

FROM THE HISTORY OF 20th CENTURY POPULAR MUSIC IN LITHUANIA: RECONSTRUCTING BIOGRAPHY OF VIOLINIST DANIEL POMERANZ (1904–1981)

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The name of the violinist Daniel Pomeranz¹ (1904–1981) is inseparable from the musical life of Kaunas as temporary capital of independent Lithuania. Having studied in the State Academic University of Music² and Stern Conservatory of Music³ in Berlin mastering classical violin repertoire, he combined romantic virtuoso pieces and entertainment music in his performances. The Pomeranz ensemble played fashionable dances and schlagers in the Konrad's cafe, a favorite of the Kaunas bohemians, and is associated with the beginnings of jazz in Lithuania. However, to this day his life and work, like that of most other Lithuanian Jewish musicians, has not yet been thoroughly explored.

The article presents for the first-time ongoing research into Pomeranz's biography, based on the documents found in different Lithuanian archives, the Archive of the University of the Arts Berlin, the Arolsen Archives, as well press reviews, memories of contemporaries of Pomeranz and of his daughter Dana Pomerantz-Mazurkevich.

Since Pomeranz lived in different political systems starting with the Russian empire, the independent Lithuania, the Germany of Weimar Republic then under Soviet, Nazi and again Soviet occupational regimes and eventually emigrated to Canada, details of his biography were lost, and conflicting information was found in the existing documents. All of it is included in the research as a significant testimony of the complex history of the 20th century, and as possible human efforts to protect their own story, since the discovered information differs depending on the context and time *where, when* and *for whom* it was provided.

Keywords: Daniel Pomeranz, Kaunas, violinist, independent Lithuania, popular music

The name of the violin virtuoso and performer of popular music Daniel Pomeranz (1904–1981) was remembered in Lithuania around the 1990s, during the period of regaining Independence. Music editor and journalist Algirdas Urbonavičius was the

1 In Lithuanian – *Danielius Pomerancas*. The spelling of the name varies in documents of different institutions: Daniel Pomeranc (in Russian; Vilnius Jewish Rabbinate), Daniel Pomeranz / Pomeranc (the State Academic University of Music in Berlin), Pomeranc (Stern Conservatory in Berlin), Pomeranz/Pomerantz (Stuffhof concentration camp). The article uses the English version of the surname according to documents issued in Canada after the emigration of the violinist in 1974 – Pomeranz.

2 In German – *Staatliche akademische Hochschule für Musik in Berlin*. Founded in 1869 by the violinist Joseph Joachim, it was known as the Royal Academic University of Music. Since the November Revolution of 1918, it was called the State Academic University of Music.

3 In German – *Stern'sches Konservatorium der Musik*. The oldest conservatory in Berlin, it was founded in 1850 as a private music school by composer Adolf Bernhard Marx, pianist and composer Theodor Kullak and music pedagogue and composer Julius Stern. From 1856 it came under Stern family and acquired its name.

first to write about the popular music artists of independent Lithuania, including Pomeranz, in his series of articles in 1989.⁴ Musicologists Leonidas Melnikas and Rūta Skudienė, historian and publicist Juozas Brazauskas wrote briefly about the career of Pomeranz in Kaunas within the scope of their publications on broader topics (Melnikas 2008; Skudienė 2019, Brazauskas 2022).⁵ However, to this day biography and activities of Pomeranz, like that of most other Lithuanian Jewish musicians, has not yet been explored, and information on Pomeranz is copied from one publication to another with uncorrected inaccuracies and with lack of references to primary sources.

The article presents for the first-time ongoing research into Pomeranz's complex biography, based on the documents found in different Lithuanian archives⁶, the Archive of the University of the Arts Berlin, the Arolsen Archives, as well as press reviews, memories of the contemporaries and of his daughter Dana Pomerants-Mazurkevich.⁷ Since Pomeranz lived in different political systems starting with the Russian Empire, the independent Lithuania, the Germany of Weimar Republic then under Soviet, Nazi and again Soviet occupational regimes and eventually emigrated to Canada, details of his biography were lost, and conflicting information was found in the existing documents. All of it is included in the research as a significant testimony of the complex history of the 20th century, and as a testimony of confrontation with one's present and one's memory, which can vary, and is, according to the German sociologist Gabriele Rosenthal, constantly connected with the present: "Narrations of past events are bound to the present of the narration. The way people look back at the past, or their specific memories of the past, are determined by their present situation" (Rosenthal 2018, 161). Biographical research must consider the interrelationship between the individual and the society within the changing contexts: "The individual history of a person and the collective history, or subjective and collective realities, interact with each other. Both in its development and in the way it is interpreted in the present by the biographer, a life story is always an individual and a social product at the same time (Rosenthal 2018, 166).

4 The series of ten articles was published in Lithuanian radio and television weekly *Kalba Vilnius* (1989).

5 The record company *Semplice* headed by Skudienė, released a two-CD set *Legendiniai mažosios scenas artistai XX a. 3-4 deš. Kaunas* ("Legendary musicians of the little stage 1920s-1930s Kaunas") in 2009 from the collection of 1924-1938 recordings held by Algirdas Motieka; the CDs also include the music performed by the orchestra of Pomeranz.

6 *Lietuvos valstybės istorijos archyvas* (Lithuanian State History Archives), *Lietuvos centrinis valstybės archyvas* (Lithuanian Central State Archives), *Lietuvos literatūros ir meno archyvas* (Lithuanian Archives of Literature and Art).

7 Dana Pomerants-Mazurkevich (b. 1941) was born in the Kaunas ghetto and was rescued by the famous Kaunas opera singer Kipras Petrauskas and his wife, actress Elena Žalinkevičiaitė-Petrauskienė. She graduated from a ten-year music school in Vilnius (now the National M.K. Čiurlionis School of Arts) and from David Oistrach's violin class at the Moscow Conservatory, from 1975 taught at the music faculty at Western University of London, Ontario, from 1985 to 2023 has been a violin professor at Boston University. With her husband violinist Jurij Mazurkevich (the couple used to play as Mazurkevich Duo) she has given numerous concerts in the United States, Canada, Europe, Australia, South America, and the Far East.



Picture 1. Daniel Pomeranz around 1930. From the personal archive of Dana Pomerants-Mazurkevich

Origin, family, and early education

Daniel Pomeranz was born into a family of a merchant Abraham Moishe Pomeranc⁸ and his wife Beile Golomb Pomeranc⁹ as their sixth child. The date and place of his birth varies in different sources. According the register of Vilnius Jewish Rabbinate, Daniel was born on March 2, 1904 in Vilnius (LVIA 728-4-118, 72). In the prisoner registration form of the Stutthof concentration camp (1944), the birth date and place of Daniel Pomeranz – prisoner number 91881 – was indicated as Wilna 1910 (Pomerantz, Daniel 1.1.41 /4601453/, ITS Digital Archive, Arolsen Archives).¹⁰ On the page of his sister Sara’s appeal to the Central Committee of Liberated Jews in Munich in search of her brother (1946), it is indicated that Daniel was born in Kaunas in 1908 (Tracing request concerning Pomeranc Daniel, 6.3.3. /106653342/, ITS Digital Archive, Arolsen Archives). In his two short autobiographies¹¹ written for employment purposes – in 1945 (in Lithuanian), when after surviving the Holocaust in the concentration camps, he had returned to the Soviet-occupied Lithuania (to Kaunas), and in 1949 (in Russian), when he and his family shifted to Vilnius – Pomeranz indicates that he was born in Kaunas

8 In the documents of independent Lithuania – Abramamas Mauša Pomerancas.

9 In the documents of independent Lithuania – Beilė (Beila) Pomerancienė.

10 Dates of birth vary especially in the information provided by inmates for the concentration camps, because claiming that one was younger or older than they actually were could increase their chances of survival.

11 Both autobiographies were written during the Stalinist period, when antisemitism was growing in the Soviet Union, so the data presented in them must be evaluated in the appropriate context.

on July 17, 1904 (LLMA 284-6-282, 6) and that he was born in Kaunas on April 17, 1904 (LLMA 264-4-696, 3). His registered birthday, March 2, does not appear anywhere in different biography datas of the war and post-war years.

According to Pomerants-Mazurkevich, her father used to tell her that he was born in 1904 in Šiauliai (K. Rupeikaitė, interview with Dana Pomerants-Mazurkevich, 21.11.2022). It is not clear when exactly the Pomeranz family left Vilnius, but according to archival records, the family already lived in Šiauliai in the 1920s, so the town was important in the family history. Daniel's father owned a butcher shop in Šiauliai; his brother Itzik had a felt shoe workshop in Šiauliai, and the oldest brother Shneyer was also a shopkeeper in Kaunas before WWII. However, in the above-mentioned autobiographies and personnel registration sheets in the same files, filled in during the Stalinist period, Pomeranz indicated that he comes from the family of workers. Such reference was probably intended to protect his family against possible repressions. Having suffered from the Nazis, he also understood the dangers of the Soviet regime, especially since he never belonged to the Communist Party. The desire to protect himself and his family may have been one of the reasons why Pomeranz gave different information in his autobiographies and other documents. Another reason, especially for the discrepancies in dates, could have been his difficult physical and psychological state after the traumatic experiences he went through in the Kaunas ghetto and in the concentration camps.

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The Pomeranz family was musical. Father Abraham played the violin so the children probably got their first music lessons from him. It is not clear how Vilnius, Kaunas and Šiauliai interconnect in family's history and memories and where exactly Daniel started his early education. According to Melnikas, Pomeranz started studying music in Vilnius with violinist Itzhak Vildman-Zaidman¹² (Melnikas 2008, 126); according to Skudienė, he studied with Vildman-Zaidman in Kaunas Juozas Naujalis' music school (Skudienė 2019, 36).¹³ However, Vildman-Zaidman started teaching at the Kaunas state music school only in 1922 (LLMA 84-4-75, 9)¹⁴, when Daniel already had left for Berlin¹⁵, and his name is not in the lists of the students at Kaunas state music school.

The statements of Pomeranz himself regarding his early education differ. As per his autobiography from 1945, Pomeranz attended secondary school in Kaunas, later studied in the eight-grade in a Jewish gymnasium (graduated in 1920¹⁶) and also studied

12 Itzhak Vildman-Zaidman, in Lithuanian Izaokas Vildmanas-Zaidmanas (1885–1941) – Lithuanian violinist, conductor, and pedagogue. Graduated from Odessa music school in 1902, and from Petrapilis (now St. Petersburg) conservatory in 1908 as violinist and orchestra conductor. Vildman-Zaidman taught violin in music school in Vilnius from 1914 to 1918.

13 It was opened as a private music school in 1919, turned into the Kaunas state music school a year later and was reorganized into a conservatory in 1933.

14 From 1919 Vildman-Zaidman lived in Kaunas and privately taught violin, music theory and solfeggio.

15 As per his autobiography from 1945, Pomeranz left for Berlin in 1922. As per his autobiography from 1949, he left for Berlin in 1924. In the Personnel registration sheets in both the files of 1945 and 1949, the year of leaving for Berlin is 1921.

16 According to the Personnel registration sheet in the same file, he graduated from Kaunas Jewish gymnasium in 1920 or 1922.

music; however, no name of a music school or teacher is mentioned. As per his autobiography from 1949, he received his secondary education in Šiauliai and studied in Šiauliai music school in 1915–1918; no name of violin teacher is mentioned either.¹⁷ In the course of this research, no documents proving one or another of the facts mentioned by Pomeranz regarding his early education have yet been found.

If in Kaunas, Pomeranz could have possibly studied with Vildman-Zaidman privately or with another violinist at the private music school of Ippo-Gechtman which was opened in Kaunas before the WWI and whose teachers were mostly graduates from St. Petersburg Conservatory (Vainauskienė 2009, 268), or at one of the two private music schools which both were opened in Kaunas in 1920. A five-course (level) music school was opened in the Hebrew Realgymnasium building by composer Gabriel Grad¹⁸, who had graduated from the Royal Academic University of Musik and Klindworth-Scharwenka Conservatory in Berlin¹⁹, and another one was opened by music teacher Karolis Giliandas who had graduated from the Warsaw Conservatory. Considering that Daniel and his elder brother Yudel²⁰ went to Berlin, it is likely that it was Grad, who had connections in Berlin, who could encourage the brothers to seek musical education there.²¹

In Berlin

Berlin and Kaunas were the most important cities in the career of Daniel Pomeranz. Berlin was an attractive metropolis for young people from Eastern Europe in terms of its diverse culture and quality studies. As Adam Sachs has pointed out, “While Jews usually made up around 30 per cent of music students at the conservatory²², the dramatic influx of students from eastern Europe between the years 1918 and 1933 increased this proportion even more [...] music served as a handmaiden to migration, as a means to

17 According to the Personnel registration sheet in the same file, Pomeranz attended secondary school in Šiauliai in 1915–1918 and did not graduate; in the Questionnaire filled out by Pomeranz in 1951, again he indicated that he studied in 6 class gymnasium in Kaunas from 1916 to 1922.

18 Gabriel Grad (1887– 1950) was born in Rietavas, Telšiai county, studied in Berlin and Petrapilis (now St. Petersburg), from 1920 to 1922 ran his private music school in Kaunas (more detailed documentary materials about this school have not survived), from 1922 to 1924 was active in Berlin and in 1924 settled in Palestine, where established Benhatov conservatory in Tel Aviv.

19 In German – Conservatorium der Musik Klindworth-Scharwenka was formed in 1893 from existing schools of music of pianist and composer Xaver Scharwenka and composer, pianist, conductor Karl Klindworth. Grad mentions his education in Berlin music institutions in his request to the Ministry of Education in 1921 (LCVA 391-4-1053: 2).

20 Yudel (Yehuda, Julian, Giuliano) Pomeranz (1900–1996) became a known Italian pianist, organist, and composer of film music. The spelling of his name varies in documents of different institutions: Yudel Pomeranc (in Russian; Vilnius Jewish Rabbinate), Yehuda Pomeranc (the State Academic University of Music in Berlin), Julian Pomeranc (Klindworth-Scharwenka Conservatory in Berlin), Giuliano Pomeranz (the Arolsen Archives on the victims and survivors of National Socialism). While living in Berlin, Yehuda changed his name form into Julian. He left Germany in 1934 and settled in Italy (from 1936 in Rome), where he changed his name into its Italian form, Giuliano. The article uses the last version of his surname by which he was known in Italy – Giuliano Pomeranz.

21 The name of Julian Pomeranc is mentioned in the list of piano teachers at Klindworth-Scharwenka Conservatory in Berlin of upper, middle, lower and elementary classes during the school year 1927–1928.

22 For the German term *Hochschule*, Sachs uses the more familiar English-language term, conservatory.

traverse physical space towards the wider world and mental space towards new forms of subjectivity beyond the confines of traditional religion or new nationalisms“ (Sachs 2020, 321–322).

The major university-level music schools in Berlin – the State Academic University of Music, and the private ones Stern Conservatory and the Klindworth-Scharwenka Conservatory, were of a very high standard. Surviving lists of students testify that from the beginning of the 20th century until the 1930s there were students from different Lithuanian cities in all three institutions.. Many of them, both male and female, were of Lithuanian Jewish origin, and mostly studied piano, violin, singing or cello. Standard studies at the State Academic University of Music, which was considered to be “[..] the best of its kind in the German-speaking world [..]” (Schenk 2004, 14, quotes John L. Stewart), lasted 3 or 4 years, but quite a usual practice was to study for a few semesters. The recommendation of the professor of the main subject (Hauptfach) was much more important than the diploma for the career of a young performer or composer. The financial aspect was also important because the tuition fees were quite high (K. Rupeikaitė, interview with Dietmar Schenk, 25.10.2023).²³

Admission to the State Academic University of Music usually took place twice a year – in March and October. It is not known exactly what Pomeranz did for two years in Berlin upon his arrival²⁴, but in his letter, written to the State Academic University of Music on December 8, 1924, Pomeranz confirms that he is staying in Berlin to prepare for the entrance exam in spring semester so that he can get a residence permit in Berlin. His letter reveals that he personally contacted Professor Willy Hess²⁵, who was one of the most known violin teachers in the whole Weimar Republic, in order to receive his evaluation regarding possible admission to the institution: “I played for Professor Hess, who spoke favourably about my talent and gave me hope that he would accept me for the next exam. Now I’m learning the Professor’s methods from his student” (UdK-Archiv Berlin 1-583-6, 292b). Professor Hess, as per request of the administration of State Academic University of Music to provide his comment to Pomeranz’s letter, confirmed on December 9, 1924, that Pomeranz is a talented violinist who will apply for admission for the summer semester and is being prepared for this goal by Alfred Hofmann, student of Hess. The professor also supported the request of Pomeranz for residence permit in Berlin (UdK-Archiv Berlin 1-583-6, 293). In March next year, at the age of 20, Pomeranz

23 The author of this article thanks the former Head of the Archive of the University of the Arts Berlin, archivist and historian Dr. Dietmar Schenk for his advice and assistance.

24 In his first autobiography (1945), Pomeranz wrote that in Berlin he was studying and working at the same time. It can be assumed that he was working as a freelance violinist in different cafes to earn money for his future studies.

25 German-born violinist and pedagogue Willy Hess (1859–1939) was a student of notable violinist Joseph Joachim. Having worked as a concertmaster of various European orchestras, taught at the conservatories of Rotterdam, Cologne, and the Royal Academy of Music in London, Hess became the concertmaster of the Boston Symphony Orchestra in 1904. In 1910 he was invited to return to Germany and take up the post of head of the Violin Department of the State Academic University of Music in Berlin. Among the most notable students of Hess were Adolf Busch (1891–1952), Georg Kulenkampff (1898–1948), Paul Godwin (1902–1982), Philip Newman (1904–1966), Henri Temianka (1906–1992), Tossy Spivakovsky (1907–1998).

gave the entrance exam, for which he played *Folies d'Espagne*²⁶. The performance was evaluated as good, theoretical knowledge corresponded to the first level, and Daniel was accepted into the class of professor Rudolf Deman (1880–1960) (UdK-Archiv Berlin 1-678, 4) – Austrian-German violinist, who had studied with Joachim, and at that time was also concertmaster of the orchestra of the Berlin State Opera and first violinist of the Deman String Quartet. It is not clear why Pomeranz was not accepted into Hess's class; one of the reasons could be the professor's extremely busy schedule. It was in March 1925 that he wrote to his former student Henry Temianka in the United States: "At the university I am as always overcrowded, also during the summer semester I am in strong demand" (Hess, Willy (1925), *Henri Temianka Correspondence* 2602).

Daniel studied at the State Academic University of Music for 3 semesters until July 1926, and his brother Yehuda²⁷, about whose entrance exam or appointed professor of the specialty no information survives, studied only one semester from October 1925 till March 1926 in kapellmeister class.²⁸ In addition to the main subject, students of the violin class studied music theory, music history, piano, knowledge of musical instruments, playing in an orchestra and in ensemble. Students of the kapellmeister major studied music theory, music history, piano, instrumentation, knowledge of musical instruments, reading scores. Neither name of Daniel nor Yehuda are in the programs of student concerts and special events, therefore, it is not possible to know what pieces they had played for their main subject during their above-mentioned study periods.

After leaving the State Academic University of Music in July 1926, in September the same year Daniel entered violin class of Latvian-born professor Maxim Jacobsen (1887–1973) at Stern Conservatory, where, according to surviving data, he studied 2 years (UdK-Archiv Berlin 4-32, 32; UdK-Archiv Berlin 4-333, 26). Although Jacobsen was not so prominent as a soloist, he was one of the most important violin teachers of his time.²⁹ According to the story told in the Pomeranz family, Daniel also attended private violin classes in Vienna with Bronisław Huberman (1882–1947)³⁰, who was so impressed by the young violinist's talent, that he refused to accept payment for his lessons and even wanted to patronize him³¹ (K. Rupeikaitė, interview with Dana Pomerantz-Mazurkevich, 21.11.2022). It is not clear how and when Pomeranz met

26 The author of the work is not indicated in the exam report.

27 In the documents of the State Academic University of Music in Berlin, his name is Yehuda Pomeranc.

28 In the IRO questionnaire filled on December 22, 1948, Giuliano (at that time) Pomeranz indicated that he "attended a musical Institute in Berlin and finished with a diploma as composer and pianist" (Personal life of Pomeranz, Giuliano 3.2.1 /80460195/, ITS Digital Archive, Arolsen Archives).

29 After the discrimination of Jews started in the 1930s, Jacobsen was forced to leave Germany and settled in Italy, where he opened a music school in Milan. Due to the persecution of the Jews he later moved to Brussels, where he became the violin teacher of Queen Elizabeth of Belgium and the young princes. Due to difficult political circumstances his further life was not sedentary either.

30 Polish violinist Bronislaw Huberman studied violin with Isidor Lotto at the Warsaw Conservatory, with Joseph Joachim in Berlin, and took lessons briefly with Hugo Heermann in Frankfurt and Martin Marsick in Paris, toured intensively in Europe and United States. With Hitler's rise to power, Huberman took the initiative of creating the Palestine Symphony Orchestra in Tel Aviv (1936) with refugees from Europe. He left for America in 1940.

31 Huberman is known to have helped young talented violinists, for example, Ivry Gitlis (1922–2020).

Huberman, and whether he took his lessons at a time when he was not studying at any music training institution in Berlin. As per information in German press, Huberman gave many concerts in Berlin and other German cities in the 1920s and early 1930s, so Pomeranz could hear him and contact him personally.

Absorbing Berlin's vibrant and versatile culture, atmosphere of modernity and freedom, Pomeranz brothers often attended various music concerts and jazz clubs. "The term "jazz" in the 1920s and 1930s normally identified "animated, bouncy, syncopated, improvisatory dance music performed by ensembles of various sizes." Quickly labeled "primitive" and "wild" by the German-speaking press, jazz nonetheless symbolized a form of modernity brought about by technological innovation, the birth of the music record, transatlanticism, and a growing popularity among Europeans to dabble in American culture" (Thurman 2013, 88³²). Jazz and popular music became closer to Daniel than academic classical music because of his flexible character and inclination towards improvisation. "It seems to me that my father lacked the strict discipline to become a performing soloist. He was very talented, sound of his violin was warm and expressive, but my father had a spontaneous nature. [...] jazz involves improvisation, and you don't have to play every passage very precisely. It seems that both of these factors worked in his case – the attraction to spontaneity and the desire for greater freedom" (K. Rupeikaitė, interview with Dana Pomeranz-Mazurkevich, 21.11.2022).

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Although the academic institutions, especially the State Academic University of Music, looked unfavourably on students playing in popular and entertainment music orchestras, many students, in order to be able to pay study fees, used to work as freelance musicians at catering and entertainment venues of different levels. Advertisements in Berlin's dailies in the 1920s–1930s speak of an abundance of live entertainment, of musical performances and bands of all kinds. Various restaurants and cafes had their own instrumental ensembles or capellas; bigger and popular venues had even advertised five kapellas (*Der Montag* 1929, 4). Emigrant cafes had musical ensembles of their own. Pomeranz had formed a trio together with his peers – pianist Alexander Zakin³³, who also had studied at the State Academic University of Music, and cellist Gregory Piatigorsky³⁴; the trio used to play in cafés (K. Rupeikaitė, interview with Dana Pomeranz-Mazurkevich, 25.07.2023). However, it has not been possible to find any supporting evidence or advertisements on this ensemble and its repertoire in German press of the period.

In Berlin, Pomeranz had organized other popular music ensembles (one of them was named *Scherry Band*; see Picture 2). However, their compositions, exact dates of their

32 Thurman quotes Alan Lareau (2002) and Rainer Lotz (1997).

33 Russian born pianist Alexander Zakin (1903–1990) graduated from the State Academic University of Music, toured in Europe in the 1930s, moved to New York in 1940, and became best known for his collaboration with violinist Isaac Stern, performing with him till 1977.

34 Ukraine-born Gregory Piatigorsky (1903-1976) was one of the most distinguished cellists of the 20th century. He played with all the greatest conductors, violinists, and pianists of the time; formed trios with Carl Flesch and Artur Schnabel, with Nathan Milstein and Vladimir Horowitz and with Jascha Heifetz and Artur Schnabel.



Picture 2. “Scherry Band”, led by Daniel Pomeranz. From the personal archive of Dana Pomerants-Mazurkevich.

existence and concert venues are not known. According to Brazauskas, Pomeranz led the orchestra of the famous Adlon Hotel in Berlin (Brazauskas 2022, 24), but various German newspapers mention Marek Weber kapella and dance orchestra that performed at the Adlon Hotel in the period of 1925–1933. According to Urbonavičius, Pomeranz worked as a soloist in the symphonic jazz orchestra of popular violinist and bandleader Dajos Béla³⁵ (1897–1978), and in the evenings he played in a classical café (Urbonavičius 1989 (3), 5). His brother Julian played in Erstes Klavier-quartett (The first Piano Quartet) in 1928–1929 together with pianists Zakin, Adam Gelbtrunk and Leopold Mittmann.³⁶ The quartet combined arrangements of classical music for eight hands and original jazz compositions in their programs and performed in various German cities. The press noted that all four pianists are excellent virtuosos, and that the adaptations and original jazz pieces were met with great acclaim especially by the young audience. However, jazz compositions appeared “too modern” and “wild” for academic music critics.

One of the most memorable periods of Daniel Pomeranz’s career in Berlin was his playing in the famous dance orchestra of violinist Marek Weber (1888–1964). Due to abundant records, Weber and his collectives were known across Europe, and they had given shows in various European cities. “My father used to remember successful concerts and tours with Marek Weber orchestra in London and Paris; he used to mention concerts in [...] artistic district of Montmartre, full of cafes, nightclubs and cabarets” (K. Rupeikaitė, interview with Dana Pomerants-Mazurkevich, 21.11.2022).³⁷

³⁵ During one of the shows with Bela orchestra Pomeranz met popular music singer from Vilnius Daniel Dolski, who had previously performed in Riga with the Oscar Strok Band. It is said that it was Pomeranz who encouraged Dolski to move to Kaunas. Dolski did so around 1929.

³⁶ The piano quartet ERKLA (Erstes Klavier-quartett (The first Piano Quartet), also known as Jazz auf vier Flügeln (Jazz on Four Grand Pianos) debuted in 1926 with the following composition: Zakin, Gelbtrunk, Sula Lewitsch and Mittmann.

³⁷ Documentary data about Pomeranz’s playing in Bela’s and Weber’s orchestras is lacking.

According to British and French press of the period, the first live concerts of Weber orchestra in London and Paris, where it was very popular and highly regarded due to masterful records, were held in January 1933. On the occasion of Weber's orchestra tour in England, local press presented his collectives in more detail:

"In Germany M. Weber has three orchestras: the largest comprising of forty players drawn from eight nations, each a virtuoso at his own instrument, gives concerts to packed houses in the largest halls in all parts of the country. In England an orchestra of this kind is unknown; we have either the small restaurant bands or the large symphony orchestras, but Germans are the greatest lovers of light music, and people go in their millions to hear the waltzes of Strauss, fantasias from light operas and the potpourries of popular melodies played by these artists". [...] In addition to his combination of forty he also has an orchestra of fifteen players, who perform alternately at the Eden and Bristol hotels in Berlin. [...] A third orchestra, conducted by Marek Weber is a dance combination which plays only at large balls given by the German Government and personalities in Berlin's highest societies. Marek Weber's appearance with his small orchestra in London this week is his first visit to these shores and at the same time the first performance by a German orchestra in an English theatre since the war. On Sunday afternoon, January 8th, millions of English people who had previously known him through his H.M.V. gramophone records, will be able to hear him when he gives a special broadcast performance from Broadcasting House." (*The Cornish Post and Mining News and Redruth Advertiser*, 07.01.1933, 6)

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After the concert tour in England, Weber orchestra gave their show in Paris, at Gaumont Palace³⁸ in Montmartre district. The daily entertainment news show *Comoedia* wrote:

"The management of the Gaumont-Palace has just launched a remarkable artistic effort by bringing to Paris, for the first time, the famous violinist Marek Weber – and the musicians of his orchestra, who occupy a leading place among musical ensembles contemporaries. [...] A musician like Marek Weber could only give us a limited idea of his talent, if he did not have at hand the collective instrument that is his own: the regular performers [...]. A simple gesture, and agreement is made between the will of the conductor and the brain, the virtuosos who follow him attentively. This mutual understanding, this discipline, offers us interpretations that we rarely could appreciate. [...] Each of Marek Weber's musicians has a veritable arsenal of instruments which he uses in turn to highlight the elegance of a phrase or highlight the sweetness of a melody. [...] In the program he performs on the Gaumont-Palace stage, we can judge this ensemble in all its aspects. Firstly, the Viennese waltz, which Marek Weber's musicians literally carry in their blood; tango, jazz, which are inseparable from very formula of this orchestra. But also, classical music, which he performs with perfect mastery" (*Comoedia*, 15.01.1933, 6).

38 Built at the beginning of the 20th century, at that time Gaumont Palace was the largest movie theatre in Europe; after the reconstruction in 1930 it had 6,420 seats.

Career in independent Lithuania

After the Nazi party rose to power on January 30, 1933, musical life in Germany came under the control of Reich propaganda minister Joseph Goebbels. Jews started to be removed from German musical life by the spring of the same year. A number of Jewish musicians left Germany, among them Béla and Weber. Julian Pomeranz escaped to Italy, and Daniel Pomeranz returned to Kaunas, bringing along the academic music education of a concertmaster violinist and experience of playing fashionable dances and schlagers. His experience was useful for Kaunas of that time which, being the temporary capital of independent Lithuania since 1919 when Poland occupied Vilnius, grew from a provincial town to a metropolis with modern architecture, modernized infrastructure and establishment of different cultural, educational as well as entertainment institutions. Popular music was first introduced by travelling artists from Saint Petersburg, Kiev, Berlin, Paris and even from the USA (Skudienė 2019, 29). Families of Jewish musicians Hofmekler, Stupel and Bank left the occupied Vilnius and settled in Kaunas, where they contributed to classical as well as popular music development (Urbonavičius 1989 (7), 6). In 1926, Kaunas Radio started broadcasting dances and the latest foreign tunes from musicals and movies, and on weekends it would broadcast concerts of the so called “small stage” artists from Kaunas’ restaurants and cafes. Apart from classical music, most of it is broadcast the music was of an entertainment nature, still scarce works by Lithuanian authors were also played (Skudienė 2019, 30). By the end of the 3rd decade entertainment music was performed mostly by local professional musicians in a high number of Kaunas’ restaurants and cafes and was very popular with the audience. However, academic music makers were intolerant of modern dance music, especially jazz, and cultural figures bureaucrats contemned popular music genre³⁹, considering it an inappropriate expression of the nation’s spirituality and aspirations (Urbonavičius 1989 (5), 5).

To protect national identity in entertainment music, the Chief of Kaunas County and City Police, poet Juozas Mikuckis released a decree (around 1930) that part of the music playing on the “small stage” must be created by Lithuanian authors and sung in Lithuanian language, moreover, it must be of a “national character”. This part of the repertoire was called “police shows” (Urbonavičius 1989 (7), 6; Skudienė 2019, 30). The lyrics of popular foreign hits were translated into Lithuanian; it became fashionable to call the new dances by Lithuanian women names (e.g. tango named *Regina* or *Alytė*, foxtrot named *Onytė* (Skudienė 2019, 30). In the beginning of the 1940s, most of the schlagers were created using popular melodies from movies or dances with adapted Lithuanian lyrics on topics such as love, Lithuanian landscapes and current affairs of Lithuanian townfolk. Eventually Lithuanian composers, engaged in the transformation of foreign melodies, began to create their own compositions (Baublinskaitė 2016, 40).

39 In this aspect, the situation in Germany in the 1920s–early 1930s was similar: academic music critics did not look favorably on popular and jazz music, though public, especially of younger generation, was very enthusiastic about such repertoire.

Popular music ensembles – called bands, capellas, jazz-capellas or orchestras – were led by professional musicians, mainly Jews⁴⁰, although Lithuanian musicians (especially soloists singers) also participated in the entertainment music scene. According to Melnikas, “Jewish musicians due to their artistic abilities secured key positions in the interwar “small stage”. Playing music on the “small” stage was perceived as a kind of continuation of klezmer music, and in this musical environment Jewish musicians felt relaxed and creatively free” (Melnikas 2008, 119). The composition of Lithuanian popular music ensembles corresponded to the composition of the so-called European salon or dance orchestras of those times. It consisted of strings, small groups of woodwind and brass instruments, accordion, piano, and percussion. Some instruments – saxophone, accordion, banjo, vibraphone, percussion – were completely new to the performers in Lithuania (Skudienė 2019, 30). Musicians in these ensembles played several instruments. As pianist and conductor Chaimas Potašinskas (1924–2009) who grew up in Kaunas recalled, “these restaurant orchestras were highly valued and respected by the public” (*Miniportretas* 1989).

Characteristics of popular music ensembles are reflected in the Kaunas press of the time. According to the data from 1938, 45 professional musicians played in restaurants and cafes⁴¹; for comparison, 35 musicians worked at the Kaunas Conservatory, 18 were singers soloists, 40 sang in the State Theatre choir, 56 played in the State Theatre orchestra (*Mūsų menas*, No. 1, 1938, 23). The same musicians used to play in different orchestras; many of them were employees of the State Theatre Orchestra, and performing popular music was a good opportunity to improve their material situation, although the theatre did not look favourably on such activities of its employees. During summers the ensembles used to leave Kaunas and play in the resorts, and in September they would come back to the city (*Lietuvos žinios*, 03.09.1937, 7). The most popular music ensembles in Kaunas were led by violinists Moishe Hofmekler, Daniel Pomeranz, Max Borshtein, Abraham Stupel, Chaim Ceitel, Jasha Levinson

Upon his return to Kaunas from Berlin in 1933, Pomeranz was first invited to open the new season in September with his jazz-capella in the most luxurious restaurant Metropolis (*Botagas*, 03.09.1933, 1), which was called “a place where high society spends time”, as well as “the best restaurant in all of Lithuania” (*Naujas žodis*, 30.04.1932, 18), and where music ensemble Hofmeklerband⁴², led by Moishe Hofmekler, violinist of the State Theatre, used to play before. However, not long after Hofmeklerband returned to Metropolis and was associated mostly with this venue, whereas jazz-capella of Pomeranz established itself in the Konrad’s cafe from late 1934 – early 1935 (after he returned from mandatory military one year service in Šiauliai as a violinist in Lithuanian army)

40 According to census data (1937), Kaunas citizens were approximately: 61% Lithuanians, 26% Jews, 4% Poles, over 3% Germans and over 3% Russians.

41 Multiinstrumentalists who played in restaurants and cafes often migrated from one venue to another, depending on salary offered.

42 At certain periods Hofmeklerband also used to play in another supreme restaurant, Versailles, and in Monika, Lituanica and Konrad cafes.

till 1941.⁴³ Musical bands of Hofmekler and Pomeranz used to compete for audience's attention. According to Urbonavičius, "Pomeranz was [...] performer of elegant romances and melodies, as well as sensual, heart-rending music filled with passionate feelings of love. Hofmekler was an elegant, smiling interpreter of serious classical and Lithuanian music" (Urbonavičius 1989 (7), 6).

The Konrad's cafe, one of the oldest cafes in Kaunas, was opened by German Richard Konrad in the mid 19th century in Laisvės avenue.⁴⁴ Konrad's cafe was a unique spiritual space, a sign of social status (Brazauskas 2022, 40 -41), favored by bohemians and intellectuals, especially writers. The Kaunas press of the time paid enough attention to the affairs of this cafe. Journalist and editor Juozas Kazys Beleckas wrote in independent weekly *Diena*: "If you want to be considered a writer, poet, painter, journalist, go to Konrad's cafe every day and sit for a few hours among the owners of this designation" (J. K. Beleckas, *Diena*, 14.01.1934, 3). In the article of the weekly *Sekmadienis* (the author signed "K"), a dynamic and colorful picture of the cafe's visitors is revealed: "Visiting Konrad is a daily duty of a Kaunian. It is mostly called the artists' cafe. However, this is not entirely accurate. Parnassus⁴⁵ has occupied it during the day. International audience in the evening. You go in, order a cup of coffee with a lemon slice and sit all evening amidst the smoke, the colorful crowd and the sounds of music. [...] Groups come, cheerful and happy circles. [...] They sing along to the music, they loudly demand their favorite musical numbers, they accompany a potpourri of Lithuanian songs with passionate applause" (K, *Sekmadienis*, 07.10.1934, 9).

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The orchestra of Pomeranz consisted of five to seven musicians and, as Potašinskas recalled, "was very lyrical, of a chamber type, as if not to disturb the intellectual audience that gathered in that cafe, writers and artists, as many works of literature and art were born there..." (*Miniportretas* 1989). Eventually it had become one of the most popular entertainment music ensembles in the city, and was called "the well-known capella led by Mr. Pomeranz" (*Lietuvos žinios*, 25. 04.1936, 10). To keep the audience's attention, the musical programs of Pomeranz orchestra were regularly renewed.

Diena wrote:

"...In the afternoon, the whole of Kaunas gathers at the same Konrad cafe. The orchestra of the famous and beloved violinist Pomeranz, now reinforced by violinist Kravetz, has already managed to win the sympathy of all Kaunas. Therefore, it is not surprising that in the evenings it is more difficult to find a free chair at Konrad's than a lady from Kaunas who would agree to wear last year's fashion hat... Konrad's cafe's success is not a secret. First and foremost,

43 In 1934, Hofmeklerband had played in Konrad's café and due to the accessibility of the place became even more famous than playing in Metropolis (see J.K. Beleckas, *Diena*, 14.01.1934, 3). Most probably it was during the time when Pomeranz served in the musical team of Lithuanian army (LLMA 284-6-282, 4; LLMA 264-4-696, 3).

44 The owners of the building had changed several times, yet the cafe maintained its name and popularity. After the WWII, a cafe with a new name *Tulpė* was located here.

45 According to Greek mythology, Parnassus Mountain in central Greece is known as the mythological home of music and poetry.

the best products are available here. Let's remember the new cozy furniture, let's add the music of the temperamental violinist Pomeranz, and that secret will be revealed." (*Diena*, 20.09.1936, 4)

Pomeranz's temperament and memorable playing was known throughout the city. Famous tenor and the most prominent soloist of the State Theatre Kipras Petrauskas and his wife, actress Elena Žalinkevičaitė-Petrauskienė, actress Nelė Vosyliūtė-Dauguvietienė, as well as other musicians, actors and writers used to listen to his violin. "The whole cultural society came to his concerts – painters, artists... He said that even President Antanas Smetona used to listen to him" (K. Rupeikaitė, interview with Dana Pomerantz-Mazurkevich, 25.09.2017). Pomeranz combined the repertoire of classical-romantic and popular music. Having accumulated experience of playing in different ensembles and orchestras in Berlin, he was fond of playing solo, mostly virtuosic romantic pieces of Pablo Sarasate, Nicolo Paganini, Fritz Kreisler, Henryk Wieniawski, as well as Spanish and Romani songs and dances. Freedom, flexibility and academic skills were balanced in his performances. The sound of his violin was deeply emotional and resembled the human voice. According to Urbonavičius, Pomeranz [...] was very agile and original. He [...] walked around the cafe, electrifying the listeners and surprising them with effective, virtuosic passages, soft glissandos and unexpected improvisations... It made a huge, stunning impression" (Urbonavičius 1989 (7), 6). Sometimes Pomeranz used to arrange solo concerts at the request of the listeners not only in Kaunas. For example, daily *Lietuvos žinios* reported on a concert in a Palanga resort near the Baltic sea in 1939:

"On Thursday, July 27, a concert by the famous violinist D. Pomeranz took place in the "Pajūris" restaurant, the program of which was varied and interesting. The hall was full with audience. The success was great and D. Pomeranz had to repeat many things. D. Pomeranz is not playing in Palanga this year, but is only on vacation, and he prepared this concert only at the request of Palanga's summer residents." (*Lietuvos žinios*, 29.07.1939, 9)

Despite the fact that the composition of the Pomeranz orchestra was changing, it always featured well-known professionals. Among its performers were Isaak Bank (piano and accordion), brothers Artūras Jakavičius (saxophone and cello) and Liudas Jakavičius (piano and accordion), Valerijonas Dzevočka (trumpet and bassoon), Maizin (Moisej) Fink (percussion), Chanon (Chaim) Ceitel (violin and saxophone), Grigorij (Gord) Stupel. The drawing by graphic artist and cartoonist Juozas Penčyla⁴⁶ (year unknown; see Picture 3) reflects the free and creative atmosphere that prevailed among the musicians. According to Liudas Jakavičius, "that postcard was distributed free of charge to all visitors to the *Konrad's cafe* [...]. Daniel Pomeranz, in whose orchestra I played, was a violinist, even better than Hofmekler, a recognized virtuoso. A very characteristic violinist for the small stage. Gordas Stupelis was an excellent pianist, Garčiauskas was

46 A well-known Lithuanian cartoonist Juozas Olinardas Penčyla (1908–1979) actively collaborated both in the satirical-humorous press and in the main daily and weekly newspapers; he especially liked to draw cartoons in *Konrad's cafe*.



Picture 3. Ensemble of Daniel Pomeranz in Konrad's cafe. Cartoon by Juozas Penčyla. From the personal collection of Algirdas Motieka.

an experienced xylophone player, and my brother Artūras is a saxophonist and cellist. We had great success there" (Peleckis-Kaktavičius 2016, 135–136).

The Pomeranz orchestra used to perform with various guest musicians on special occasions, such as celebrating the 1000th concert of Pomeranz in the *Konrad's cafe* in 1938, in which, apart from the orchestra, Lithuanian singer (baritone) Romanas Marijošius, xylophone player Garčiauskas, accordion players Liudas Jakavičius, Fidler and Novogrodski

and other musicians participated (*Sekmadienis*, 30. 01. 1938, 7). Among the soloists, who sang with the Pomeranz orchestra, was lyrical tenor and multiinstrumentalist Antanas Dvarionas.⁴⁷

Famous record companies *Odeon* and *Columbia* used to invite Lithuanian artists to recording sessions in Copenhagen, Berlin, London. In 1936, Dvarionas and Pomeranz orchestra, joined by recording studio orchestra members, recorded for London's label *Columbia* 11 plates of shellac, featuring tangos, waltzes and foxtrots by well-known authors such as Wilhelm Grosz, Edvard Farley, Jerzy Petersburski, Rudolf Frimli and others (translated into Lithuanian by poet Vladas Misiūnas and Leonardas Lechavičius), also schlagers by Lithuanian authors Kajetonas Leipus, Lechavičius, Stasys Gailevičius, N. Naikauskas. Dvarionas became famous especially for the performance and record of the popular tango *The Last Sunday* (*To ostatnia niedziela*) by Polish pianist and composer Petersburski. In the memories of the old generation of Kaunas, "The Last Sunday" was also closely associated with Pomeranz. According to violinist and founder of the girls' rock group *Bitės* Jūratė Dineikaitė (b. 1936), "I have heard tango played by Pomeranz since childhood. It was thanks to the tango that I appreciated Pomeranz's emotions. [...] He wasn't that reckless virtuoso with "flying" fingers, he didn't need it. He would play one note and it would make you want to cry [...] All those people from Kaunas, and the parents of my classmates, whom I heard talking about Pomeranz, all emphasized tango. [...] Even later, as much as I heard tango on the radio during the Soviet era, as much as it was allowed to be broadcast and listened to, performed by other musicians in the Soviet Union, I never heard anything like Pomeranz's tango. These were masterpieces." (K. Rupeikaitė, interview with Jūratė Dineikaitė, 07.02.2023)

⁴⁷ Antanas Dvarionas (1899–1950) was born in Liepāja, studied singing in the conservatories of St. Petersburg and Leipzig. He also played piano, accordion, cornet, saxophone, and drums. From around 1929 until 1933, worked at the State Opera Theatre in Kaunas and later became one of the most prominent artists of popular music, sang in *Metropolis* and *Versalis* restaurants, *Konrad's cafe*, participated in the first live Lithuanian radio broadcasts. Dvarionas also played saxophone in the Pomeranz orchestra.

The fate of Pomeranz during the Nazi and Soviet occupation

In 1940, Pomeranz got married to Riva (Lucy) Zolk⁴⁸ from Kretinga, who had graduated from a lyceum of early children education in Germany before the war, and also played the piano. The couple met in the Konrad's cafe. After the Nazis occupied Lithuania in June 1941, the persecutions and massacres of Jews began immediately. Jewish musicians were fired en masse from their jobs in music groups and educational institutions. Soon a ghetto was established in Vilijampolė, where about 30 000 Jews were imprisoned, including Daniel and his pregnant wife. After the "action of intellectuals" carried out in Fort IV of Kaunas in August 1941, during which 534 prominent figures of Jewish culture, writers, artists, doctors and other intellectuals were killed, the Jewish musicians imprisoned in the Kaunas ghetto were afraid to reveal their profession and hid musical instruments. In October the same year, daughter of Daniel and Riva daughter was born. When the girl was nearly 2 years old, the couple, to protect her, gave her away – the family of tenor Petrauskas agreed to raise the little Dana.⁴⁹ Pomeranz's daughter was adopted and grew up in the Petrauskas family until she was reunited with her biological parents in the early fall of 1948.

"The ghetto had very many talented musicians. In fact, most of the café bands were Jewish and all of them were in the ghetto" (Mishell 1998, 131). In summer 1942, when the Nazis stopped the killings for a while, Hofmekler and Pomeranz founded the so-called Ghetto police orchestra (musicians were registered as policemen and dressed in uniforms to protect them from annihilation during actions against intelligentsia), which consisted of more than 35 professional musicians, as well as of students of music schools (Petrauskaitė 2006, 108–109). Concerts would take place once or twice per week in the Ghetto police house – the former famous yeshiva of Slobodka. Works of Joseph Achron, Frédéric Chopin, Edvard Grieg, Fromental Halevy, Fritz Kreisler, Franz Liszt, Arthur Rubinstein and other composers (except German and Austrian, which were prohibited (Petrauskaitė 2006, 110; Melnikas 2006, 96⁵⁰) were in the program. Pomeranz used to play solo as well.

The liquidation of the Kaunas ghetto began in mid-July 1944. Pomeranz, together with other surviving members of the ghetto orchestra was taken to Stutthof and later Dachau concentration camps, where he remained till the end of the war. "The musicians of the ghetto orchestra had even managed to bring along their instruments, which were taken away from them at first but later returned; they used to play for the inmates of the concentration camp [...] Their repertoire was generally the same as in the ghetto" (Mishell 1998, 328, 331, 335).

48 In Lithuanian – Riva Liusė Zolkaitė (1910 – 2002).

49 Rescuers of Dana Pomerants-Mazurkevich – Balys Simanavičius (2015), Kipras Petrauskas (1999) and Elena Žalinkevičaitė-Petrauskienė (1999) were recognized as the Righteous Among the Nations by the World Holocaust Remembrance Centre Yad Vashem in Jerusalem. This story of rescue is told by the documentary film "Sisters" (2016, authors Lilija Kopač and Danutė Selčinskaja, released by Vilna Gaon Museum of Jewish History).

50 According to Melnikas, the prohibition in the Kaunas ghetto to perform the works of composers belonging to the "Aryan" culture could have been a decision of the local Nazi authorities. There was no such ban on the Vilnius ghetto orchestra (See Melnikas 2006, 96, 103 (footnote 158)).

“I think that my father survived because he believed that he would see me again, and he had an extraordinary love for music. When it seemed that he couldn’t take it anymore, music and the violin saved him. [...] One Nazi in the Dachau concentration camp found out that my father was a violinist [...] and he asked him to play Bach. Because of that sometimes he would bring him a piece of bread. Once my father didn’t have the strength to play, and that man beat him so hard, broke his hands, so that he lost consciousness. However, the belief that he would see me again and maybe teach me music, kept my father going. [...] When he returned to Kaunas, my mother could barely recognize him. He was exhausted both physically and psychologically. [...] His hands were swollen and there was no flexibility in his fingers anymore, but the virtuosity was still felt, although not at that level.” (K. Rupeikaitė, interview with Dana Pomerantz-Mazurkevich, 08.12.2022)

Having survived Stutthof and Dachau concentration camps, Pomerantz returned to the Soviet-occupied Lithuania in August 1945 and reunited with his wife Riva who had survived the Holocaust in Kaunas.⁵¹ He got a job of the first category artist-concertmaster at the Kaunas Musical Comedy Theatre orchestra, which mostly played operettas by Imre Kalman, Franz Lehár, Johann Strauss, and Soviet composers (LLMA 284-6-282, 5). Theatre musicians and artists, divided into brigades, also had to perform low-value ideological works in various collective farms around the country. Also, Pomerantz formed his popular music band in “Tulpė” (former Konrad’s) café. Continuing different professional activities, he tried to overcome the psychological and physical traumas caused by the Holocaust and by loss of many members of his family⁵².

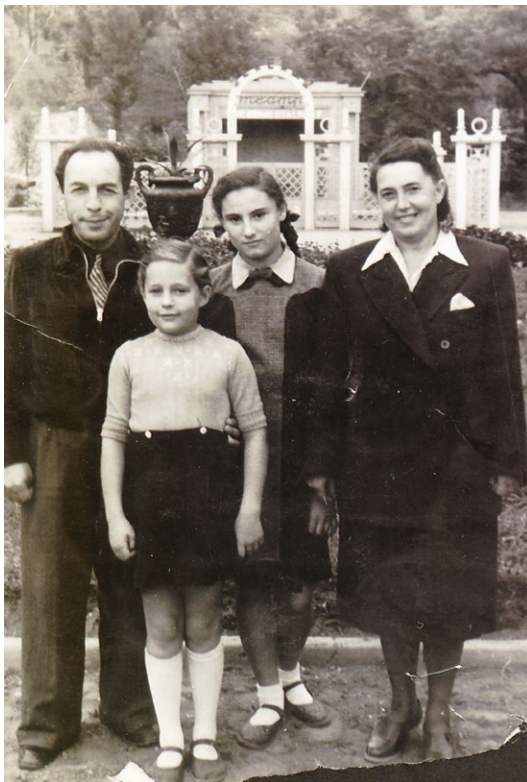
In 1949, the Pomerantz family moved to Vilnius where the violinist joined the Vilnius’ Radio Symphony orchestra led by Abelis Klenickis, which from 1958 was called Lithuanian State Philharmonic Orchestra and was led by Balys Dvarionas – the younger brother of tenor Antanas Dvarionas, with whom Pomerantz had collaborated in Kaunas. Pomerantz also played in the Jewish instrumental ensemble which operated at the Trade Union Palace of Culture since 1956. It was established along with other collectives – choirs, dance and theatre groups during the warming period of Nikita Khrushchev’s rule; these were the first collectives in the Soviet Union, dedicated to the cultivation of Yiddish culture. The repertoire of the instrumental ensemble was very diverse, but a significant part of it consisted of Yiddish and Jewish folk songs. As composer Anatolijus Šenderovas (1945–2019), who played piano in that ensemble when he was a student, recalled, improvisational, theatrical manner of performing prevailed, the musicians almost never used to play from sheet music (K. Rupeikaitė, interview with Anatolijus Šenderovas, 15.12.2017).

51 Daniel and Riva reunited with their daughter Dana in early autumn 1948, when she returned with Žalinkevičiūtė-Petrauskienė and her daughter Aušra from the Displaced Persons Camp near Stuttgart. The family had also adopted Rūta Lopianskaitė (later Gorinienė), the daughter of Riva’s sister Rocha who was killed during the Holocaust.

52 Out of his eight siblings, only brother Giuliano and sisters Fania and Sara had survived.

“He also formed a small jazz band – with a violin, accordion, clarinet – which played in one Vilnius café. Apparently, this kind of work helped him maintain his memories of past activities. He must have felt the pull of having his own ensemble again. [...] At home [...] sometimes he started to play those popular melodies from the repertoire of the former Kaunas cafes, and his eyes started to shine. And then he would sink back into his thoughts. [...] He didn’t like to talk about his past.” (K. Rupeikaitė, interview with Dana Pomerantz-Mazurkevich, 21.10.2022)

Pomeranz retired in September 1965. Around 1970, the struggle of the Jews of the Soviet Union for the right to repatriate to Israel intensified; repatriation was officially allowed in 1971, so the Pomeranz family (see Picture 4) asked for permission to leave. However, they had no intention of going to Israel – Pomeranz wanted to reunite with his siblings who, after surviving the Holocaust, lived in Rome and New York. In 1974 Daniel, Riva, their daughter Dana and her family went to Rome where Daniel’s brother Giuliano lived, and later settled in Canada. The violin remained the driving force of Daniel Pomeranz – until the end of his life in 1981, he, together with his wife Riva who played piano, used to give chamber music concerts in the senior club in Toronto where they lived.



Picture 4. Family of Daniel Pomeranz, 1953. From left to right: Daniel Pomeranz, his daughter Dana Pomerantz-Mazurkevich, sister of Dana Rūta Lopianskaitė (Gorinienė) who was adopted by Pomeranz family after the war, Riva Pomerancienė (Pomeranz).

To conclude, the research process of the biography of violinist Daniel Pomeranz within the context of changes of different epochs reveals the complexity of the era and results in finding conflicting archival information in some respects. The discrepancies in data provided by the violinist himself illustrate not only the particularity of changing political regimes but is a significant testimony of possible human efforts to protect their own story, as the discovered information differs depending on the context and time *where, when* and *for whom* it was provided. Due to the lack of surviving sources, it is not yet possible to fully reconstruct the details of his education and career; however, despite the fragmentary nature of the surviving documents, the conducted research clarified previously unknown facts of Pomeranz studies in Berlin.

The most significant period of the career of Pomeranz reflects the general situation of entertainment music in the then independent Lithuania: it gave professional musicians the opportunity to reveal the best qualities of their talent – virtuosity, flexibility, the need and ability to improvise. Such “small stage” ensembles had their own audience and were appreciated by the public. The music they performed reflected aspirations not only to bring the latest foreign dances and schlagers to Lithuania, but also to foster local popular music, in cooperation with Lithuanian composers and soloists. In the Lithuanian press of the 1930s and in the memoirs of contemporaries, Pomeranz is named as one of the brightest musicians of Kaunas who had mastered both classical and popular music repertoire. Tunes of virtuosic romantic pieces and fashionable dance music, especially tango, expressed his temperamental personality and were the hallmark of the *Konrad's cafe* in Laisvės avenue.

The successful career of Pomeranz was ruined by the Nazi occupation, which left indelible spiritual and physical imprints on his subsequent life. After returning from the concentration camps, he spent the next 30 years under the Soviet regime, relying on the most important source of his survival – music and combining different professional musical activities available to artists at that time, till his family received the permission to leave the Soviet Union.

Further efforts are needed to reconstruct the missing fragments of biography and work of Daniel Pomeranz, which would reveal a more detailed portrait of the artist, whose name is inseparable from the musical identity of the temporary capital of independent Lithuania.

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