Leonard Bernstein and Hungarian cellist György Horváth

Szombat (Saturday) Jewish Political and Cultural Magazine

The tragedy of the Hungarian Holocaust continues to engender new stories even today. When former Minnesota Orchestra associate principal cellist Janet Horvath told me about her family history, I thought it should be written about, as few people in Budapest few people have heard about the concerts in Germany of Leonard Bernstein and the Holocaust survivor musicians in 1948. Furthermore, these concerts have ties to Hungary.

In May 2018, Janet Horvath travelled to the German town of Landsberg. Landsberg is known as the site of one of the largest DP (Displaced Persons) camps after WWII, hosting thousands of refugees, including Hungarian Jews. After 1945, millions of displaced persons lived in such camps, which were often converted from former concentration camps. Many of these people had to live among inhumane conditions for several years waiting for documents to emigrate and for news of loved ones.

In 2018, the local council of Landsberg decided to organize a concert to commemorate a concert which Leonard Bernstein gave at the local DP camp in 1948. Janet Horvath was invited to perform as soloist with the Landsberg School Orchestra—an American Jewish cellist, playing at exactly the same place where her father György Horváth had played with Bernstein 70 years before.

Bernstein was only 30 years old in 1948, a promising star, who had been invited for a guest performance by the Munich opera. The invitation was widely reported in the press at the time, as he would be one of the first Americans, and a Jewish composer, no less, who would conduct the German orchestra, in Bavaria. When Bernstein learned that a small group of Jewish musicians were performing for the refugees living in the DP camps around Munich, he travelled there and decided to play a concert with them. These performances took place at the camps in Feldafing and Landsberg. Bernstein was also an excellent pianist, and in addition to conducting Gershwin's *Rhapsody in Blue*, he also performed the piano solo part himself to a grateful audience. It is difficult to grasp today how much these concerts must have meant to the 17 musicians of the orchestra who survived the Holocaust. They got the chance to perform with a famous American star, and the DPs and American Army Personnnel who attended, celebrated them enthusiastically. For many of them, this was the most exciting event in their lives, and enabled them to imagine living.

György Horváth was born in Budapest in 1922. In 1940, he began studying cello at the Franz Liszt Academy where master teachers were ont he faculty including Zoltán Kodály. György met Katalin at the Academy, and theye fell in love. They married in May 1944, the night before György was deported for slave labor due to his Jewish descent.

He was assigned to the infamous copper mines in Bór, Yugoslavia, as many Hungarian men were, but he miraculously survived the horrors. He was liberated by Serbian partisans, but he eventually got safely back to Budapest. (The famous poet Miklós Radnóti was also sent to the Bór mines, but he did not survive the death march.) Katalin weathered the storm of the Arrow Cross Nazi regime in Budapest, and once reunited the young couple decided to leave Hungary as soon as they could. They made the arduous journey across Europe to the Landsberg refugee camp, where the famous concert took place.

The Horváth family later emigrated to Canada. Janet was born there, but her parents never discussed the hardships of the World War. Her father became a cellist for the Toronto Symphony Orchestra, while her mother taught piano. They were also well-acquainted with Hungarian-American Holocaust survivor János Starker, who went on to become a globally renowned cellist. Janet eventually studied cello with him at Indiana University.

Janet's father only revealed the details of his survival weeks before his death. This was when Janet learned about her parents' experiences and how they survived the Holocaust. She believes today that music had played a decisive role in her parents surviving the physical and psychological suffering of the war. As a professional cellist herself, and writer, she decided to tell their story. Her upcoming book will be published under the title *The Cello Still Sings: A Generational Story of The Holocaust.*

While listening to Janet's stories, I wonder how many promising musical careers were devastated by the Hungarian Holocaust? And what would today's Hungarian music scene be like if fewer survivors had emigrated? Kodály wrote "Music is as basic a necessity to life as air. Music multiplies the beauty of life and all its values. Many people only notice when they are missing it."

For the Horváth family, music and the joy of playing music meant life itself. Music was what helped them survive and build a new life for themselves.

György Lázár



An HILL DE SOME OF OCCUPATION Direktronien for Kulter en Dereijeng Lear 2 Konne Monte den 18 4 1945 13 desiger in Loper feldding North den 18 4 1945 13 desiger in Loper feldding North den 18 4 1945 13 desiger in Loper feldding North den 18 4 1945 13 desiger in Loper feldding North den 18 4 1945 13 desiger in Loper feldding North den 18 4 1945 13 desiger in Loper feldding North den 18 4 1945 13 desiger in Loper feldding North den 18 4 1945 13 desiger in Loper feldding North den 18 4 1945 13 desiger in Loper feldding North den 18 4 1945 13 desiger in Loper feldding North den 18 4 1945 13 desiger in Loper feldding North den 18 4 1945 13 desiger in Loper feldding North den 20 4 1945 14 desiger in Loper feldding North den 20		nizal Committee of Lipersted Jews, Jewish Agency for Polasia
Anapolanian Garago Santara Garago Caralago Carada Caralago Caralago Caralago Carada Carada Carada Carada Carada Carada Carada Car	A	MERICAN JOINT DISTRIBUTION COMMITTE
Novik, dev 18 V. 1948 28 a segar in Logir Londities DECONARD BERNSTEIN Are of far der Sowert Hauteite niet dev Roprezentanic Orkester Fun der Szeere Haupeinten um kniefer fun der Sowert Haubeite DECESZNOERN H. DURMASCHIFT, TENOS M. GOLDBITTEN POLER CH. ABERTann POLER CH. ABERTann POLER CH. ABERTann POLER CH. ABERTann Decessionen Character in State Spease Geler I. Same Geler Gester Spease Geler I. Same Geler Bester Spease Geler I. Same Geler Bester Ange fan der oper "Septenter G. Verd Ange fan der oper "Septenter G. Verd Ange fan der oper "Septenter G. Verd		
LECONARD BERNSTEIN Are of far der Saweit Hestelate ver der Roprezentane Orkester fun der Szeere Haspeitah um konter fun der Szeere Hasienan reisenter fun der Szeere Hasienan reisenter fun der Szeere Hasienan reisenter fun der Szeere Hasienan POLER OH Association PROGRAM Oswenten fun der oper "Indentitut" Carlwarten fun der oper "Indentitut" Sawat in fanzenden für Stehe Unterstein Sawat Gefort Ansechen Desen wer begensteiten Sawat Gefort Ansechen Desen ver begensteiten Anse fun der oper "Sawatt" Grenden Anse fun der oper "Sawatt" Grenden Anse fun der oper "Sawatt" Grenden Anse fun der oper "Sawatt" Grenden		Montik, dem 18. V. 1948 13 c. sejger in Loger fieldofing
hot off far der Sneuti Hestelse vor den Reprezentanc Orkester fun der Szeeri Hapleitah un kinnler fun der Szeeri Hastelan FOLKSZNOEIN H DURMASSION - TENOS M. GOLDSZION FOLKSZNOEIN H DURMASSION - TENOS M. GOLDSZION FOLKSZNOEIN H DURMASSION - TENOS M. GOLDSZION FOLKSZNOEIN H DURMASSION - GOLDSZION FOLKSZNOEIN H DURMASSION - GOLDSZION FOLKSZNOEIN H DURMASSION - GOLDSZION FOLKSZNOEIN - TENOS M. GOLDSZION Senate of Formeld her Suite United Harman Senate of Formeld her Suite United Harman Senate of Harman - Goldszie United Harman Senate of Harman - Deschardel United Harman Alse fan der oper "Sapatets" G. Verd M. Goldsaar		Month, den 12. V. 1948 29 e seger in Logor Londberg
Reprezentanc Orkester fun der Szeeri Hapleitah un kinnler für der Szeeri Habietah POISSZNOEIN H. DUBMASZEN – TENOS M. GOLDSZTON POISS OF ARBEITUNG PROGRAM Covertale für der oper "Industrät" CerlMaria von Weben Stenzen im Formele für Seite Unternessen – G. Biss Represende Desem wer behand beite – Geriffarte von Weben Stenzen Geber im Beite Beite Beite Aussellen Geber – Stenzen Beite Beite Alstenzelsen" – Beite-Birdel Us Stenzen Geber – Septense" – G. Ved Ange fun der oper "Septense" – G. Ved	L	EONARD BERNSTEIN
La Romeire fue der Saerte Hasteinen. ROUCKSZINGERIN H. DURMASSERN - TENGE M. GOUDSZINGE POUCKSZINGERIN H. DURMASSERN - TENGE M. GOUDSZINGE POUCKSZINGERIN - TENGE M. GOUDSZINGE Consertiere fun der oper "Treisendurt" Certifisation von Weben C. Geventriere fun der oper "Treisendurt" Certifisation von Weben C. Geventriere fun der oper "Treisendurt" Certifisation – G. Ban Represente Fannen der behand hanne Linnend demeter Stenste G. Mort – Sama G. Arbeiteren S. Solanie G. Mort – Sama G. Arbeiteren S. Solanie G. Mort – Benchman Linnend demeter S. Solanie G. Mort – Benchman Linnender Alsgin fun der oper "Saptisten" G. Vend A. Goldmann		trot off far der Soweit Hasteituk mit den
CURSENGERN H. DURMASSEN - TENCE M. GOLDSZTEM FOLSE OF ARRENANT PROGRAM C. Conservation for oper Trainerster Manuel in Forondol for Suite L'Arlenses Manuel in Forondol for Suite L'Arlenses Assesses Desare and Relate the Distribution Security C. Arbenses Secure G. Mort Anatomical Constantion (C. Arbenses Anatomical Constantion) C. Arabanistic Constantion Anatomical Constantion C. Modeline	Re	prezentanc Orkester fun der Szeerit Hapleital
FOLSE OF ARRELIVENT PROGRAM Convertine fun der oper "Instantie" Cerl-Martia von Weben Remember Desem and Instantie Unterlessen Remember Desem and Instantie Unterlessen Remember Desem and Instantie Unterlessen Remember Desem and Instantie Remember Desem and Instantie R		un kimpler für den Speerit Hapfeitah -
PROGRAM Convertise fun der oper "Treisrähl" Cerl Maria von Weben Mannen un Forondol fun Sulle Ukristenen	TO	UCSZINGERN H. DURMASZERN / TENOR M. GOLOSZIER
Coverture fun der oper "Treischitt" Cyrl-Maria von Weber Merver un Forondol fun Sulle U-Arlenienen G. Binz Representer Green une tetery te Beit-Ditare Longed Armen & Seate G. Mol Baria C. Arbeiter & Jarain C. Arbeiter & Jarain C. Arbeiter & Josephor Beit-Brook Id Arje fun der oper "Saptanz" G. Paccie M. Goldmann		FRIER, CH. ARBEILMAN
Coverture fun der oper "Treischitt" Cyrl-Maria von Weber Merver un Forondol fun Sulle U-Arlenienen G. Binz Representer Green une tetery te Beit-Ditare Longed Armen & Seate G. Mol Baria C. Arbeiter & Jarain C. Arbeiter & Jarain C. Arbeiter & Josephor Beit-Brook Id Arje fun der oper "Saptanz" G. Paccie M. Goldmann		
Annuer un Forondol fun Sulle L'Arleniense G. Bina Representer Deser une testes te Brit Disare Longed demon Space G. Mol . Barlin C. Atlanteur G. Janes G. Mol . Bind Disare C. Atlanteur G. Janes Janes I. S. Kolawijot . Space . Space . G. Pencie Arje fun der oper "Space" G. Pencie		and the second
Representes Deterministic sons techniques Deterministic Secure G Mort Barriss CK Arbeitssen 4. Janaticalism" Enectional Us 5. Johannjat" Sectional Us Arijo fan der oper "Espatatat" GK Verd 7. Arjo fan der oper "Taxat" GK Paccini		
Speace G Mort Speace Sp	1000	Second and a second
4 Janatolain" Enclared Us 5 Kolanijet" Enclared Us 6 Arje for der oper "Rigelatta" G. Verd 7 Arje fon der oper "Taxon" G. Focciel II. Goldnase		
Kolanijot* K		Incorrections? Peace Decod Life
6 Arje fun der oper "Rigolatta" G. Vendi M. Goldnaum 7. Arje fun der oper "Tasco" . G. Ruccini M. Goldnaum		The Dopportunities
7. Arje fun dec oper "Tasco" G. Puccini ^{M. Lordinate}		Buin Kan dan anar Kandartan 75 Mart
S. Repeated in Ska" O Gentrein Leaner Screening		
	8.	Repeated in Sive" O. Gentrein Leaner Bernard





