1. Images: Titles
   - FS Kelly (Australia - killed 1916) Monograph 16 arr. for piano quintet

2. Images: Pavel Krastev (Bulgaria - killed 1916) Portraits
   - Botho Sigwart zu Eulenberg (Germany - killed 1915) Erwachen des Waldes from Vier Lieder Op. 17 No. 1 arr. for soprano and piano quintet

3. Images: Egon Schiele (Austria - died Spanish Flu 1918) Portraits
   - Albéric Magnard (France - killed 1914) Chant Funèbre arr for piano quintet

4. Images: Egon Schiele (Austria - died Spanish Flu 1918) Landscapes
   - George Butterworth (UK - killed 1916) Fantasia arr for piano quintet

5. Images: Egon Schiele (Austria - died Spanish Flu 1918) Flowers
   - Claude Debussy (France - died from illness 1918) Pour les vêtements du blessé from Page d’Album for piano

6, 7, 8. Images: Franz Marc (Germany - killed 1915) Animals
   - Rudi Stephan (Germany - killed 1915) Kythere, Glück zu Zweien (The Luck of Two), Das Hoheliel der Nacht (The Love Song of the Night) from Ich will dir singen ein Hoheliel (I Want to Sing You a Sublime Song) arr. soprano and piano quintet

9. Images: Gustav Klimt (died Spanish Flu 1918) Landscapes
   - António Fragoso (Portugal - died Spanish Flu 1918) Nocturne

10. Images: Gustav Klimt (Female Portraits)
    - Enrique Granados (Spain - killed 1916) The Maiden and the Nightingale and Final Scene Love Death from Goyescas for soprano with tenor and piano quintet

11. Images: Gustav Klimt (Water Scenes)
    - Toivo Kuula (Finland - killed 1918) Kuutamolla (Sailing in the Moonlight) op 31a no 1 (1917) for voice and piano quintet

12. Images: Wilhelm Morgner (killed 1917) Expressionist Images
    - Ernest Farrar (UK) Heroic Elegy arr. for piano quintet

13. Images: Umberto Bocconi (died 1916) Futurist Images
    - Erwin Schulhoff (Czech Republic) Gemassigt und ausserst rhythmisch No. 5. from Grotesken, Op. 21

14. Images: August Macke (killed 1914) Blue Rider Images
    - Andre DeVaere (Belgium - killed 1914) Grave et poignant for piano

15. Images: Gustav Klimt (Transcendent Images)
    - Lili Boulanger (France - died from illness 1918) Vielle prière bouddhique (Old Buddhist Prayer), Prière quotidienne pour tout l’Univers (Daily Prayer for all the Universe) for soprano, choir and piano quintet

The Lost Jewels
Masters and Masterworks lost to the Great War
Fri, Sat, August 10th and 11th 2018
James Fairfax Theatre, National Gallery of Australia

The Flowers of War Musicians:
    - Louise Page soprano
    - Edward Neeman piano
    - Sculthorpe String Quartet:
      - Anna McDonald violin
      - Christopher Latham violin
      - James Wannan viola
      - Paul Stender cello
    - Luminescence Chamber Singers

Images and Direction
Christopher Latham, artist-in-residence at the Australian War Memorial.

Concert recorded by Dr Kim Cunio, Head of the ANU School of Music
Time has an echo which rings loudest from a century back. That trailing history is a mirror that reveals the present to us through the stories of the past. In 2018 we are faced with the anniversary of the end of the Great War and the lessons it can teach us about how, one day, we might achieve a lasting peace. The failure of the League of Nations to prevent the Second World War was is well known, but less known is Australia’s initial ambivalence towards this collective security organisation.

Prime Minister Billy Hughes was deeply sceptical of the League and the international liberalism it embodied. He was also a vocal opponent of a proposed clause guaranteeing racial equality, put forward for consideration at the 1919 Paris Peace Conference by Japan for inclusion in the League’s charter. Hughes claimed that “ninety-five out of one hundred Australians rejected the very idea of (racial) equality” and that “no Government could live for a day in Australia if it tampered with the idea of a White Australia (policy)”. The rejection of the Racial Equality Clause offended Japan, arguably fuelling the expansionism which led to the War in China and the Pacific.

In contrast, two decades later, while fighting with the French Resistance, Robert Schuman, the architect of the European Union, spoke about the importance of developing Franco-German (and European) reconciliation once hostilities were ended. After the Second World War, Schuman devised the European Coal and Steel Community, which meant no European country could create armaments without the permission and knowledge of the greater whole. In 1949, after the creation of NATO, he said, “We are carrying out a great experiment, the fulfilment of the same recurrent dream that for ten centuries has revisited the peoples of Europe: creating between them an organization that puts an end to war and guarantees an eternal peace.... Our century, which has witnessed the catastrophes resulting in the unending clash of nationalities and nationalisms, must attempt and succeed in reconciling nations in a supranational association. This would safeguard the diversities and aspirations of each nation while coordinating them in the same manner as regions are coordinated within the unity of a single nation.” This entity, the European Union, remains humanity’s most enlightened response to war and is today under threat from extreme right and ultra-nationalist parties.

Those most directly affected by war are women, children, the aged – and artists. The Arts is an industry which can only thrive when a healthy
economy affords the luxury of creating beauty. The great flowering of European culture prior to World War 1 was financed by a vast wave of economic development which allowed for state and private commissioning of art and music; but that sense of affluence was destroyed by the cost of the war and the subsequent Depression. Today, on the centenary of the end of WWI, the Flowers of War is presenting an overview of the cultural cost of the Great War to show exactly what price Europe measured solely in terms of artistic loss. This program, The Lost Jewels, is a statement of support for the aims of the EU and its role in normalising relations through diplomatic means.

In the Great War, each European culture suffered devastating but different losses. In the Germanic cultures, it would be the death of a great new wave of painters. In 1918, Austria lost both Gustav Klimt and Egon Schiele — a towering master and his most talented protégé — to the great pandemic, the Spanish Flu. One theory is that the flu virus crossed from pigs to humans at the enormous Étaples military base in Northern France sometime in 1917, and was carried to the rest of the world by the 100,000 Allied troops who passed through there. The flu killed many more times the total military losses of the war, and estimates which include Asian losses range as high as 80 to 100 million deaths (or between 3 to 5% of the world’s population) — as many people in one year as the Black Plague killed in a century. Klimt, who died at the peak of his powers, left behind a slew of unfinished portraits (which will feature in the concert) which speak to the free and constant flow of masterworks that were coming from his brush at the time of his death. Adding insult to injury, more than 14 of his late masterpieces were destroyed by the retreating SS forces when they dynamited Immendorf Castle in May 1945, including his vast series of paintings for Vienna University which had been placed in the castle for safekeeping. They now live only as black and white insurance photographs.

Egon Schiele, in contrast, was the firebrand who would have changed the Austrian art world, and probably did anyway, even though he only lived to 28. Known now mainly for his provocative, often highly sexualised, nude portraits, he was also a gifted landscape painter. His art is strikingly modern, often very minimal, and features a potency of line which powerfully reveals the inner life of his subjects, clearly influencing subsequent generations of artists throughout the last century.

For Germany the loss would be even crueller. Since the time of JS Bach, German culture had focused its gaze squarely on music, their only truly great painter prior to WWI being Caspar David Friedrich (1774-1840). However with the advent of the Blue Rider group in Munich, led by Franz Marc and August Macke and featuring young talented painters such as Wilhelm Morgner, and the group Die Brücke (The Bridge) from Dresden, German pre-war art finally began to display work that in time might have challenged the global dominance of the French impressionists. Within a year of the war’s declaration, however, that magnificent outpouring of exuberant colour was violently extinguished. August Macke was killed in 1915, with Franz Marc falling at Verdun a year later in 1916. Wilhelm Morgner, who had served from the first day of the war, would finally be killed in the Third Battle of Ypres, to be buried in Langemark cemetery along with more than 44,000 other German soldiers in one of the largest military cemeteries in the world. Other German artists who served and survived, Otto Dix (1891-1969), Ernst Ludwig Kirchner (1880-1938), Max Ernst (1891-1976) and Max Beckmann (1884-1950) all produced in the post-war period some of the most harrowing and bleak images ever recorded. Otto Dix’s black and white etchings from his series Das Krieg (The War), populated
by gas-masked grenade-throwing Stormtroopers and maggot infested skulls, remain the most nightmarish images of the 20th century.

France, the country of the world’s great painters, conversely lost its greatest composers, who ironically for the most part did not serve in the war. With their deaths, that great wave of musical impressionism came to an end, and Paris lost its role as the capital for new premieres (such as Stravinsky’s *Rite of Spring*). The first composer lost was Albéric Magnard, the “French Bruckner”, who became a national hero in 1914 when he fired on the invading German soldiers who had trespassed on his land. He killed one of them, and was killed in return when they set his house on fire, destroying his unpublished scores as well.

Claude Debussy was at the height of his compositional powers when the war broke out, and was considered France’s most famous composer, played the world over. Diagnosed with colorectal cancer, in 1915 he underwent one of the earliest colostomy operations, which caused him enormous pain and suffering for his remaining three years. His last masterworks were chamber works, including an unfinished series of sonatas (for violin and piano; cello and piano; and flute, viola and harp) which are amongst his most played works. After he died at home on 25 March 1918, his funeral procession made its way through deserted streets as German artillery bombarded the city. Lili Boulanger, the first female winner of the Prix de Rome composition prize, would die ten days before Debussy on 15 March 1918, most likely from Crohn’s disease. Her death was an incalculable loss for female composers, as she was the most likely to have broken through to achieve international fame, had she just had a normal lifespan. Together with her sister Nadia (who would later become a famous composition teacher), Lili spent the war and her precious time and energy organizing efforts to support French soldiers, in particular those musicians from the Paris Conservatoire who signed up and died in droves. Dead by 24, Lili remains the youngest composer to have entered the classical canon. In comparison, the catalogues of Pergolesi who died at 26, Schubert who died at 31 and Mozart who died at 35, do not contain the same breadth of quality as hers, if we cut them off at the same age. Only very recently have female composers such as Elena Kats-Chernin, Kaija Saariaho, Jennifer Higdon and Sofia Gubaidulina finally broken through the glass ceiling internationally. With Debussy and Boulanger, the greatest male and female composers in France were lost. Maurice Ravel, who was...
closest in talent to Debussy, had his health ruined by his service as a truck driver during the war, only producing 15 works in his remaining 19 years of life following the Armistice, compared to 66 works written in the 26 years prior to the war. With the Great War, French music lost its global prominence and has never regained that standing since.

Spain and Portugal were similarly impoverished. Spain’s most famous composer, Enrique Granados (1867-1916), had premiered in 1911 his suite for piano, Goyescas, based on paintings of Francisco Goya, to enormous success. Emboldened by its popularity he expanded the material into an opera of the same title. The outbreak of war caused its European premiere to be cancelled, and Granados was deeply relieved when the Metropolitan Opera chose to premiere it instead in New York City on 28 January 1916, where it was rapturously received. In the afterglow of the opera’s success, he was invited to perform for President Woodrow Wilson and also to record the Goyescas suite for New York’s Aeolian Company player-piano’s music rolls. Having delayed his return and missing his boat back to Spain, he instead sailed to England and then crossed the channel on the passenger ferry, SS Sussex, which was subsequently torpedoed by a German U-boat. Evacuated to a lifeboat, he heard his wife, who had become separated from him in the panic, calling out, and dived in, despite his life-long phobia of water, and subsequently drowned alongside her. He was 49 years old and on the verge of international fame.

While Spain lost its master, Portugal would lose its greatest young talent, António Fragoso. Born in 1897, Fragoso began studying composition and piano at the Lisbon Conservatoire at the age of 17. He graduated on July 3, 1918, aged 21, but died two months later from the Spanish Flu, along with 138,000 other Portuguese citizens that year. He left behind a handful of works which clearly show his promise. One of these, his Nocturne, a famous piece in Portugal, reveals an individual and assured compositional voice. Portugal with its small population of 6 million, similar to Belgium and New Zealand who lost the young composers Andre Devaere and Willie Braithwaite Manson respectively, would not be able to produce another great composer to replace him.

Australia in turn lost its composer, Frederick Septimus Kelly, in the Somme in 1916 at the age of 35. A notable pianist as well as a gold medal winning Olympic rower, his works remain largely unknown, even though his catalogue is equivalent in scale and quality to that of Ralph Vaughan Williams at the same age. Kelly is gradually coming to be re-evaluated through the recordings of his work currently being produced by the Flowers of War. While not able to rival his fellow student Percy Grainger for verve and sheer innovation, his works are technically more accomplished, and display an individual voice of great sensibility. His most famous work written in the trenches at Gallipoli, the Elegy for Rupert Brooke, with whom he served, has become an acknowledged international masterwork. His German Symphony (originally Suite in E flat) has been recorded by the Tasmanian Symphony Orchestra. His String Trio has recently been recorded and is soon to be arranged for string orchestra; his virtuosic piano works, some of the earliest such works written by an Australian, have also recently been recorded. As these works come to be performed more and more in the coming years, it will become clearer just what kind of talent we lost in 1916.

Beauty is a flower that is only appears when societies are stable, wealthy and flourishing. Its enemy is war, which like a hard frost, burns deep, destroying all blossoms, often forever. The Great War wounded Beauty to such a degree it took almost a century to recover from the trauma. Classical music remains frozen even to this day in a largely pre-WWI repertoire, the grieving population having turned its back on modernism’s cathartic post-war creations. Only recently have contemporary composers been allowed to return to un-selfconscious uses of melody and harmony, and to the expression of beauty for its own sake. Artists should learn to use their talents to empower diplomacy, for only through global stability will we enjoy the chance to create and thrive. This is the intention of the Lost Jewels program, to show, through the cultural losses of twelve countries, that past enemies are now, a century later, through the European Union and global diplomacy, working as joint architects to build a lasting peace.