Amsterdam.\textsuperscript{149} Anne remained in Aachen with her grandmother until the home was fully furnished; she joined her family in February 1934.\textsuperscript{150}

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\textsuperscript{143} Melissa Müller, \textit{Anne Frank: The Biography}, 40. \\
\textsuperscript{144} Ibid., 42. \\
\textsuperscript{145} Ibid. \\
\textsuperscript{146} Ibid. \\
\textsuperscript{147} Ibid. \\
\textsuperscript{148} Ruud van der Rol and Rian Verhoeven, \textit{Anne Frank Beyond the Diary}, 25. \\
\textsuperscript{149} Ibid., 22. \\
\textsuperscript{150} Ibid. 
\end{flushright}
From the very beginning, Anne was the absolute opposite of her sister Margot, who’s mild temperament and sweet disposition earned her the title “little angel.” Margot had been an excellent baby, often sleeping through the night; Anne, on the other hand, did not. In Anne’s baby book, Edith wrote the following: “Often has diarrhea and colic … has been screaming all night for the past six weeks.” She grew from a fussy, discontent baby into a strong-willed toddler and an inquisitive child who constantly asked, “why?”

By her fifth birthday on June 12, 1934, Anne was already showing signs of her future status as “social butterfly.” As was the family tradition, Anne was given a birthday party to which she was allowed to invite all her friends. She had begun kindergarten at the Montessori school in May where her “cheerfulness, inventiveness, and love of mischief” made her well-liked by her classmates. Just a short month later, she had already made a number of friends including Hannah Goslar and Susanne Ledermann whom Anne called Sanne. Both girls attended Anne’s fifth birthday party and the threesome was known among parents and friends as “Anne, Hanne, and Sanne.” Through the friendships of the girls, Otto and Edith Frank soon

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152 Ibid.
153 Ibid.
154 Ibid., 51.
156 Ibid., 53.
157 Ibid.
158 Ibid.
159 Ibid., 54.
created friendships of their own with the girls’ parents; thus, the Franks, Goslars, and Ledermanns soon shared regular visits and holidays.\textsuperscript{160}

Neighborhood children loved the Frank home. Mrs. Frank regularly served various baked sweets and bottled milk, which was a luxury.\textsuperscript{161} The children’s favorite Frank, however, was Otto. He would make up games and stories for the children and they loved his playful personality.\textsuperscript{162} Anne and Margot especially adored Otto who spent more time with his children than most fathers and readily forgave Anne’s stubborn, sometimes impertinent behavior.\textsuperscript{163} They often referred to him as “Pim.”\textsuperscript{164}

At school, Anne continued to entertain her friends daily with a variety of inventive games. One particular trick involved her ability to painlessly dislocate and relocate her shoulder, which astonished her friends and made her the center of attention, which she relished.\textsuperscript{165} Her extroverted personality regularly got her into trouble with her teachers who would assign essays and other written tasks as punishment.\textsuperscript{166} Anne, who loved literature and writing, enjoyed these immensely.\textsuperscript{167} Her other interests included history, movies, movie stars, royal families, \textsuperscript{168} cats, dogs, socializing, ice cream, and boys.\textsuperscript{169}

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\textsuperscript{160} Miep Gies and Alison Leslie Gold, \textit{Anne Frank Remembered}, 58.
\textsuperscript{161} Melissa Müller, \textit{Anne Frank: The Biography}, 64.
\textsuperscript{162} Ibid., 65.
\textsuperscript{163} Ibid.
\textsuperscript{164} Ruud van der Rol and Rian Verhoeven, \textit{Anne Frank Beyond the Diary}, 10.
\textsuperscript{165} Melissa Müller, \textit{Anne Frank: The Biography}, 69.
\textsuperscript{167} Ibid.
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While the Franks were safe in Holland, Hitler continued his plan for mass control over Europe and, eventually, on May 10, 1940, he invaded the Netherlands. Amsterdam, like so many cities before it, fell under the control of the Nazis. Dutch citizens were made to register with the authorities so that the names and addresses of all Dutch Jews were known. Everyone was issued a card indicating their identifying information and whether or not they were Jewish. Dutch Jews gradually began to encounter the same anti-Jew laws that had been enacted in Germany, and Jews who held civil service positions were dismissed. Beginning in May 1942, Jews were required to wear a yellow star displaying the word “Jew,” further identifying and isolating them among other citizens.

Otto and Edith Frank observed these changes with trepidation. Aware that German Jews had been forced to relinquish their businesses, Otto signed ownership of Opekta-Works over to his trusted colleagues, Victor Kugler and Johannes Kleiman. Next, he began preparations to keep the family safe. On July 5, 1942, thirteen-year-old Anne wrote the following in her new diary:

A few days ago, as we were taking a stroll around our neighborhood square, Father began to talk about going into hiding. He said it would be very hard for us to live cut off from the rest of the world. I asked him why he was bringing this up now. “Well, Anne,” he replied, “you know that for more than a year we’ve been bringing clothes, food and

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169 Ruud van der Rol and Rian Verhoeven, *Anne Frank Beyond the Diary*, 28.
170 Ibid.
171 Ibid., 31.
172 Ibid., 28.
173 Ibid.
174 Ibid., 32.
furniture to other people … we’ll leave of our own accord and not wait to be hauled away … Don’t you worry. We’ll take care of everything. Just enjoy your carefree life while you can.” Oh, may these somber words not come true for as long as possible.175

Unfortunately, Anne had little time left to enjoy. Her next diary entry was made in hiding on Wednesday, July 8, 1942, from inside the secret annex. She writes, “So much has happened it’s as if the whole world had suddenly turned upside down.”176

As he told Anne, Otto Frank had spent nearly a year preparing to take his family into hiding. With the help of four workers in his Opekta office (Miep Gies, Bep Voskuijl, Victor Kugler, and Johannes Kliemann), Otto had secretly transferred furniture, bedding, clothing, books, food, and other necessities into an unused space occupying two floors and the attic in the back of his Opekta office building. On the afternoon of July 5, sixteen-year-old Margot Frank, like many other Jewish teenagers and young adults, received a summons from the Nazi party to report for shipment to a labor camp in Germany.177 Certain that complying with this order would mean death for his oldest daughter, Otto Frank made the decision to immediately move the family to what soon became known as the secret annex.

By seven thirty on Monday morning, July 6, the entire Frank family had secretly left their home in Amsterdam, leaving behind the majority of their belongings. A rumor was circulated that the family had fled to Switzerland. Otto, Edith, Margot, and Anne moved into the secret

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176 Ibid.

177 Miep Gies and Alison Leslie Gold, *Anne Frank Remembered*, 89.
hiding place that morning; they were joined a week later by Hermann van Pels, a business associate and friend of Otto, his wife Auguste, their son Peter, and Peter’s cat, Mouschi.  

On July 11, 1942, five days after moving into the secret annex with her family Anne wrote the following in her diary:

Father, Mother, and Margot still can’t get used to the chiming of the Westertoren clock, which tells us the time every quarter of an hour. Not me, I liked it from the start; it sounds so reassuring, especially at night. You no doubt, want to hear what I think of being in hiding. Well, all I can say is that I don’t really know yet. I don’t think I’ll ever feel at home in this house, but that doesn’t mean I hate it. It’s more like being on vacation in some strange pension.  

Though the secret annex was certainly more comfortable than the accommodations of many in hiding, it was far from a vacation. It occupied the second and third floors, as well as the attic in the rear portion of the Opekta offices. The second floor hiding area was accessed through a small door disguised as a bookcase which unlatched and swung out of the way. It housed the restroom, and two bedrooms, one shared by Anne and Margot and the other belonging to Otto and Edith. The third floor was occupied by the van Pels. Peter slept in a small space near the stairs, and Mr. and Mrs. van Pels slept in a large room that also served as the kitchen and living space for the families during the day. The attic served as storage space and offered the only access to fresh air supplied by a small widow. The other windows were covered by blackout shades.

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178 Müller, Melissa, *Anne Frank: The Biography*, 165.


180 Ruud van der Rol and Rian Verhoeven, *Anne Frank Beyond the Diary*, 51.

181 Ibid.
During the day, those in hiding had to be extremely quiet so as not to be heard by people in the office below. In the mornings, each of the seven people would wake, take his or her turn in the restroom, eat breakfast, and settle in for a day of silence before the office workers arrived to start their workday. The toilet could not be flushed, nor the faucet used between the hours of nine in the morning and seven in the evening. They could not walk in shoes in the rooms on the second floor which was directly above the Opekta offices, and all unnecessary movement was avoided. They spent the majority of their days on the third floor or in the attic. Activities were limited to reading, studying, writing, and other silent endeavors. Miep Gies visited the annex daily, bringing food and supplies, as well as books and news of life on the outside. At the end of the day, Miep or one of the other trusted office workers would inform those in hiding when all the other workers had left the offices and warehouse below. Only then could those in hiding move about the space freely. At night, they often went downstairs to what had been Otto’s private office in order to listen to news on the radio.

On October 1, 1942, Anne wrote in her diary, “We’re as still as baby mice. Who would have guessed three months ago that quicksilver Anne would have to sit so quietly for hours on end, and what’s more, that she could?” “Quicksilver Anne,” as she called herself, soon began to record anecdotes in her diary of regular frustrations with Mrs. van Pels. From Anne’s descriptions, Mrs. van Pels was a woman of many opinions which led to a number of

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182 Ruud van der Rol and Rian Verhoeven, *Anne Frank Beyond the Diary*, 57.
183 Miep Gies and Alison Leslie Gold, *Anne Frank Remembered*, 111.
184 Anne Frank, *The Diary of a Young Girl*, 49.
confrontations with Anne who had an abundance of opinions of her own. Anne also records regular disagreements with her mother. On October 3, 1942, she writes:

Yesterday Mother and I had another run-in and she really kicked up a fuss. She told Daddy all my sins and started to cry, which made me cry too, and I already had such an awful headache. I finally told Daddy that I love “him” more than I do Mother, to which he replied that it was just a passing phase, but I don’t think so. I simply can’t stand Mother, and I have to force myself not to snap at her all the time, and to stay calm, when I’d rather slap her across the face. I don’t know why I’ve taken such a terrible dislike to her.\(^{185}\)

\(^{185}\) Anne Frank, *The Diary of a Young Girl*, 50-51.

In November 1942, the Franks and van Pels were joined by an eighth person, Fritz Pfeffer. In order to make room for him, Margot moved into Edith and Otto’s room and Pfeffer took her place in the room with Anne. At first, Anne liked Pfeffer:

Just as we thought, Mr. Dussel [Mr. Pfeffer] is a very nice man … to be honest, I’m not exactly delighted at having a stranger use my things, but you have to make sacrifices for a good cause, and I’m glad I can make this small one. “If we can save even one of our friends, the rest doesn’t matter,” said Father, and he’s absolutely right.\(^{186}\)

\(^{186}\) Ibid., 71-72.

However, close proximity, differing personalities, and anxieties of life in hiding took their toll, and this relationship became strained as well. Anne enjoyed a brief, innocent romance with Peter van Pels, who was several years her senior, which she chronicled in her diary; this too eventually waned. She wrote: “Peter still has too little character, too little willpower, too little courage and strength. He’s still a child, emotionally no older than I am; all he wants is happiness and peace of mind.”\(^{187}\)

\(^{187}\) Ibid., 276.

For two years, the people living in the secret annex were in constant fear of being discovered. Several times the downstairs offices were burglarized during the night, causing
much panic among those in the annex. This, of course, led to concerns that the burglars may have heard noises alerting them that people were living upstairs and thereby, leading them to contact authorities. Nothing ever seemed to come of these burglaries, however and, over time, those in hiding managed to re-adopt a sense of security, false though it may have been. On June 6, 1944, Miep entered the annex and informed her friends that the British and Americans had landed in Normandy. The eight annex residents wept with thankfulness, certain that this meant the end of the war was near. The Franks had been in hiding for exactly twenty-three months.

In spite of the efforts to keep the annex a secret, various suspicions were raised within the neighborhood, and on the morning of August 4, 1944, the proper authorities received a call reporting in detail that Jews were hiding in the annex behind the Opekta offices. Within hours, German police had arrived at the office building and made their way into the annex. They allowed the eight prisoners to pack a few clothes and then they were marched downstairs, out of the building and taken by truck to the police station where they spent four days locked in a holding cell.

On August 8, they were transferred to Westerbork, a holding camp in northern Holland, where they spent the entire month of August. Jews stayed at Westerbork until orders arrived designating to which concentration camp they would be sent. The Franks were considered “criminals,” since they had been discovered in hiding, and as such were forced to relinquish their


189 Ibid.

190 Ibid., 230.

191 Ruud van der Rol and Rian Verhoeven, *Anne Frank Beyond the Diary*, 90.
clothes and belongings to be replaced by a prison overall.\textsuperscript{192} The families were separated by gender. On September 2, 1944, the eight former residents of the secret annex were informed that their time in Westerbork was over and on September 3, they were loaded into cattle cars with a thousand other Jews on the last train bound for Auschwitz, the dreaded death camp in Poland.\textsuperscript{193}

They arrived in Auschwitz on the night of September 5, 1944. According to Janny Brandes-Brilleslijper, who was on the same transport to Auschwitz, one of the first things they became aware of was the sight and smell of the heavy black smoke that rose from the incinerators used to dispose of the dead; they were now in a ‘death camp.’\textsuperscript{194} Everyone was sorted and all those who were deemed not healthy or too old to participate in forced labor, as well as all children under the age of fifteen were separated and killed in the gas chambers the next day.\textsuperscript{195} The men were separated from the women, and Anne, Margot, Edith, and Mrs. van Pels were taken away with the other women. They were forced to disrobe completely and stand naked in lines waiting to be shaved bald and have numbers tattooed on their arms.\textsuperscript{196} They were herded through mass showers and then forced to walk across the camp, naked and wet, to a separate place where they received a garment to wear and wooden clogs.\textsuperscript{197} Throughout this,

\begin{thebibliography}{99}
\bibitem{192} Melissa Müller, \textit{Anne Frank: The Biography}, 239.
\bibitem{193} Ruud van der Rol and Rian Verhoeven, \textit{Anne Frank Beyond the Diary}, 90.
\bibitem{194} Willy Lindwer, \textit{The Last Seven Months of Anne Frank}, 57.
\bibitem{195} Ruud van der Rol and Rian Verhoeven, \textit{Anne Frank Beyond the Diary}, 90.
\bibitem{196} Willy Lindwer, \textit{The Last Seven Months of Anne Frank}, 57.
\bibitem{197} Ibid.
\end{thebibliography}
Anne, Margot, and Edith managed to stay together and, afterwards, were taken to the women’s barracks.\(^{198}\)

Conditions in Auschwitz were terrible and many died from starvation and disease. Others were chosen at random and sent to the gas chambers or shot. Dead bodies were regularly piled together and left until they were carted off for disposal. Ronnie Goldsein-van Cleef who was in the Auschwitz barracks with the Frank women, reported that the three of them stayed together and kept “very much to themselves.”\(^{199}\) They looked “terrible, their hands and bodies covered with spots and sores from the scabies,” an infection caused by small insects that burrow under the skin.\(^{200}\)

In October, 1944, Anne, Margot, and Mrs. van Pels, along with many other women, were transferred from Auschwitz to Bergen-Belson camp in Germany. Edith remained in Auschwitz where she died two months later on January 6, 1945.\(^{201}\) Because the camp was already overcrowded, upon arrival at Bergen-Belson, the women were placed in tents.\(^{202}\) When these were destroyed in a storm, they combined prisoners in other parts of the camp and placed the transferred women in wooden barracks. Anne and Margot, who were already very ill with typhus, had the fatal misfortune of being assigned to a bunk next to the door which constantly exposed them to the elements. Janny Brandes-Brilleslijper recalled that in late February 1945, Anne came to her wrapped only in a blanket, having thrown her flea and lice infested clothes

\(^{198}\) Ruud van der Rol and Rian Verhoeven, *Anne Frank Beyond the Diary*, 90.

\(^{199}\) Willy Lindwer, *The Last Seven Months of Anne Frank*, 191.

\(^{200}\) Ibid.

\(^{201}\) Ruud van der Rol and Rian Verhoeven, *Anne Frank Beyond the Diary*, 98.

\(^{202}\) Willy Lindwer, *The Last Seven Months of Anne Frank*, 67.
away. From several accounts, Margot had fallen out of the bed and, too weak to move, died on the stone floor. Anne, believing that both her father and mother had died in Auschwitz and having now lost her sister, died the next day. \(^ {205}\) The camp was liberated a month later.

Of the remaining eight who had hidden in the secret annex, Hermann van Pels was sent to the gas chambers within several weeks of his arrival at Auschwitz.\(^ {206}\) Fritz Pfeffer was transferred from Auschwitz to Neuengamme concentration camp where he died on December 20, 1944.\(^ {207}\) After being transferred to Bergen-Belson with Anne and Margot, Mrs. van Pels was sent to Buchenwald camp, also in Germany, and then to Theresienstadt camp in Czechoslovakia where she died sometime during the spring of 1945.\(^ {208}\) On January 16, 1945, Peter van Pels was transferred from Auschwitz on foot (a practice known as a “death march”), across Czechoslovakia to Mauthausen camp in Austria where he died on May 5, three days before the camp was liberated.\(^ {209}\) Otto Frank was the only one of the eight to survive the war. In poor health, he had been left behind to die by the Germans in their attempts to evacuate Auschwitz via the “death

\(^{203}\) Willy Lindwer, *The Last Seven Months of Anne Frank*, 74.

\(^{204}\) Ibid., 73.

\(^{205}\) Ibid., 74.

\(^{206}\) Ibid., 90.

\(^{207}\) Ruud van der Rol and Rian Verhoeven, *Anne Frank Beyond the Diary*, 95.

\(^{208}\) Ibid.

\(^{209}\) Ibid.
“marches” in early to mid-January 1945. When the Russians liberated the camp on January 17, Otto Frank was among the few prisoners they found alive.

**Hannah Elisabeth Goslar – “Lies Goosens”**

The name “Lies Goosens” appears a number of times in Anne’s diary. When Otto Frank had the diary published after the war, the names of a number of people mentioned within it were changed in order to maintain anonymity. “Lies Goosens” is a pseudonym for “Hannah Goslar,” a school friend of Anne’s, whom she called “Hannalie.”

Like Anne, Hannah Goslar was born in Germany and fled to Holland with her family as Hitler gained power and feelings of Anti-Semitism intensified. She and Anne first met while shopping for groceries with their mothers in a shop in South Amsterdam in 1933. Both girls were four years old. In Allison Gold’s *Memories of a Childhood Friend*, Hannah recalled that, upon her very first day of Montessori school in 1934, she had been terrified and refused to leave her mother. However, upon seeing Anne already there playing the bells, she ran into the arms of the little girl she had previously met and forgot all about being frightened.

Anne and Hannah remained great friends over the next eight years until the Frank family went into hiding in the summer of 1942. Eventually the girls founded a club called The Little Dipper Minus Two Club for themselves and three of their other friends. According to Hannah, the reason for creating the club was to “play Ping Pong and gossip.” The girls regularly had

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210 Ruud van der Rol and Rian Verhoeven, *Anne Frank Beyond the Diary*, 101.

211 Ibid.


213 Ibid.

214 Ibid., 18.
sleepovers and, as the Goslar family and the Frank family were also neighbors, they often visited and celebrated the Jewish holidays together. Anne regularly accompanied the Goslars on their summer vacations, as well, and according to Hannah, Anne kept a photograph of the Goslar’s vacation home hanging above her bed.\textsuperscript{215}

On Monday, June 15, 1942, less than a month before she and her family went into hiding, Anne wrote the following about Hannah in her diary:

Hanneli Goslar, or Lies as she’s called at school, is a bit on the strange side. She’s usually shy – outspoken at home, but reserved around other people. She blabs whatever you tell her to her mother. But she says what she thinks, and lately I’ve come to appreciate her a great deal.\textsuperscript{216}

Of Anne, Hannah wrote: “Everyone generally liked her, and she was always the center of attention at our parties. She was also the center of attention at school. She liked being important – that isn’t a bad quality.”\textsuperscript{217} Regarding the things that Hannah “blabbed” to her mother, Hannah recalled that her mother’s typical response was “God knows everything, but Anne knows everything better.”\textsuperscript{218}

On Tuesday morning, July 7, 1942, Hannah and another friend and member of The Little Dipper Minus Two Club, Jacque, went to Anne’s house to borrow Mrs. Frank’s scale for Mrs. Goslar who was preparing jam and needed it to measure ingredients. When their normal whistle signal elicited no response, the girls rang the bell. Just as they were about to leave, the door opened and Mr. Goldsmidt, who rented a room from the Franks, told the girls that the Frank

\textsuperscript{215} Willy Lindwer, \textit{The Last Seven Months of Anne Frank}, 15.

\textsuperscript{216} Anne Frank, \textit{The Diary of a Young Girl: The Definitive Edition}, 4.

\textsuperscript{217} Willy Lindwer, \textit{The Last Seven Months of Anne Frank}, 17.

\textsuperscript{218} Ibid.
The girls were let into the house and walked immediately to Anne’s room. They found that almost everything had been left behind with the exception of a few clothes, her scrapbook, and the red checkered diary Anne had gotten for her thirteenth birthday less than a month earlier. Even Anne’s cat had been left.

Over the next year, the Goslar family endured the increasing cruelty against Jews and lived in fear of what seemed an inevitable knock at the door, leading to their deportation. Mr. Goslar took a number of steps to help ensure his family’s safety. Through an uncle in Switzerland, he was able to purchase South American citizenship and secure passports for his family from Paraguay. Also, because Mr. Goslar had previously been a leader of the Mizrachi in Germany, he was able to get his family’s names on the second of forty lists made by the Germans of the “most famous Zionists.” Zionists were Jews who felt they should leave Germany and establish a permanent homeland in Eretz Israel and therefore, were considered a lesser threat to Germany.

That winter, Hannah’s mother died in childbirth, along with the baby, and Hannah’s father was left to care for Hannah, her two-year-old sister Gabi, and Hannah’s Grandparents. Before daybreak on June 20, 1943, however, less than a year after the Franks went into hiding, the “knock at the door” of the Goslar home came. The German soldier shouted, “Are there Jews


220 Ibid.

221 Willy Lindwer, *The Last Seven Months of Anne Frank*, 22.

At Mr. Goslar’s answer, the soldier said, “You have twenty minutes. You may take twenty kilos only. Go down to the street and hurry!”

Hannah, her father, sister, and both Grandparents were taken to the railway station and loaded into cattle cars with hundreds of other Jews. They were transported east to the transit camp, Westerbork. Hannah and Gabi were separated from their father and grandparents and taken to the orphanage. After nearly five months in the camp, Hannah’s grandfather died of a heart attack in November 1943. Three months later on February 14, 1944, Hannah, Gabi, her father and grandmother were transferred to Bergen-Belsen, in Germany. Because of the various documents secured by Mr. Gosler prior to their arrest and their presence on the Zionists lists, they were told they would be held there and possibly exchanged for German prisoners of war. The trip to Bergen-Belsen took several days. Once there, Hannah and Gabi were again separated from their father and grandmother.

Everyday the prisoners had to stand in lines of five for hours to be counted and recounted as the officers saw fit. One day, during this process, Hannah noticed that tents were being erected to hold prisoners in a part of the camp that had been an empty field. Several months later, a wind storm destroyed the tents and housing for the prisoners had to be found elsewhere. Thus, extra beds were added to Hannah’s barrack and everyone was forced to share a bed with someone else. Outside, a new barbed-wire fence was erected and stuffed

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223 Alison Leslie Gold, *Memories of Anne Frank: Reflections of a Childhood Friend*, 44.
224 Ibid.
225 Ibid., 78.
226 Ibid., 80.
227 Ibid., 81.
with straw to create a solid barrier sectioning off another portion of the camp. The prisoners from the tents were moved into barracks behind the fence.

In early February, Hannah was informed that some of the women on the other side of the new fence were Dutch prisoners who had been transferred from Auschwitz. A prisoner identifying herself as Mrs. van Pels said that she knew Hannah and that Hannah’s friend Anne Frank was there as well.\textsuperscript{228} The next evening Hannah went to the fence, aware that if she were seen she would be shot. When she called out, Mrs. van Pels informed her that both Anne and Margot were there but that Margot was too sick to come to the fence.

Several minutes later, Anne came to the fence. According to Hannah, as soon as each heard the other’s voice both girls began to cry.\textsuperscript{229} When Hannah asked about Switzerland, Anne explained all about the annex and their many months of hiding. Because the Franks had access to a radio inside the annex, Anne was able to assure Hannah that the Germans were indeed losing the war. Anne told Hannah that she had been taken to Westerbork and then to Auschwitz where there were gas chambers. Anne knew that thousands of people were gassed and burned there and she felt that her parents had certainly been killed. She told Hannah, “You’re so lucky to have your family. I don’t have parents anymore, Hannali. I have nobody. Margot is very sick too.”\textsuperscript{230} Then, as she sobbed she said, “They shaved my head.”\textsuperscript{231} Hannah knew this must have been exceptionally traumatic for Anne. In her book, \textit{Anne Frank Remembered}, Miep Gies writes the following about Anne:

\textsuperscript{228} Alison Leslie Gold, \textit{Memories of Anne Frank: Reflections of a Childhood Friend}, 88-89.

\textsuperscript{229} Ibid., 90.

\textsuperscript{230} Ibid., 92.

\textsuperscript{231} Ibid., 93.
Anne thought her best feature was her thick, shining dark brown hair. She liked to comb it several times a day to keep it healthy and to bring out its sheen. When she combed her hair, she always covered her shoulders with a triangular shawl of fine cotton, beige with pink, light green, and blue roses and other small figures on it. This combing shawl, tied under her chin, caught the hair that broke off from her vigorous combing and brushing. She set her hair nightly in pin curls to turn up the ends.  

Anne told Hannah that she and Margot had been living in the tents Hannah had seen, and that now they had no food and were freezing. She also told Hannah that they had no wearable clothes, and that everything was infested with lice. Hannah asked Anne to meet her again the next evening.

When Hannah returned to her barracks, small packages from the Red Cross were being delivered. This had never happened before. The small package contained a piece of dried Swedish bread and some dried fruit. With donations from fellow prisoners, Hannah prepared a package for Anne consisting of a glove, some Swedish bread, dried fruit, and leftovers from her evening meal. At nightfall, Hannah met Anne at the fence but when she threw the package over to her, she heard Anne cry out. When Hannah asked, Anne said, “A woman ran over and grabbed it away from me. She won’t give it back.” Anne was devastated but Hannah promised her she would try again. Several nights later Hannah brought another package to the fence for Anne. Again, with the help of some of the other women, she had put together bits of

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234 Ibid., 101.
food, remnants from the Red Cross packages, and a pair of socks. This time Anne caught the package and gasped at the sight of the socks and food.\(^{235}\)

Several days later, on February 25, 1945, Hannah’s father died in the hospital at Bergen-Belsen. Hannah fell into a depression, thinking that now she, like Anne, had no parents.\(^{236}\) When she went back to the fence, she was told that the prisoners on the other side had been moved. She would never speak to Anne Frank again.

In March, Hannah’s grandmother also died. Several days later, Bergen-Belsen was evacuated. Again, Hannah and Gabi were crammed into cattle cars with other Jews. Rumors within the camp were that they were being taken to another camp where they would be gassed. However, during the transport across Germany, the Germans surrendered to the Russians and the war ended. Hannah and Gabi were free.

After the war, Hannah was sent to a hospital in Masstricht where she remained from July to September. While there she was visited by Otto Frank. He had seen Hannah and Gabi’s names on a list of survivors. Hannah immediately told Mr. Frank that she had spoken to Anne at Bergen-Belsen. At this point, however, Otto had already been informed that both of his daughters had died before the camp was evacuated, only a few days after Hannah had last spoken to Anne.

Otto Frank made arrangements for Hannah and Gabi to move to Switzerland where they would live with their uncle. When they made the trip on December 5, 1945, Otto accompanied them on the plane. In the taxi on the way to the airport, Otto told Hannah that Anne had spoken


\(^{236}\) Ibid., 106.
of her often while they had been in hiding and had deeply regretted being unable to say good-
bye.\textsuperscript{237} He told Hannah that she was Anne’s oldest friend and he hoped that they would always
be in touch.\textsuperscript{238}

Eventually Hannah moved to Israel, got married, had children, and later grandchildren.
According to Hannah, she always kept in touch with Otto Frank and his new wife, Fritzi, noting
that he was able to set the horrors of his life aside and eventually “really became happy again.”\textsuperscript{239}
When Anne’s diary was published, Otto made sure Hannah received one of the first copies.
Along with the rest of the world, Hannah was given the opportunity to read Anne’s thoughts
while she was in hiding, including those about Hannah, herself.

\textbf{The Diary}

On June 12, 1942, Anne Frank celebrated her thirteenth birthday. She woke at six
o’clock in the morning and soon gathered with her family in the living room to unwrap her
presents.\textsuperscript{240} Her gifts included books, a jigsaw puzzle, a brooch, candy,\textsuperscript{241} a party game called
‘Variety,’ some money, a blue blouse, several types of baked goods, a letter from her
Grandmother,\textsuperscript{242} and a square hardback autograph album with a red and white checked cloth

\textsuperscript{237} Alison Leslie Gold, \textit{Memories of Anne Frank: Reflections of a Childhood Friend}, 130.
\textsuperscript{238} Ibid.
\textsuperscript{239} Willy Lindwer, \textit{The Last Seven Months of Anne Frank}, 34.
\textsuperscript{240} Ruud van der Rol and Rian Verhoeven, \textit{Anne Frank Beyond the Diary}, 3.
\textsuperscript{241} Ibid.
She would name the album ‘Kitty’ and use it as her diary. In her very first diary entry made on her birthday she wrote: “I hope I shall be able to confide in you completely, as I have never been able to do in anyone before, and I hope that you will be a great support and comfort to me.”

Anne’s diary accompanied her over the next two years, including the time she spent in hiding with her family. She filled this original red checked diary on December 5, 1942 and continued her writing in various “exercise books” supplied by her father and Miep Gies. After the annex was raided on August 4, 1944, the red checked diary, along with two other diaries, was recovered from the hiding place by Miep Gies and her fellow office workers. The second diary found covers the days between December 22, 1943 and April 17, 1944. The third begins on April 17, 1944 and ends with Anne’s final entry on August 1, 1944, just three days before the raid. More than a year is missing between the final entry in the first diary (December 5, 1942) and the first entry in the second diary (December 22, 1943).

During her time in hiding, Anne made the decision to re-write her diaries in order to format them into a version that she hoped to publish after the war. She made a variety of editorial changes including deletions, additions, and combining entries. 

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244 Ibid., 197.
245 Ibid., 59.
246 Ibid.
247 Ibid., 61.
248 Ibid.
list of pseudonyms for actual people mentioned by name in the diary. Many of these name changes specified by Anne were used by Otto Frank and the editors involved in the eventual publication of the diaries.

Along with the three diaries found after the raid, a number of loose papers were found covered in Anne’s writing. Many of these were Anne’s “revisions” of her original diaries with her editorial changes. They covered the dates between her first entry on her thirteenth birthday and March 29, 1944. This includes the time unaccounted for (December 5, 1942 – December 22, 1943) by the three original diaries found. The unedited entries covering that time period were never recovered.

After the war, Otto Frank returned from the concentration camps to learn that he was the only survivor of the eight people who hid in the annex, including his wife and two daughters. Anne’s diaries and other writings had remained unread and locked in the desk drawer of Miep Gies since they had been found. On the day that Otto Frank learned that his two daughters had perished, Miep Gies presented him with a stack of writings by Anne, including the little red and white checked diary he had given her only three years before. She said, “Here is your daughter Anne’s legacy to you.”

After reading the diaries, Otto eventually typed a copy based on Anne’s ‘revised’ version found on the loose sheets, including bits of information from the original diaries which he

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249 Anne Frank. The Diary of Anne Frank: The Revised Critical Edition, 61

250 Miep Gies and Alison Leslie Gold, Anne Frank Remembered, 198.

251 Ibid., 234.

252 Ibid., 235.
considered essential. As her revisions ended on March 29, 1944, he had no option but to use Anne’s original entries for the dates following, up until her final entry on August 1. Otto made a number of editorial decisions, himself, choosing to omit portions of the diary which he considered uninteresting, as well as derogatory comments Anne made about her mother and the van Pels. Later comparisons between the originals and Otto’s typed version revealed, however, that the portions that Otto did use of Anne’s diaries were copied with “great accuracy.” After having this typed version proofread by his friend and writer, Albert Cauvern, Otto had copies made for family and close friends.

As people began to read the diary, the idea of publication arose almost immediately. After reading Otto’s transcript, Jan Romein wrote an article about it entitled “A Child’s Voice” which was published on April 3, 1946 in Het Parool. In it he writes the following about the diary:

The Netherlands State Institute for War Documentation already holds some two hundred similar diaries, but I should be very much surprised if there were another as lucid, as intelligent and at the same time as natural … [Anne Frank] showed an insight into the failings of human nature – her own not excepted – so infallible that it would have astonished one in an adult, let alone in a child. At the same time she also highlighted the infinite possibilities of human nature, reflected in humor, tenderness and love, which are perhaps even more astonishing …

253 Miep Gies and Alison Leslie Gold, Anne Frank Remembered, 63.
254 Ibid.
255 Ibid.
256 Ibid.
257 Ibid., 67.
Romein’s article was eventually read by G. P. de Neve, managing director at Contact publishing in Amsterdam. However, after reading Otto’s transcript, de Neve had reservations about publishing it. He felt that a number of passages, especially those concerning Anne’s development and sexual maturity (i.e. menstruation) could be considered offensive and should be omitted. In conjunction with Otto Frank, a number of deletions were made and the transcript was finally published in June 1947 under the title Het Achterhuis (The Secret Annex) in an edition of 1,500 copies. An extract from Romein’s article was included on the jacket.

Since the diary’s original publication in 1947, it has sold more than twenty million copies and has been translated into fifty-five languages. Aside from the original, two other editions of the diary have been published. The Diary of a Young Girl: The Definitive Edition includes many of the portions that were omitted in the first edition. The Diary of Anne Frank: The Revised Critical Edition is a complete edition and includes Anne’s original text, in its entirety, as well as her edited version, and the original published version. The diary has also undergone extensive examinations including handwriting analyses of the original diaries and notes made by Anne Frank in order to prove its authenticity. These were conducted by the Netherlands Forensic Institute in response to a number of sources questioning the legitimacy of the diary. After Otto Frank’s death in August 1980, and at his request, the original handwritten diaries and


260 Ibid., 69.

261 Ibid., 71.

262 Ibid.

263 Ruud van der Rol and Rian Verhoeven, Anne Frank Beyond the Diary, 104.

notes of Anne Frank were turned over to the Netherlands Institute for War Documentation where they remain.\textsuperscript{265}

The mere fact that Anne’s diary survived the war is next to miraculous, and much of it is due to the presence of mind of Miep Gies and her fellow office mates following the raid on the annex. However, had they read the material they were salvaging, it would have likely been destroyed. After the diary was published, Miep Gies finally read the writings she had hidden in her desk for nearly a year. In her book, \textit{Anne Frank Remembered}, she writes the following of the experience:

Anne’s voice tumbled out of the book, so full of life, moods, curiosity, feelings … She was alive again in my mind … Immediately, I was thankful that I hadn’t read the diary after the arrest, during the final nine months of occupation, while it had stayed in my desk drawer right beside me every day. Had I read it, I would have had to burn the diary because it would have been too dangerous for people about whom Anne had written …When I read the last word, I didn’t feel the pain I’d anticipated. I was glad I’d read it at last … So much had been lost, but now Anne’s voice would never be lost. My young friend had left a remarkable legacy to the world.\textsuperscript{266}

\textsuperscript{265} Anne Frank, \textit{The Diary of Anne Frank: The Revised Critical Edition}, vii.

\textsuperscript{266} Miep Gies and Alison Leslie Gold, \textit{Anne Frank Remembered}, 246.
CHAPTER THREE

OSKAR MORAWETZ’ FROM THE DIARY OF ANNE FRANK

From the Diary of Anne Frank: The Genesis

Anne Frank’s diary was originally published in 1947. Twenty years would pass, however, before Oskar Morawetz would read it. He had numerous opportunities but refused, always afraid that reading the diary of a girl who had ultimately died in a concentration camp would be too painful. Although Morawetz himself had narrowly escaped, he had many friends and relatives who had suffered the same fate as Anne Frank. When Morawetz finally read the diary in 1967, he immediately knew he wanted to set a portion of it to music but was unsure exactly which part he would select.

In November 1969, Morawetz gained some clarity regarding the question of which text to set when then CBC producer, Irving Glick contacted him concerning an upcoming concert with soprano Lois Marshall and the Toronto Symphony Orchestra. Ms. Marshall was intending to program Morawetz’ orchestrated song “Land of Dreams.” Glick requested that Morawetz orchestrate another of his own songs to accompany “Land of Dreams” and add approximately five minutes to the program. In his attempt to decide which of his other songs best fit with “Land of Dreams,” Morawetz recalled his earlier thoughts to set a portion of Anne Frank’s diary, specifically recalling the entry in which Anne describes a vision of her friend Lies Goosens.


268 Ibid.

269 Claudia Morawetz. His Music/From the Diary of Anne Frank/Notes.

270 Ibid.
This text seemed to fit well with that of “Land of Dreams.” Thus, Morawetz began composing a new song for the program, setting Anne’s words to music.271

As he began to compose, Morawetz found it difficult to eliminate portions of the text and soon realized that his piece would be significantly longer than the original requested length of five minutes. Thus, Morawetz inquired as to whether Ms. Marshall might be willing to premiere one new work of about ten minutes instead of programming two orchestrated songs. She agreed. As Morawetz continued his work on the new composition, it continued to grow in length eventually reaching fifteen minutes. By the time of the dress rehearsal, Oskar Morawetz’ From the Diary of Anne Frank had grown from a five minute song composition to a nineteen minute scena for voice and orchestra.272 Upon receiving the score, conductor Lawrence Leonard wrote the following to Morawetz: “I was delighted with the score – I have already started work on it, and find it so rewarding to study a really well-written piece – this quite apart from the quality of music which I find so profound.”273

Morawetz had nearly completed his composition before he realized that he would need to obtain permission to use text from Anne Frank’s diary.274 He wrote a very business-like letter to the publishers, but before he could mail it, he changed his mind. He tore up the letter, and crafted a very personal, sincere note outlining how deeply he had been touched by the words in

271 Claudia Morawetz. His Music/From the Diary of Anne Frank/Notes.
272 Ibid.
273 Claudia Morawetz. His Music/From the Diary of Anne Frank/Photos.
274 Claudia Morawetz. His Music/From the Diary of Anne Frank/Text Notes.
the diary and requesting permission to set them. He was soon contacted by the publishers who informed him that the copyright was held by Anne Frank’s father, Otto who was still alive and living in Switzerland. They forwarded Morawetz’ note directly to Mr. Frank and shortly thereafter, Morawetz received a letter from Otto who had been touched by the sincerity of the note (See Appendix A). Copyright permission was granted and a long-term friendship between Oskar Morawetz and Otto Frank began.

The Premiere and Subsequent Performances

From the Diary of Anne Frank was premiered on May 26, 1970 by soprano Lois Marshall and the Toronto Symphony Orchestra conducted by Lawrence Leonard at the MacMillan Auditorium in Toronto. Through Otto Frank, Morawetz had learned that one of the characters from the diary, Victor Kugler (“Mr. Kraler”) had immigrated to Canada after the war and was living in Toronto. Morawetz invited him to the premiere. When he arrived, Kugler presented Ms. Marshall with roses from Otto, who had been unable to attend. Later, Morawetz sent Otto a score as well as a recording of the premiere. Otto also sent Morawetz a congratulatory note (See Appendix B) and a small silver dish that had been a wedding present to Otto and his wife

275 Agnes Stevens, Vancouver Courier (February 2, 1983) <accessed through oskarmorawetz.com 08 September 2008> under “His Music: From the Diary of Anne Frank/Text Notes”

276 Claudia Morawetz. His Music/From the Diary of Anne Frank/Text Notes.

277 Ibid.

278 Ibid.

279 “A Canadian Composer’s tribute to Anne Frank” (October 1970) <accessed through oskarmorawetz.com 08 September 2008> under “His Music: From the Diary of Anne Frank/Reviews”
Edith. Morawetz was greatly touched by his kindness. He said, “It was the most moving gift imaginable. When I think of how little must remain of this earlier life, I am incredibly grateful for his generosity.”

Initial reviews of the work were mixed. It was “condemned” by local critics in the three major Toronto newspapers, who described it as “overly emotional.” Other reviews favored the work. On June 8, 1970, the entire music section of TIME Magazine was devoted to the premiere, calling it “a deeply felt response to a tragic event” that “culminates on a note of hope.” An October 1970 article in Canadian Composer, described the premiere as “a triumph not only for Morawetz, but for Miss Marshall and conductor, Lawrence Leonard.” Since this first performance, the work has received many exceptional reviews and won two prestigious awards. In 1971, Morawetz was presented with a special award by the Segal Foundation in Montreal for “the most important contribution to Jewish culture and music in Canada.” This award eventually led to a meeting with Israeli Prime Minister, Golda Meir during her visit to Toronto in 1974. Thirty years later, From the Diary of Anne Frank garnered Morawetz a 2001

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280 “A Canadian Composer’s tribute to Anne Frank” (October 1970).
281 Ibid.
282 Claudia Morawetz. The Musician/The Composer.
283 Claudia Morawetz. The Musician/Prolific and Successful.
285 “Tragic Inspiration” TIME Magazine (June 8, 1970).
286 “A Canadian Composer’s Tribute to Anne Frank” (October 1970).
287 Claudia Morawetz. His Music/From the Diary of Anne Frank/General.
288 Claudia Morawetz. His Music/From the Diary of Anne Frank/Photos.
Juno award by the Canadian Academy of Recording Arts and Sciences for “Best Classical Composition.”

Since its premiere, *From the Diary of Anne Frank* has been performed at least thirty-eight times, including a performance by every major Canadian orchestra. On April 14, 1972, under the direction of Karel Ancerl, Lois Marshall and the Toronto Symphony gave the American premiere of the work at Carnegie Hall in New York. Afterwards, Ancerl described the piece as “one of the most moving compositions he had conducted during the last two decades.” That same year, on April 15, they also performed the piece at the Kennedy Center in Washington, D.C. Furthermore, on June 8, 1976, on the recommendation of conductor Zubin Mehta, *From the Diary of Anne Frank* received its Israeli premiere, making it the first Canadian composition ever played by the Israel Philharmonic. The performance, which was broadcast nationally, took place in Tel Aviv with soprano Adi Etzion-Zak and conductor Uri Segal, and was attended by a number of celebrated musicians. On June 7 and 8, 1977 performances were given in Morawetz’ native Czechoslovakia with soprano Eva Děpoltova and the Czech Philharmonic conducted by František Vajnar.

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289 Claudia Morawetz. His Music/From the Diary of Anne Frank/General.

290 Claudia Morawetz. The Musician/Prolific and Successful.

291 Claudia Morawetz. The Musician/ Overview.

292 Claudia Morawetz. The Musician/ Prolific and Successful.


294 Claudia Morawetz. The Music/From the Diary of Anne Frank/ Performances.
From the Diary of Anne Frank has been performed by numerous singers, many of whom have enjoyed great success with the work. As Morawetz was always very involved in the performances of his works and because this particular piece was so close to his heart, many of these singers found that their involvement with the piece ultimately led to long-term friendships with the composer. Soprano Lois Marshall gave five performances of the work, including the aforementioned original and American premieres. In 1992, as a part of a tribute to Morawetz in honor of his seventy-fifth birthday, Ms. Marshall had the following to say of her friend:

The thing I remember most about you, Oskar, is your wonderful piece, The Diary of Anne Frank that I had the privilege of premiering. That was an unforgettable experience and a great work. I think you must consider it one of your best because I think it is too and I know everyone who hears it does.295

In April, 1982, Judith Forst became the first mezzo-soprano to perform the work and, to date, has performed it more often than any other singer. Between the years of 1982 and 1995, she gave eleven performances in various venues throughout Canada,296 and, in 2000, first recorded it with Mario Bernardi and the CBC Vancouver Orchestra.297 Her performances have been described as “engaging,”298 “warmly textured,”299 and emotionally and technically

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295 Claudia Morawetz. The Musician/Prolific and Successful/Judith Forst toasts Morawetz.
296 Claudia Morawetz. His Music/From the Diary of Anne Frank/Performances.
297 Claudia Morawetz. His Music/From the Diary of Anne Frank/General.
298 Agnes Stevens, Vancouver Courier (February 2, 1983).
“commanding.”

In October 2004, Ms. Forst provided the following testimonial regarding her experiences with *From the Diary of Anne Frank*:

Over the years, each of the performances I have given of Oskar Morawetz’s *The Diary of Anne Frank* has been an especially rewarding experience for me, and I regard it as a privilege to have sung this rich and touching piece of music on so many occasions. Whenever possible, and wherever the piece was performed, Oskar attended both rehearsals and performances: with particular fondness I recall singing The Diary at a special concert with the Toronto Symphony given in honour of Oskar’s birthday. Oskar’s setting of this delicate text is extraordinarily moving and always receives warm audience response. I regard this piece now, and will continue to so regard it, as a staple of my repertoire.

Additionally, the following mezzo-sopranos have performed the work: Jean Stilwell (two performances in 1990 and two in 1995) and Sandra Graham (eight performances between the years 1992 and 1995). Ms. Graham began her long association with the work as a last minute replacement for Jean Stilwell.

The first time I performed it, I jumped in at five days notice. I was in Calgary singing … with Calgary Opera and had several days off. On my first day off (Monday), my agent called me asking if I could sing “From the Diary …” in Edmonton on the following Friday and Saturday night with the Symphony because Jeannie Stillwell [sic] was supposed to sing it and was ill. I said I would and raced to the music library for the score and studied constantly for three days until the orchestral rehearsal on Thursday followed by two performances on Friday and Saturday … a woman approached me after the performance. She had known Anne Frank and had spent much of the performance holding back her tears. I was amazed at how small the world is, and this was possibly the most touching moment for me.

In gratitude for her performances, Morawetz presented Ms. Graham with a musical score to *From the Diary of Anne Frank* inscribed as follows: “to Sandra Graham with many thanks for

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the wonderful and deeply felt two performances in Edmonton, March 13 and 14th, 1992. Most gratefully Oskar Morawetz, Toronto March 21st, 92.”

In 1995, Sandra Graham’s performances of *From the Diary of Anne Frank* numbered six. The year marked the fiftieth anniversary of Anne Frank’s death, the liberation of the concentration camps, and the end of World War II. *From the Diary of Anne Frank* was programmed on a number of commemorative concerts in both Canada and the United States. Aside from Sandra Graham’s performances, six other performances of the work were presented, including two by Jean Stilwell and three by Judith Forst.

Following her initial performances of *From the Diary of Anne Frank*, Sandra Graham continued her friendship with Oskar, eventually developing a deep respect and admiration for him as both composer and person.

We spent many intense hours together on the three occasions that I performed this work [*From the Diary of Anne Frank*], and I visited him whenever I was in Toronto so we spent quite a bit of time together. Most of our conversations were about the *Diary*, Oskar’s plans for other performances of other works, stories about his colleagues (like Lois Marshall), memories of past performances, and stories of his life in the past. He was very affectionate, and we usually embraced at the beginning and end of all visits. He still had an eye for the ladies and flirted with me on every visit, which we both laughed about. He had a twinkle in his eye and a great sense of humour. He also wore his heart on his sleeve and always let me know how he felt about everything … I think he was one of the most important Canadian composers. He [sic] music is well written, memorable, and I believe that it will endure the test of time. He wrote well for the voice, and not awkwardly as many other contemporary composers.

Ms. Graham also recalled a moment from her final meeting with Morawetz that illustrates his love for his friends and his tendency to adopt the pain of others as his own. Morawetz spoke of a recent experience with his dear friend Lois Marshall, who had premiered *From the Diary of Anne Frank*.

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303 Sandra Graham to Jami Rhodes. Electronic Mail. (October 26, 2008).

304 Ibid.
Anne Frank years before. Ms. Graham had recently been reviewed positively by a particular critic, who, unfortunately, had included an exceptionally unfavorable review of a performance by Lois Marshall in the same column. Ms. Marshall had been devastated by the reviewer’s comments and had telephoned Morawetz crying at length about the situation. Graham recalled: “Oskar had tears in his eyes when he told me … he loved Lois and I think she was his favorite singer.”

Oskar Morawetz and “The Anne Frank Story”

In the years following the premiere of From the Diary of Anne Frank, Morawetz continued his friendship with Otto Frank and his research into the Anne Frank story. Eventually, with Frank’s help, Morawetz met a number of the other characters from the diary, including Miep Gies and Bep Voskuijl. Morawetz and Victor Kugler maintained their friendship following the premiere of From the Diary of Anne Frank and after Kugler’s death, Morawetz continued to visit his widow, Lucy. Morawetz also learned from Frank that Hannah Goslar (“Lies Goosens”) was married and living in Jerusalem with her family. Thus, in 1976 when Morawetz traveled to Israel for the Israeli premiere of From the Diary of Anne Frank, he arranged a meeting with Hannah Pick-Goslar as well.

He spoke extensively with all those he met about their experiences during and after the war, and about their memories of Anne and her diary. When, in 1973, he visited Otto Frank in Switzerland for the first time, he saw Anne Frank’s original diaries as well as a number of photos

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305 Sandra Graham to Jami Rhodes, Electronic Mail (October 29, 2008).
306 Claudia Morawetz. The Person/New World.
307 Claudia Morawetz. His Music/From the Diary of Anne Frank/Text Notes.
of her before the war. Morawetz eventually accumulated a wealth of knowledge in regard to the Anne Frank story and became somewhat of an “ambassador.” He regularly lectured on the topic and his composition at Jewish venues and pre-concert “talks” held before performances. He was often accompanied by Victor Kugler whom he would present to the audience. In a 1977 article in The Canadian Jewish News, Rick Kardonne described one such introduction of Kugler after a performance given in honor of Morawetz’ sixtieth birthday.

The highlight of the Beth Tikvah-CBC Radio concert commemorating the 60th birthday of Canada’s leading Jewish composer, Oskar Morawetz (whose major symphonic work From the Diary of Anne Frank was the featured attraction), came during the post-concert reception, when "Mr. Kraler" (Victor Kugler), who hid the Franks for nearly two years … appeared in person, introduced by Morawetz … I only wish that this moving event had taken place during the concert itself, not only so that the entire paying audience would have witnessed it but, even more important so that the much larger radio audience could have heard it as well.

Soprano Belva Spiel was the soloist for this particular performance. When asked if she recalled meeting Kugler afterwards she replied, “Yes I met him. He told me (tearfully) that I resembled Anne Frank and he was very moved by the tribute to her. This was one of the most memorable parts of that performance.”

308 Claudia Morawetz. The Musician/Professor.
309 Ibid.
310 Ibid.
311 Ibid.
313 Belva Spiel to Jami Rhodes, Electronic Mail (August 19, 2008).
The Text

The text set by Morawetz in From the Diary of Anne Frank refers to a vision Anne had in 1943 while she was in hiding. In it, she sees her friend Lies (“Hannah Goslar”) looking very “thin and worn” and dressed in rags against the backdrop of a concentration camp. Lies accuses Anne of “deserting” her and asks her “why?” The text continues as Anne reproaches herself for not thinking of her friend for so long and addresses feelings of guilt at being relatively safe in hiding while so many of her friends were facing a terrible fate in concentration camps. In the last portion of the text, Anne prays for the comfort and protection of her friend and for all the Jews.

Morawetz considered this text “the most moving passage of the whole book.”314 When he first contacted Otto Frank about permission to use the text, Frank noted that, of all the letters he had received regarding Anne’s diary, Morawetz was the first person to point out this particular entry.315 In the Canadian Composer’s Portrait, Morawetz described why he was so moved by the passage.

It’s incredible. She was fourteen years old when she wrote it … You just can’t understand that a girl of fourteen had such deep thoughts, and she said so many things that I felt. You see now I was in Canada. I knew that so many of my friends and relatives are there in the camps, suffering this terrible hunger, maybe torture and everything. And so when Anne Frank says, “I am not more virtuous than she. Why should I live and she probably to die.” I felt during the whole war terribly, almost as if I had almost a guilt complex …316

314 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 7.
315 Claudia Morawetz. His Music/From the Diary of Anne Frank/Text Notes.
316 Canadian Composers Portraits: Oskar Morawetz. CD 1: Track 7.
In a May 1970 interview with the *Toronto Daily Star*, Morawetz said, “These parts struck me particularly because her fears for the safety of a friend were almost as if someone had put into words my own life during those years.”\(^{317}\) In a 1980 article in *Macleans*, he elaborated saying that he “saw in the death of Lies the tragedy of all the people who died in the concentration camps that I knew.”\(^{318}\) The author points out that “had Oskar Morawetz known in 1970 that Lies was alive, he might have written his composition differently.”\(^{319}\)

Morawetz was also moved by Anne’s wish that her friend know she was thinking of her and, in turn, feel less alone. In his Canadian Composers Portrait interview, Morawetz related his experiences with the few friends and relatives who had survived concentration camps, noting their claims that the most terrible part of the ordeal was the feeling of being “completely forgotten by the whole world.”\(^{320}\) In a quote included on his website, Morawetz describes an experience that recalls the single-mindedness so many of his friends and family reference in their descriptions of him. He was attempting to set the phrase, “Good Lord, defend her … Oh if only You could tell her that I think lovingly of her and with sympathy, perhaps that would give her greater endurance.”\(^{321}\)

One afternoon, while I was working on the score, I looked at this sentence, which always moved me terribly and for which I composed some very slow, solemn chords. I had the

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319 Ibid.

320 Canadian Composers Portraits: *Oskar Morawetz*. CD 1: Track 7.

score in front of me, it was 2 o'clock in the afternoon. All I remember is that I was playing a few chords. . . Suddenly, my wife was calling me for dinner, it was 6:30. I hadn't written one bar for four hours. I had been completely unaware of time. . .

The text of *From the Diary of Anne Frank* was taken from three separate entries in Anne Frank’s diary. The bulk of it comes from an entry made on November 27, 1943. This is the entry Anne made directly following her vision of Lies and includes her description and her prayer. On December 29, 1943, Anne records another entry in which she writes first of her “Granny” and then again, of Lies, wondering if she is “still alive,” and what she is doing. In this entry, Anne also addresses her terrible fear and, again, prays for Lies. In a third entry made on January 6, 1944, Anne acknowledges Lies as a symbol of all her girlfriends and the other Jews who endured the horrors of concentration camps. Morawetz combines and rearranges portions of all three entries to form the complete text of *From the Diary of Anne Frank*. He also makes several slight alterations in wording when necessary. For example, Anne’s original text, “And Lies, is she still alive? What is she doing?” becomes “Oh, Lies, are you still alive? What are you doing?” in Morawetz’ piece. Appendix C contains the complete text to *From the Diary of Anne Frank*. Appendix D contains the original text as it appears in Anne Frank’s diary.

**Performance Analysis**

*From the Diary of Anne Frank* is a 19-minute work for soprano or mezzo-soprano and orchestra. With text taken from Anne Frank’s diary, the singer assumes the role of Anne Frank while the orchestra provides a backdrop of atmosphere and responds to the emotion and drama.

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322 Claudia Morawetz. His Music/From the Diary of Anne Frank/ Notes.


324 Oskar Morawetz, *From the Diary of Anne Frank*. Score.
The work is operatic in nature and could accurately be described as a *scena*. Typically performed concert style with both the singer and orchestra onstage, the singer has the option of performing with or without using the score. Singers such as Judith Forst and Sandra Graham who have sung numerous performances of the work, agree that it is far more successful when performed from memory.\(^{325, 326}\)

*From the Diary of Anne Frank* has been successfully performed by both sopranos and mezzo-sopranos. The vocal range of the work covers nearly two octaves, from C4 (middle C) up to B-flat 5. The tessitura, however, is less inclusive, with the majority of the vocal line sitting between E4 and G5. Thus, it can be reasoned that the work could be performed comfortably by either voice type. As Anne Frank was only fourteen when she wrote the text set in *From the Diary of Anne Frank*, it could be argued that the soprano might possess a vocal timbre more appropriately representative of a young girl.

It is important to remember, however, that the “young girl” in question is dealing with extremely mature subject matter and thinking on a level far beyond that of the average teenager. She is experiencing intense anxiety that increases as the musical composition progresses. In examining the text setting, Morawetz uses the extremes of the vocal range in cases of dramatic and emotional climax. It is in this way that the mezzo-soprano voice may provide a better fit. Mezzo-sopranos typically have a fuller sound on lower notes, supplying the vocal substance necessary for dramatic expression, as well as ensuring audibility through the texture of the orchestra. With regard to the upper extremities of the voice, mezzo-sopranos often produce a

\(^{325}\) Judith Forst to Jami Rhodes, Phone interview by the author, (October 13, 2008, Port Moody, British Columbia to Beulaville, NC).

\(^{326}\) Sandra Graham to Jami Rhodes, Electronic Mail (October 26, 2008).
sound that could be described as “rigid,” “edgy,” or “steely” as opposed to the beauty typically found in the upper half of the soprano voice. In cases where the vocal line rises as Anne’s anxiety and fear increase, the mezzo-soprano may naturally produce a sound that better conveys her angst. By all accounts, Morawetz considered performances of the work by both voice types equally successful and, as with any question of vocal timbre, much relies on personal preference and individuality among performers.

Morawetz was present for rehearsals and performances of *From the Diary of Anne Frank* whenever possible. Always the perfectionist, he took copious notes and met with conductors and soloists afterwards to offer advice on things like interpretation and tempos. Claudia Morawetz notes that the composer’s involvement in the rehearsal process often led to revisions in tempo markings and dynamics. Occasionally, he would alter notes and even rewrite entire passages. In 1990, after hearing many performances of *From the Diary of Anne Frank*, Morawetz compiled a list of tempo alterations for the work (See Appendix E). Morawetz included the following comment:

> Like most composers, I find it extremely difficult to write down exact metronome markings. Actually, I doubt that it is at all possible as so much depends upon the colour of the voice, of the orchestra, and acoustics of the hall. But after hearing many performances of this work, I checked my original markings and found it necessary to make a revised list of those which did not satisfy me.

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327 Claudia Morawetz. The Musician/Composer.

328 Ibid.

329 Claudia Morawetz. His Music/From the Diary of Anne Frank/Notes.
In regard to his work with musicians, he was never difficult and always gracious and accommodating. Judith Forst described him as a “quiet presence in the back of the hall.” Of her experiences with Morawetz, Sandra Graham said:

Oskar was a very supportive influence, very kind, and when he had suggestions he was very gentle, and never demanding … Oscar [sic] pointed out some places where he wanted to make certain that I followed the dynamics, and on page 21, third system (for example) he wanted me to sound more “wistful and pained.” In two other places he had written that I should sound more frightened. Basically he reinforced all of his markings, which were quite specific.

Judith Forst mirrored Graham’s comments in an October 2008 phone interview. When asked if she had any advice for a singer who was preparing the work, she replied, “Just sing what he wrote. Follow the markings. Oskar was very specific in what he wanted.”

This question about advice for a singer preparing the work garnered one common response among previous performers of the work. All agreed that the singer must familiarize herself with the Anne Frank story. Soprano Marilyn Krimm, who performed the work twice in 1982, said simply, “The story was the glue to my efforts.” Judith Forst recommended visiting the Anne Frank House and touring the remains of the concentration camps, if possible; experiencing the space where Anne penned the text to Morawetz’ work, as well as the place where she and so many others died. These experiences would give the singer a better understanding of Anne’s story and the historical significance of the Holocaust.

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330 Judith Forst to Jami Rhodes, Phone interview by the author.
331 Sandra Graham to Jami Rhodes, Electronic Mail (October 26, 2008).
332 Judith Forst to Jami Rhodes, Phone interview by the author.
333 Marilyn Krimm to Jami Rhodes, Electronic Mail (August 19, 2008).
334 Judith Forst to Jami Rhodes, Phone interview by the author.
Speil, who performed the work in 1977, agreed that this experience had aided her own performance saying, “Fortunately, I had visited the Anne Frank house in Amsterdam in 1974; this gave me some insight into the overall hardship that Anne and her family had to face while living in hiding in such cramped quarters.” Sandra Graham said, “Of course it goes without saying that one must read the Diary of Anne Frank before performing this, and know a great deal of what really happened during World War II to the Jews – of their near extermination.”

*From the Diary of Anne Frank* provides a number of challenges for the singer, many of which concern the subject matter. The singer must involve herself in the background of the story and the emotion of the character in order to best convey the drama of the piece. If the singer becomes too emotionally involved, however, she runs the risk of compromising herself vocally. Thus, a balance must be found between vocal technique and dramatic integrity that allows the singer to successfully present the emotion of the character while still maintaining the vocal control necessary to sing the work.

As with Morawetz’ other works, the music itself provides certain challenges. Though it is tonal, the melodies are often unique and the vocal line is full of difficult intervals. He uses an abundance of chromaticism which demands superb intonation. In addition, the score to *From the Diary of Anne Frank* contains a wealth of performance information provided by the composer in the form of dynamics, tempo markings, and other special instructions. The singer must find a way to observe all of these within her own personal interpretation in order to best convey

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335 Belva Spiel to Jami Rhodes, Electronic Mail (August 19, 2008).

336 Sandra Graham to Jami Rhodes, Electronic Mail (October 26, 2008).
Morawetz’ intentions. Finally, as with any work sung with orchestra, it is imperative that the singer use impeccable diction.

Morawetz established himself as a “master of orchestration” early in his career and was often noted for “rich textures,” unique use of “instrumental color,” and “rhythmic vitality.”\footnote{Claudia Morawetz. The Musician/Composer.} Claudia Morawetz described his system for orchestral writing as reliant upon his “phenomenal recollection of the repertoire.”\footnote{Ibid.} … for every combination of instruments in the orchestra (for example, a flute and an oboe, or a violin and a clarinet), he identified at least one passage which another composer had written using that combination of two or more instruments. Then when Morawetz wanted to choose a particular colour for his own music, he would recall these different excerpts.\footnote{Ibid.}

The orchestration for \textit{From the Diary of Anne Frank} is as follows: two flutes, piccolo, two oboes, two B-flat clarinets, two bassoons, four horns in F, two trumpets in C, three trombones, tuba, Timpani, various percussion (including cymbals, xylophone, triangle, tam-tam, side drum, bass drum, vibraphone, chimes, glockenspiel), harp, celesta, piano, and strings.\footnote{Oskar Morawetz, \textit{From the Diary of Anne Frank}. Text by Anne Frank. Full Score. (Toronto: Canadian Music Center, 1970).}

When composing \textit{From the Diary of Anne Frank}, Morawetz began with the orchestral melody and then, after a few bars, began adding a vocal line. In his opinion, “this allowed a more natural rhythm for the voice and pauses for breath and thought.”\footnote{Agnes Stevens, \textit{Vancouver Courier} (February 2, 1983).} The piece opens with a tremolo in the strings, underscored by soft, chromatic harmonies in the horns, trumpet, and...
celesta creating a dreamlike atmosphere for the voice as it enters with the first line of text in measure three: “Yesterday evening before I fell asleep, who should suddenly appear before my eyes but Lies!” At rehearsal number two in measure 9, a falling four note scale comprised of two whole steps followed by a half step is heard in the harp (Ex. 9). This scale recurs often throughout the work in various instruments. Sometimes this four note pattern is heard in retrograde and ascending as in measure 26 in the vocal line (Ex. 10).

Example 9, *From the Diary of Anne Frank*, mm. 9 - 11
Recurring theme, falling four-note pattern.

Example 10, *From the Diary of Anne Frank*, m. 26
Recurring four-note theme in retrograde and ascending motion.

At rehearsal number three, as Anne begins to describe her vision, the voice is accompanied only by a ragged pattern played by the double-basses along with sporadic tones in the lower woodwinds. As the description of her vision continues, the upper strings and

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342 Oskar Morawetz, *From the Diary of Anne Frank*. Full Score, 1-3.

343 Oskar Morawetz, *From the Diary of Anne Frank*. Score, 1.

344 Ibid., 3.
woodwinds add to the texture. As the vocal line draws to a climax with Lies’ plea for Anne’s help, Morawetz eliminates the orchestra, leaving the voice to sing the words “from this hell!” devoid of orchestral support. He marks a crescendo above these words and adds a note in the score for the singer to accent heavily the “L” in the word “hell” as the singer is joined by the horn (Ex. 11). 345 When the voice enters again, the dynamic marking is soft and Anne acknowledges that she cannot help her friend. She can only pray that God will send her back.

Example 11, From the Diary of Anne Frank, mm. 29 - 30 346
Musical example of orchestration used to accompany and highlight Anne’s vision as described in the text.

In a July 1972 article, attention is brought to Morawetz’ use of woodwinds to embellish the vocal line. This is seen for the first time in measure 43. The vocal line, “I have not thought about her for months, yes almost a year,” is followed immediately by a florid solo in the clarinet

345 Oskar Morawetz, From the Diary of Anne Frank. Full Score, 8.

346 Oskar Morawetz, From the Diary of Anne Frank. Score, 4.
(Ex.12). This musical and compositional idea of having the woodwinds comment on the vocal line is used repeatedly throughout the work.

Example 12, *From the Diary of Anne Frank*, mm. 43 - 44
Solo clarinet line, repeatedly used throughout the composition.

The first orchestral interlude occurs at rehearsal number nine and lasts for eight bars. A full crescendo from piano to forte is achieved in measure 65 by the entrance of the voice. The soloist enters on a high G and crescendos through her outcry to God: “Oh, God, why should I have all I could wish for and why should she be seized by such terrible fate.” It is here that Anne begins to question the differences between her and Lies, asking why she would be chosen to live and Lies would die. Morawetz again uses sparse orchestration to set this portion of text with which he so closely identified. In measures 72 – 78, the text, “I am not more virtuous than she; she, too, wanted to do what was right, why should I be chosen to live and she probably to die,” is accompanied only by pizzicato cellos and a sustained major second in the violins. The phrase is broken into three parts, separated by comments from the flutes and harp.

The upper extreme of the vocal line (B-flat 5) is reached in measures 98 – 100, with the phrase, “Oh, Lies, I see in you all the time what my lot might have been.” Morawetz offers a

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347 Oskar Morawetz, *From the Diary of Anne Frank*. Full Score, 11.
348 Ibid.
349 Ibid., 19-20.
350 Ibid., 21-22.
351 Ibid., 27-28.
lower alternative to this climax for lower voices (Ex. 13) and orchestrates the phrase with tremolos in the strings and sustained harmonies in the horns and trumpet.

Example 13, *From the Diary of Anne Frank*, mm. 99 - 100

Upper extreme of vocal range

The word “been” is immediately followed by more flourishing comments in the woodwinds. As seen earlier in measure 30, Morawetz eliminates the orchestral support in measure 111 as the voice crescendos through a falling vocal line (Ex. 14).

Example 14, *From the Diary of Anne Frank*, m. 111

Elimination of orchestral support of vocal line.

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352 Oskar Morawetz, *From the Diary of Anne Frank*. Score, 12.

353 Ibid., 13.
At rehearsal 24, as the voice ends the phrase, “and I shall always pray, pray for her,” chimes are heard for the first time, accompanied by organ-like chords in the brass. The music suddenly exudes a reverent quality as the piano takes on a more active role and Anne begins a fervent prayer for her friend: “Good Lord, defend her …” Anne’s prayer is spread over thirty-four bars, from measure 142-175, and represents an arch of emotion mirrored in Morawetz’ setting. At rehearsal thirty-five, Anne acknowledges that Lies is a symbol for all the Jews. Her statement is followed in measure 200 with an abundance of comments from the woodwinds, which leads directly into a full orchestral interlude of seventeen bars. When the voice re-enters in measure 217, the orchestra has dwindled to a sustained note in the double bass. In measures 217 through 226, Anne makes her final statement, “And when I pray for her, I pray for all the Jews and all those in need, all those in need, I pray for all those in need.” This statement is followed by an interlude of nine bars, culminating with a rising scale in the harp and upper woodwinds and the final entrance of the voice at rehearsal 44, “I pray for all the Jews and for all those, for all those in need.” The hope of Anne’s prayer is reflected by the E major sonority heard in the orchestra in the final three bars of the piece (Ex. 15).

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354 Oskar Morawetz, From the Diary of Anne Frank. Full Score, 37-38.
355 Ibid., 39.
356 Ibid., 60-62.
357 Ibid., 65-66.
Example 15, *From the Diary of Anne Frank*, mm. 240 - 243
Final measures of work culminating with a sublime E Major sonority.

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358 Oskar Morawetz, *From the Diary of Anne Frank*. Score, 26.
CONCLUSION

Oskar Morawetz was not only an emotionally driven and technically exceptional composer, but he was a beloved father, a dedicated friend, and a deeply respected musician. He led a fascinating life full of experiences that ultimately influenced a compositional output rich in artistic integrity and emotional honesty. *From the Diary of Anne Frank* is an idyllic example of the culmination of Morawetz’ strengths as both a skilled composer and a man with great compassion for human suffering.

By virtue of sheer historical significance alone, *From the Diary of Anne Frank* deserves a permanent place among the standard vocal orchestral repertoire. It is a poignant setting of a text by a promising young author who was painfully wise beyond her years. The last entry in Anne Frank’s diary was made on August 1, 1944. In her final recorded thought, she writes the following: “[I] keep on trying to find a way of becoming what I would so like to be, and what I could be, if … there were no other people in the world.” More than anything, Anne Frank wanted to be a writer. She wanted to touch others with her words, a dream that has been realized by the publication of her diary and its many editions made available to readers, old and young, around the world.

Like so many others, Oskar Morawetz was affected by the words of Anne Frank and, through his composition, he, in turn, continued her dream. Performers of Morawetz’ work are also allowed the opportunity to participate in the dream of this young girl whose life was cut so tragically short by an evil which can never truly be understood. It is, therefore, absolutely essential that the performance of this influential work be preceded by thoughtful and thorough

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preparation. It is my hope that this performer’s guide will serve to provide a comprehensive aid for any singer preparing Oskar Morawetz’ *From the Diary of Anne Frank*. 
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APPENDIX A

PERSONAL LETTER

OTTO H. FRANK
Buchenstrasse 12
4127 Birsfelden
Schweiz
Telefon 41 48 08

February 24, 1970

Mr. Oskar Morawetz
59 Duncannon Drive
Toronto 7

Dear Mr. Morawetz,

I want to thank you very much for your moving letter of February 20th. From this letter and the one you wrote to Doubleday I can make out the deep impact Anne's Diary had on you.

As you can imagine I am receiving many, many letters from readers of the book from all over the world, and every one of them is impressed especially by certain passages. You are the first one who is struck by the feelings Anne expresses about the fate of her friend Lies and the suffering of so many other Jews. Lies survived however and is living now in Jerusalem. She is married and has 3 children. Of course I am in contact with her.

I am also always in correspondance [sic] with Mr. Kraler whose real name is Victor Kugler and it is correct that you heard about his emigration to Toronto. His address is 22 Braeburn Avenue, Weston, Ontario. Mr. Koophuis died several years ago. Miep and her family as well as Elly I am meeting when I visit Amsterdam.

I hope we shall stay in touch with each other and you will keep me informed about your work from which I would like to receive a copy, and also I would like to know when and where Miss Lois Marshall will have the première of your composition.

Wishing you all the best, I am with kindest regards

very sincerely yours

Otto Frank

courtesy of www.OskarMorawetz.com

360 Claudia Morawetz. His Music/From the Diary of Anne Frank/Text Notes.
May 14, 1970

Dear Mr. Morawetz,

On the occasion of the premiere of your composition *From the Diary of Anne Frank* on May 26 1970 I am sending you herewith a small silver dish. It is one of the few possessions, which have been spared from our former household. I received it as a wedding present in 1925 and I thought you would enjoy having it.

With warmest regards

Yours Otto Frank

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361 Claudia Morawetz. *His Music/From the Diary of Anne Frank/Text Notes.*
APPENDIX C

TEXT OF FROM THE DIARY OF ANNE FRANK

Yesterday evening, before I fell asleep, who should suddenly appear before my eyes but Lies!

I saw her in front of me, clothed in rags, her face thin and worn. Her eyes were very big and she looked so sadly and reproachfully at me that I could read in her eyes: “Oh, Anne, why have you deserted me? Help, oh help me, rescue me from this hell!”

And I cannot help her, I can only look on, how others suffer and die, and I can only pray to God to send her back to us.

I have not thought about her for months, yes almost a year. Not completely forgotten her, but still I had never thought about her like this, until I saw her before me in all her misery. And now she looked at me, oh, so helplessly, with her pale face and imploring eyes. If only I could help her!

Oh God, why should I have all I could wish for and why should she be seized by such terrible fate.

I am not more virtuous than she; she, too, wanted to do what was right, why should I be chosen to live and she probably to die?

What was the difference between us? Why are we so far from each other now?

Oh, Lies, are you still alive? What are you doing? Oh, Lies, I see in you all the time what my lot might have been; I keep seeing myself in your place and keep only seeing your great big eyes and I cannot free myself from them.

Why do I always dream and think of the most terrible things? My fear makes me want to scream out loud sometimes. If you think of your fellow creatures, then you only want to cry, you could really cry the whole day long.

Lies, Lies, if only I could take you away, if only I could let you share all the things I enjoy!

It is too late now I cannot help her; but I shall never forget her again, and always pray for her.

“Good Lord, defend her, so that at least she is not alone. Oh, if only You could tell her that I think lovingly of her and with sympathy, perhaps that would give her greater endurance. Good Lord, You have given me so much – which I certainly do not deserve – and still I do so much that is wrong every day.

Oh, God, protect Lies; protect her, defend her, save her and bring her back to us!”

I hope if Lies lives until the end of the war that I shall be able to take her in and do something to make up for all the wrong I ever did.

Lies seems to be a symbol to me of the suffering of all my girl friends and all the Jews. And when I pray for her, I pray for all the Jews and for all those in need!²⁶²

²⁶² Oskar Morawetz, From the Diary of Anne Frank, score.
APPENDIX D

TEXT AS IT APPEARS IN ANNE FRANK’S DIARY

The following is the text as it appears in the English edition of Anne Frank: The Diary of a Young Girl, published by Doubleday & Co., Inc., New York in 1967 with the English translation by Mrs. B. M. Mooyaart-Doubleday:

Sunday, 27 November, 1943

Yesterday evening, before I fell asleep, who should suddenly appear before my eyes but Lies! I saw her in front of me, clothed in rags, her face thin and worn. Her eyes were very big and she looked so sadly and reproachfully at me that I could read in her eyes: “Oh Anne, why have you deserted me? Help, oh, help me, rescue me from this hell!” And I cannot help her, I can only look on, how others suffer and die, and can only pray to God to send her back to us ... and now she looked at me, oh so helplessly, with her pale face and imploring eyes. If only I could help her! Oh, God, that I should have all I could wish for and that she should be seized by such a terrible fate. I am not more virtuous than she; she, too, wanted to do what was right, why should I be chosen to live and she probably to die? What was the difference between us? Why are we so far from each other now? ... I haven’t thought about her for months, yes, almost a year. Not completely forgotten her, but still I had never thought about her like this, until I saw her before me in all her misery. Oh, Lies, I hope that, if you live until the end of the war, you will come back to us and that I shall be able to take you in and do something to make up for the wrong I did you ... Good Lord, defend her, so that at least she is not alone. Oh, if only you could tell her that I think lovingly of her and with sympathy, perhaps that would give her greater endurance ... I only keep seeing her great big eyes, and cannot free myself from them ... Lies, Lies, if only I could take you away, if only I could let you share all the things I enjoy. It is too late now, I can’t help ... But I shall never forget her again, and I shall always pray for her.363

Wednesday, 29 December, 1943

... And Lies, is she still alive? What is she doing? Oh, God, protect her and bring her back to us. Lies, I see in you all the time what my lot might have been. I keep seeing myself in your place ... Why do I always dream and think of the most terrible things – my fear makes me want to scream out loud sometimes ... He [God] has given me so much – which I certainly do not deserve – and I still do so much that is wrong every day. If you think of your fellow creatures, then you only want to cry, you could really cry the whole day long ... 364

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364 Ibid., 456.
Thursday, 6 January, 1944

“… then followed Lies, who seems to be a symbol to me of the sufferings of all my girl friends and all Jews. When I pray for her, I pray for all Jews and all those in need …”

APPENDIX E

REVISED METRONOME MARKINGS

Revised Metronome Markings for *From the Diary of Anne Frank* made by Oskar Morawetz, February 1990 (from www.OskarMorawetz.com

<table>
<thead>
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<th>Revision</th>
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<tr>
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<tr>
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<td>( \frac{\text{\textquoteleft\textquoteright}}{\text{\textquoteright}} ) = ca 80</td>
</tr>
<tr>
<td>1/1/3</td>
<td>Adagio (in 8)</td>
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<tr>
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<td>( \frac{\text{\textquoteleft\textquoteright}}{\text{\textquoteright}} ) = ca 84</td>
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<td>1/2/2</td>
<td>Tempo I (in 4)</td>
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<td>1/3/2</td>
<td>(in 3)</td>
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<td>5/1/2</td>
<td>(in 6)</td>
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<td>6/2/2</td>
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<td>( \frac{\text{\textquoteleft\textquoteright}}{\text{\textquoteright}} ) = ca 72</td>
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Claudia Morawetz. His Music/From the Diary of Anne Frank/Notes.
13/3/1  Ritenuto  \( \downarrow = \text{ca} \ 60 \)
13/3/2  2\textsuperscript{nd} beat; poco riten.  \( \downarrow = \text{ca} \ 56 \)
14/4/2  Largissimo (in 4)  \( \uparrow = \text{ca} \ 72 \)
15/1/1  Andante con moto  \( \downarrow = \text{ca} \ 72 \)
15/4/2  \( \downarrow = \text{ca} \ 58 \)
16/4/1  Adagio  \( \downarrow = \text{ca} \ 58 \)
16/4/3  \( \downarrow = \text{ca} \ 58 \)
18/1/3  Metronome out
18/2/2  Piu mosso  \( \downarrow = \text{ca} \ 88 \)
19/1/2  Poco meno animato  \( \downarrow = \text{ca} \ 72 \)
20/2/1  Adagio  \( \downarrow = \text{ca} \ 54 \)
20/2/1  3\textsuperscript{rd} beat in vocal line should be eighth-note and sixteenth-note
   NOT dotted eighth-note and sixteenth-note
20/3/1  a tempo  \( \downarrow = \text{ca} \ 56 \)
20/4/2  \( \downarrow = \text{ca} \ 63 \)
20/4/3  a tempo  \( \downarrow = \text{ca} \ 56 \)
21/2/2  Molto adagio  \( \uparrow = \text{ca} \ 72 \)
21/4/1  Poco andante  \( \downarrow = \text{ca} \ 56 \)
21/4/2  \( \downarrow = \text{ca} \ 63 \)
22/3/1  Poco riten.  \( \downarrow = \text{ca} \ 58 \)
23/2/1  Poco piu animato  \( \downarrow = \text{ca} \ 66 \)
23/4/1  Adagio molto pesante (in 8)  \( \uparrow = 80 \)
24/1/2  Poco meno adagio  \( \downarrow = 92 \)
APPENDIX F

INTERVIEW QUESTIONS

General interview questions used by the author for all phone and email interviews conducted with past performers of the work.

1. What was your experience with Mr. Morawetz and/or his compositions prior to your first performance of *From the Diary of Anne Frank*?
2. What was the genesis of your particular performances of *From the Diary of Anne Frank*?
3. Was the composer involved in your particular performance of the work? If so, how?
4. From a singer’s/conductor’s point of view, what are the most challenging aspects of preparing/performing *From the Diary of Anne Frank*?
5. What do you most remember from your particular performance?
6. What advice would you give a singer in preparing the work?
7. Is there anything else you care to share in regard to your experience with *From the Diary of Anne Frank* and/or Mr. Morawetz and his vocal music?

NOTE: In some cases, other questions specific to an artist or performance were also included.

LIST OF THOSE INTERVIEWED:

Boris Brott, conductor
Performance: April 21, 1977, Toronto
CBC Festival Orchestra; Belva Spiel, soprano
Performance: April 26, 1982, Winnipeg
Winnipeg CBC Symphony; Judith Forst, mezzo-soprano

Judith Forst, mezzo-soprano
Performance: April 26, 1982, Winnipeg
Winnipeg CBC Symphony; Boris Brott, conductor
Performance: January 30 & 31, February 1, 1983, Vancouver
Vancouver Symphony Orchestra; Kazuyoshi Akiyama, conductor
Performance: January 14, 15, & 17, 1987, Toronto
Toronto Symphony Orchestra; Andrew Davis, conductor
Performance: May 25, 1991, Calgary
Calgary Philharmonic; Mario Bernardi, conductor
Performance: February 10, 11, & 13, 1995, Vancouver
Young musicians from B. C. Sinfonietta, Delta Youth Orchestra, UBC Orchestra, Surrey Youth Orchestra; Kazuyoshi Akiyama, conductor
Sandra Graham, mezzo-soprano
   Performance: March 13 & 14, 1992, Edmonton
               Edmonton Symphony; Bramwell Tovey, conductor
   Performance: February 9, 10, & 11, 1995, Cleveland
               Cleveland Orchestra; Vladimir Ashkenazy, conductor
   Performance: December 6, 7, & 9, 1995, Toronto
               Toronto Symphony Orchestra; Jukka-Pekka Saraste, conductor

Marilyn Krimm, soprano
   Performance: November 14, 1982, Ann Arbor, Michigan
               Joseph Gurt, piano
   Performance: November 28, 1982, New York
               Joseph Gurt, piano

Belva Spiel, soprano
   Performance: April 21, 1977, Toronto
               CBC Festival Orchestra; Boris Brott, conductor

Performance information courtesy of www.OskarMorawetz.com367

367 Claudia Morawetz. His Music/From the Diary of Anne Frank/Performances.
APPENDIX G
COPYRIGHT LETTER

2337 E NC 24
Beulaville, NC 28518

December 1, 2008

Claudia Morawetz
5448 Blueberry Lane
North Vancouver, B.C.
V7R 4N1
Canada

Dear Claudia:

This letter will confirm our recent communication in regard to copyrights to the music of your father, Oskar Morawetz. I am completing a doctoral dissertation at Louisiana State University (LSU) entitled "A Performer’s Guide to Oskar Morawetz’ From the Diary of Anne Frank." I would like your permission to reprint in my dissertation excerpts from the following vocal works by Oskar Morawetz:


*From the Diary of Anne Frank: For Soprano or Mezzosoprano and Orchestra.* Text by Anne Frank. Vocal Score. Toronto: Canadian Music Centre, 1970.

*From the Diary of Anne Frank: For Soprano or Mezzosoprano and Orchestra.* Text by Anne Frank. Full Score. Toronto: Canadian Music Centre, 1970.


The excerpts to be reproduced are:

*The Cradle Song* – mm. 51–58
*Elegy* – mm. 6–10
*From the Diary of Anne Frank* (vocal score) – mm. 9–11, m. 26, mm. 29–30, mm. 99–100, m. 111, mm. 240–243
*From the Diary of Anne Frank* (full score) – mm. 43–44
*Land of Dreams* – mm. 1–3
*Mad Song* – mm. 100–106
*Mother I Cannot Mind My Wheel* – mm. 1–6, mm. 18–23
*Psalm 22* – mm. 9–11
*When We Two Parted* – mm. 31–35

The requested permission extends to any future revisions and editions of my dissertation, including the public circulation of my dissertation by the LSU Library, and to the prospective publication of my dissertation by ProQuest/UMI. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you, as representative for the Oskar Morawetz estate own the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me. Thank you very much.

Sincerely,

[Signature]

Jami Rhodes

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

[Signature]

Claudia Morawetz

Date: Dec 10, 2008
VITA

Mezzo-soprano Jami Rhodes is a native of eastern North Carolina. She attended East Carolina University in Greenville, North Carolina, where she was a North Carolina Teaching Fellow and earned a Bachelor of Music in music education in 2001. She continued her studies at the University of South Carolina at Columbia where she earned a Master of Music in vocal performance in 2003. Following her graduate work, Ms. Rhodes returned to North Carolina to pursue her love of teaching in the North Carolina public school system, serving as choral director at White Oak High School in Jacksonville, North Carolina. In 2004, Ms. Rhodes moved to Baton Rouge, Louisiana, to begin doctoral work at Louisiana State University where she is completing a Doctor of Musical Arts in vocal performance with a minor in vocal pedagogy.

Ms. Rhodes maintains an active performing career both on the concert and operatic stage. Favorite operatic roles to her credit include Rosina in *Il Barbiere di Siviglia*, Dorabella in *Cosi fan tutte*, Charlotte in *Werther*, Jo in *Little Women*, Lucretia in *The Rape of Lucretia*, The Old Lady in *Candide*, Florence Pike in *Albert Herring*, Madame Flora in *The Medium*, Madame de Croissy in *Dialogues of the Carmelites*, and the title role in *Carmen*. She has sung with Des Moines Metro Opera, Opera Iowa, Nashville Opera, Lake George Opera, Central City Opera, Opera in the Ozarks, Ohio Light Opera, the Baton Rouge Symphony Orchestra, the Austin Symphony, the Louisiana Sinfonietta, and the Greenville Choral Society and Orchestra. She has been a winner in the Orpheus National Vocal Competition and a Regional Finalist in the Metropolitan Opera National Council Auditions. Also active in operetta, her portrayal of the Baroness von Krakenfeldt can be heard on the Ohio Light Opera’s recording of Gilbert and Sullivan’s *The Grand Duke* released by Albany Records in 2003.