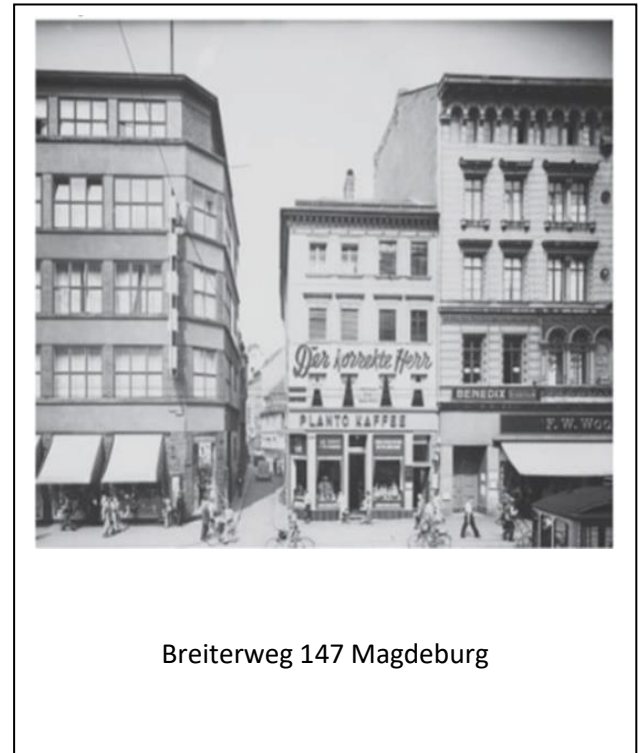
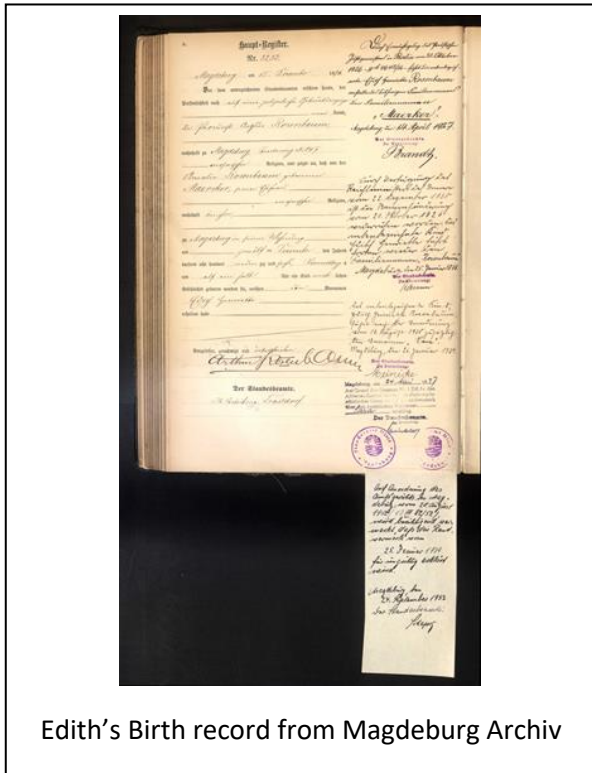


Edith Maerker

Edith Maerker was born Edith Henriette Rosenbaum on 12th December 1896, in Magdeburg, Germany. Her parents were Arthur Rosenbaum and Amalie (Maerker). They lived at Breiterweg 147. Edith had a brother Willy and a sister Lucie. She attended the religious school of Rabbi Dr Georg Wilde. (Who would later be imprisoned in Buchenwald for a time.) The Rabbi had blessed her brother Willy and later performed the marriage of Lucie.



Like her brother Willy, Edith showed an aptitude for Music which was obviously encouraged by her parents who sent her for music and singing lessons. She was taught singing by Hermine Rabl-Kristen, a singing teacher in Magdeburg, who had sung at Mannheim in 1912, then as a new arrival. Edith must have shown some promise with Hermine for her parents then sent her to study in Berlin under Jacques Stuckgold. Another pupil about this time was Willi Domgraf-Fassbaender. Edith's brother had also been sent to Berlin but to start a career but in the clothing industry. Her debut came at age 25 when she sang the part of Agathe in Weber's Freischutz at Konigsberg in 1921. She was offered a contract with the Staatstheater Wiesbaden. Whilst she was at Wiesbaden, she began what seems to have been an affair with Arnold Schoneberg. In January 1927 Paul Bekker wrote to Schonberg, mentioning Edith, describing her as an "interdisciplinary singer". In January 1928 she sang in the premiere of Erwartung with Marie Pappenheim, Paul Bekker and Josef Rosenstock. The performance was described in the Frankfurter Zeitung and the Munchener Neueste Nachrichten, on January 25th. That same year, 1928 she sang in the German premiere of "3-Minute Operas" by Darius Milhaud. She was at Wiesbaden until 1929 when she moved to Mannheim Nationaltheater for a season and from there to Stadttheater Freiburg im Breisgau from 1930 until 1934. She also was a guest at Opera Houses in Staatsoper Berlin, der Städtischen Oper Berlin, in Dresden, Stuttgart, Frankfurt am Main, Köln, Basel and surprisingly Barcelona, where she sang with Willi Domgraf-Fassbaender in 1930 in the Opera Così fan tutte by Mozart in the role of Dorabella. Under the Nazi regime she found it difficult to secure engagements and so sang for the Jüdischer Kulturbund. In February 1932 she sang in Caposacchi by Richard Hageman at the Stadttheater Freiburg.

In Berlin she sang Carmen in 1935 and then sang the part of Amelia in Verdi's Un Ballo in Maschera in 1936, only for Jewish audiences. At this time her brother was also in the Netherlands but returned occasionally to Berlin to appear with Max Ehrlich in Kulturbund performances.

In November 1939 Arthur Rosenbaum, Edith's father died, she was unable to attend the funeral.

Jüdischer Kulturbund Dresden

im Reichsverband der Jüdischen Kulturbünde in Deutschland

Eröffnungsvorstellung Besorgen Sie sofort Ihren Eintrittskarten.
Kulturbundes Ohne Eintrittskarte kein Zutritt.
 Mittwoch, 30. Oktober 1933

Eintrittskarten werden täglich von 7-11 und 3-4 Uhr in den Kassen der Kulturbünde, Hauptstraße 2, Dresden, ausgegeben.
 Was unbedingt erforderlich erscheint, kann der Anwesende unter Beachtung des obigen Besonderen schriftlich beantragen, wobei ein Nachweis zu erbringen ist, dass die Persönlichkeit des Beantragenden für einen guten Ruf ist, und ein schriftliches Zeugnis vorzulegen ist.

Jahresbeitrag RM 3.-
 Die Mitgliedschaft wird 6 Monate (Juli bis Ende Juni), die je 100 Mark oder Wert bei 2 verschiedenen Vorstellungen in Zahlung genommen werden.
 Einmalige und Wiederaufnahme (RM 2.-), Ab 12.- und Ab 15.- je nach Platzangabe. Abrechnung für Jugendliche unter 18 Jahren RM 1.-

Preise der Plätze		in Abrechnung	
bei Platz A	bei Platz B	RM 1.-	RM 2.-
Platzung I	RM 2.00	RM 1.00	RM 1.50
Platzung II	RM 1.75	RM 0.75	RM 1.25
Platzung III	RM 1.25	RM 0.50	RM 1.00

Gegeben der Besondere wird je nach in Abrechnung eine Ausgabe von bis zu 40%.
 Bei den Vorstellungen im Oktober gelten die in der Einführungsverordnung.
Abrechnung Q 12 (Vorstellung) bis 20.-, Ab 12.- und Ab 15.- je nach Platzangabe. Abrechnung und was der Zahlung des Jahresbeitrags bedarf.

Mittwoch, den 30. Oktober 1933, 8 Uhr 30 Min. in der Synagoge (181 Reichstr.)

Der bekannte **Winawer-Chor**
 Orgel: **Erwin Jozse**

Der Chor ist ein Verein von 100 Mitgliedern, bestehend aus 100 Frauen, 100 Männern und 100 Kindern. Der Chor ist ein Verein von 100 Mitgliedern, bestehend aus 100 Frauen, 100 Männern und 100 Kindern.

2. Veranstaltung
 Sonntag, 31. Oktober, 8 Uhr 30 Min. in der Synagoge (181 Reichstr.)

OPERN-ABEND
 1. Die Opern: **Die Fledermaus** (Operette)
 2. Die Opern: **Die Fledermaus** (Operette)

Abb. 11: Ankündigung der Eröffnungsvorstellung des „Jüdischen Kulturbundes Dresden“ im „Salzberger Volksblatt“ vom 29. Oktober 1933. Der Band führte die Arbeit der „Jüdischen Kulturbünde“ fort.

Salzberger Volksblatt 1929

Seite 8 (Nr. 19) **Salzburger Volksblatt** **Mittwoch, 23. Oktober 1933.**

Der Anschlag nach Marginal
 Der Anschlag nach Marginal... (Text continues with details of the Marginal case and the actions of the Jewish Cultural League in Dresden.)

Wohnungslos in Peitzland im Jahre 1933
 Peitzland, 22. Oktober. Im Wohnungsproblem der Peitzländer... (Text discusses housing issues in Peitzland.)

Seine Einstellung der Gaine Jallein
 Wien, 22. Oktober. Die Einstellung der Gaine Jallein... (Text mentions the 'Einstellung der Gaine Jallein').

Europäisches Radio-Programm
 1. Radio-Programm... (List of radio programs including 'Die Fledermaus', 'Die Opern', etc.)

Goldberger Unterhaltungs-Anzeiger
 Die Donnerstag des 24. Oktober... (Advertisement for Goldberger entertainment programs.)

Advert for Dresdener Jüdischer Kulturbund

By February 1939 anti-semitism had become unbearable for Edith and she emigrated to England, following in the footsteps of Rabbi Wilde. Her sister Lucie had emigrated to Sao Paulo in Brazil and her brother Willy was in the Netherlands. She herself in a letter dated August 1947 said she had not worked since 1934. At the time she left Germany she was living in Leipzig at Karl Heinz Strasse. She arrived in England, landing at Croydon Airport on 22nd February 1939, Green Card Number 1305. She gives her occupation as Opera Singer but as an alternative is a Domestic Clerk when she registered with the Jewish Refugee Committee as well as with the Cambridge Refugee Committee. Edith can also speak both French and English.

With the war declaration Edith became an enemy alien in England but is quickly exempted and on December 19th 1939 is declared "Exempt from Internment". This allows Edith to live a nearly normal life in war time England. At that time, she was working as a domestic servant at Leys School, in the south of the city of Cambridge. She declared that she did not wish to be repatriated to Germany. The tribunal in discussing her case said that Edith was a "Jewish Opera Singer who appears to be genuine anti-nazi. No information that restrictions are necessary."

FEMALE ENEMY ALIEN EXEMPTION FROM INTERNMENT REFUGEE

(1) National identification number 30113

(2) Date and place of birth 12-12-1896 Wendthaus, Germany

(3) Nationality German

(4) Police Reg. Cert. No. 703730 Home Office reference, if known 703730
Special Procedure Card Number, if known 3/4/4

(5) Address 10, Queen's Way, Cambridge

(6) Normal occupation Domestic Servant

(7) Present Occupation Domestic Servant

(8) Name and address of employer Mrs. Thompson, Cambridge

(9) Decision of Tribunal Exempt from Internment Date 15-12-1939

(10) Whether exempt from Articles II (a) and II (b) (Yes or No) Yes

(11) Whether deemed to be repatriated (Yes or No) No

Form 9399 (7/41) 2000/939 3000 11/00 4070 0 4 8 704

Reason for Decision

Jewish opera singer who appears to be genuine anti-Nazi, no information that restrictions are necessary.

Tribunal District Cambridge
Signature of Tribunal [Signature]

Exemption from Internment 1939

Very little is known how Edith passed the war years in England, but it can be assumed she met up with Rabbi Wilde. There is not currently any record of singing engagements, which she must have undertaken. In January 1942 registrations were required and state she lives at 10, Queen Edith's Way Cambridge, where she was with Mrs Leake. The Blue Card records that by May 1945 she was living at Fellows Road, Primrose Hill North West London. Her occupation now lists photographer and domestic servant. She registers again in August 1946, with an address in Goldhurst Terrace, South Hampstead, London North West 6. Her occupation is now listed solely as Opera Singer. Her police registration number is PB.703730.



The only known Photograph of Edith c 1928

When the war ended Edith thought about returning to Germany and started the process of repatriation. She found out that her brother had been murdered at Auschwitz in the Autumn of 1944 and that her mother, Amalie had died under unknown circumstances at Theresiensatdt in March 1943. She was the only member of family alive in Europe.

It appears from what Edith says in letters and information on registration cards that she had been quite seriously ill. In the summer of 1946, she seeks financial assistance from the Assistance Board of the Home Office. She writes a letter in September 1946 to Miss Goldschmidt for her assistance also intimating at her continued visits to hospital. Her illness is not clear. She received Two Guineas on September 9th and a further Eight Guineas on the 10th. By August 1946 she had begun the process of repatriation to Germany. BY mid-March 1947, her repatriation has been agreed. She is granted £45 12 shillings and 4 pence, by the Jewish Refugees Committee to enable her to return to Germany, specifically to the British Sector of Berlin. Edith is repatriated 16th April and arrives in Berlin having travelled by boat train to Hoek of Holland and then to Ostend.

Edith arrives in Berlin a sick woman. We can wonder where she stayed? But living in Berlin is the first wife of her brother Willy Rosen. This is Elsbeth Rosen nee Hofmann. She lives at Willy's old address on Kurfürstendamm at number 155. Edith is still incapacitated by illness in October 1947, when she writes a letter of apology to Herr Ehrenwerth of the Judsiche Gemeinde, for being unable to meet, owing to her illness.

At some point Edith makes a recovery enabling her to work again. She takes on singing roles from 1947 to 1949 at the Berlin Comic Opera, then moving into a Directing role and is there until she retires, at some time in 1961. This coincides with the cessation of entries in the Berlin Telephone Book, when the address at Kurfürstendamm 155 is taken on by Dieter Loeser a Theatre Director. Edith provides material for a book about the theatre published after her death in 1997, "Routine Zerstört Das Stück, Oder, Die Sau Hat Kein Theaterblut".



Telephone Entry 1960-61

In 1961 Edith Maerker seems to have left Berlin. Similarly, Elsbeth Rosen also seems to have "disappeared". It is not known when Elsbeth died.

Edith moved to Munich possibly in 1961. She is listed in the Munich Telephone book 1965 as Edith Maerker Prof. It is possible she had accepted a teaching post.

German Phone Directories, 1915-1981 for Edith Maerker			
1968 > Amtliches Fernsprechnachbuch für den Bezirk der Oberpostdirektion München, 1968-1969			
4 41	Holzer Ernst Dr. med.	4 42	Maerker Edith
4 43	Holzer Leo Graf von	4 44	Maerker Ernst
4 45	Holzer Otto	4 46	Maerker Hans
4 47	Holzer Georg P.O.Amb.	4 48	Maerker Elisabeth
4 49	Holzer Richard	4 50	Maerker Hans Kaufm.
4 51	Holzer Adolf	4 52	Maerker Hans Ludwig
4 53	Holzer F. Ingeb.	4 54	Maerker Hans Dr.
4 55	Holzer Hermann Conrad	4 56	Maerker Hans Dr.
4 57	Holzer Max	4 58	Maerker Hans Dr.
4 59	Holzer Hans	4 60	Maerker Hans Dr.
4 61	Holzer Hans	4 62	Maerker Hans Dr.
4 63	Holzer Hans	4 64	Maerker Hans Dr.
4 65	Holzer Hans	4 66	Maerker Hans Dr.
4 67	Holzer Hans	4 68	Maerker Hans Dr.
4 69	Holzer Hans	4 70	Maerker Hans Dr.
4 71	Holzer Hans	4 72	Maerker Hans Dr.
4 73	Holzer Hans	4 74	Maerker Hans Dr.
4 75	Holzer Hans	4 76	Maerker Hans Dr.
4 77	Holzer Hans	4 78	Maerker Hans Dr.
4 79	Holzer Hans	4 80	Maerker Hans Dr.
4 81	Holzer Hans	4 82	Maerker Hans Dr.
4 83	Holzer Hans	4 84	Maerker Hans Dr.
4 85	Holzer Hans	4 86	Maerker Hans Dr.
4 87	Holzer Hans	4 88	Maerker Hans Dr.
4 89	Holzer Hans	4 90	Maerker Hans Dr.
4 91	Holzer Hans	4 92	Maerker Hans Dr.
4 93	Holzer Hans	4 94	Maerker Hans Dr.
4 95	Holzer Hans	4 96	Maerker Hans Dr.
4 97	Holzer Hans	4 98	Maerker Hans Dr.
4 99	Holzer Hans	4 100	Maerker Hans Dr.

In 1971 she entered the Rupertihof Retirement home in Rottach-Egern am Tegernsee. The Gemeindearchiv at Rottach-Egern confirmed she was there from 23.09.1971 until 14.05.1980 . On 14.05.1980 she moved to 94086 Bad Griesbach.

Rudi van den Bulck believes that Edith died in a car accident in Rottach-Egern, south of Munich near the Austrian border on Monday September 8th1980, aged 83. The Gemeindecarchiv Rottach-Egern do not have any evidence related to a car crash nor can an obituary for Edith cannot be found, at present.

(Rudi van den Bulck - History teacher "Yesode ha Torah School" Antwerp)

Known Performances of Edith Maerker

Year	Source	Description of Opera and Role
1921	Biographie Forgotten Opera Singers	Debut at Konigsberg as Agathe in "Freischutz"
1926	Großes Sängerlexikon	Martha in "Tiefland" by Eugen d'Albert - Freiburg
1926	Großes Sängerlexikon	Myrtocle in "Die Toten Augen" by d'Albert - Freiburg
1927	Neue Musik Zeitung Stuttgart	Performance of Elektra in Wiesbaden with Klemperer in Stuttgart
1927	Signale	Rosenkavalier - Edith played Oktavian at Wiesbaden
1928	Neue Musik Zeitung Stuttgart	Recital incl Schoenberg - Monodram "Erwartung" op17 Jan 24th 1928
1928	Biographie Forgotten Opera Singers	Wiesbaden World Premiere of "L'Enlèvement d'Europe, L'Abandon d'Ariane and La Délivrance de Thésée" by Darius Milhaud April 20th 1928
1928	The Modernist Kaleidoscope: Schoer	Early performance of Erwartung in Wiesbaden 22nd January 1928 with Paul Bekker
1930	L'Abadia de Montserrat	Played role of Dorabella (April 1930) Mozart Così fan tutte at Barcelona Opera House with Willi Domgraf-Fassbaender
1931	Zeitschrift fur Musik	Salome in the operas of the same name by Richard Strauss Mannheimer Oper
1932	Zeitschrift fur Musik	Title role in Elektra
1932	Großes Sängerlexikon, Volume 4	As Pompilia in Caponsacchi "Die Tragodie von Arezzo" by Richard Hageman 18/2/32 at the Stadttheater Freiburg
1932	Signale	As Lydia in "Die Tragodie von Arezzo" by Richard Hageman Freiburg Stadttheater
1932	Biographie Forgotten Opera Singers	Stadttheater Freiburg in the premiere of Luzzatto's opera "Judith" in the title role
1932	Signale	The role of Kundry in Parsifal
1933	Zeitschrift fur Musik	Judith by Livio Luzzaro in Freiburg
1933	Universal Film Lexicon	Countess in "Hochzeit des Figaro" in Freiburg
1934	Die Musik Kritik Buecher	Title Role in Salome conducted by Otto Klemperer
		Venus in Tannhäuser
		Salome in the operas of the same name by Richard Strauss
		Amelia in "Un ballo in maschera" by Verdi Gran Teatre del Liceu, Barcelona
		Aida in the Opera by Verdi
		Tosca by Puccini
		Santuzza in "Cavalleria Rusticana" by Pietro Mascagni
		Carmen by Bizet
		Jenufa in "Jenufa" by Leoš Janáček

Contributors:

Rudi van den Bulck of Antwerp

Jonathan Gardiner UK

Dr Casey Hayes of Indiana USA

Rev. Waltraut Zachuber Magdeburg

Information Correct as of September 18th 2020

New Books soon to be published:

"When the Music Stopped" by Dr Casey Hayes – The Life story of Willy Rosen

"One-way Ticket from Westerbork" by Jonathan Gardiner – The story of Westerbork Transit Camp where Willy Rosen was imprisoned. *Amsterdam Publishers January 27th 2021.* (Proceeds to Yad Vashem and Westerbork Museum.)