

Leo Horneman, 1911-1944 (* see with content)

"He was a real Jewish boy (characterization by Bertus van der Vliet)



To the SS-concentrationcamp Vught at April 22, 1943

At Oktober 18, 1943 from Vught to Westerbork transitcamp

Oktober 18, 1943 with the transport to Auschwitz

Murdered, by gas, by exhausting, by deathmarches or by suicide pill

Photo dated June 1934 ("posed serving the photomontage") From photobook of Leo

Lifespan (however, only fragments)

Child

Leo was born on August 4, 1911 in Utrecht, the son of Abr. Ph. Horneman and Saartje Horneman-Kaufman.

He was included in the registry office of the municipality of Utrecht Eliazer Isaac Horneman.

His father was a meat trader / butcher, born in 1865 or 1866.

His mother was born in Arnhem, April 14, 1872.

The family lived on Bilderdijkstraat 2 Utrecht.



the parents of Leo

from photobook of Leo

Leo was an only child* and was brought up very protected (see, however, start part three). Bertus van der Vliet recalls a photo of the little Leo 'to have seen, with slagersvoorschootje and butcher cap on. *As was known by Bertus and Riet van der Vliet.

In 2006 and 2011 it came out that 4 earlier children died. One at age 12 and three at age 0. It seems Leo never has mentioned these sad facts to colleagues

Music

Leo attended the music school in Utrecht and took piano lessons from Miss it. Van Oost. The lessons were, according to Bertus van der Vliet very boring; They consisted mainly of scales and finger exercises (As in those days was the case with more pian teachers). They also used the method to establish a "viduitje '(two and a half piece cents), on the back of the piano playing hand. The fingers were so detached from the hand to move the coin there did not fall off. That is particularly difficult. The method - also adopted by others - has many pianists 'RSI' worried.

Piano teacher and a student of the time

At a young age, Leo was active as a piano teacher. From a particular source, we know that also played a major role in his scales. This particular resource is also a remarkable woman, Mrs. Ro S.Horneman-Leverpoll (Horneman is the name of her deceased husband, to the best knowledge no family of Leo). Mrs. Horneman gives many years lectures on the war, Nazism and the persecution of Jews and others. She does this in schools, barracks, associations and institutions, including the Memorial Center Westerbork. Her goal is: THAT THEY ARE NEVER FORGOTTEN. She has been imprisoned in Westerbork and the penultimate transport deported to the concentration camp Bergen Belsen. Two days before the camp was liberated she was pushed with 2500 other prisoners in cattle wagons to take them to Theresienstadt. There, they would be gassed. The train, however, could not get through the fronts of the Americans and Russians. Many lost their lives during transport. After ten days, the surviving prisoners were liberated by the Russians.

Ms. Horneman is now - in December 2005 - 83 years, but without cessing active make realize people, especially young people, what caused racial delusion. She is now living in Nijverdal, but before and during the war she lived in Utrecht. When I saw her - in the first instance because of the name similarity - and told about the memoir she soon came the surprising announcement that she six years from her 8th, had piano lessons from Leo. (That would have been from 1934-1940. j.c.) However, she had to "confess" they had not had so much fun in. It was always scales, and Leo was not exactly easy. Nevertheless, if she had learned her lesson well, sometimes he played four hands with her. This was fun then; "Für Elise," she remembers. Still something special that she had known another student, Suze Turksma, (see note from father Turksma in "Choice of the album"). From this letter we learn that Leo sometimes turned to nice music pieces.

Music Conservatory

While Leo still took lessons at the musicschool. he already visited the Utrecht Conservatory. He studied with Bertus van der Vliet, a.o.. After a few years, however, he broke off his studies because it was difficult to reconcile them with its activities in the light music. These activities were not done in the conservatory world * and in addition they made it often impossible to be with lessons and exercises.

Later on Leo still got a degree from a music school / conservatory in Antwerp, Belgium

* (Bertus van der Vliet: "When a picture for the newspaper would be made of a band where I played in I "disguised" myself with a mustache and a different hairstyle")

Two pictures from 1931:



1 2 3 4 5 6 7

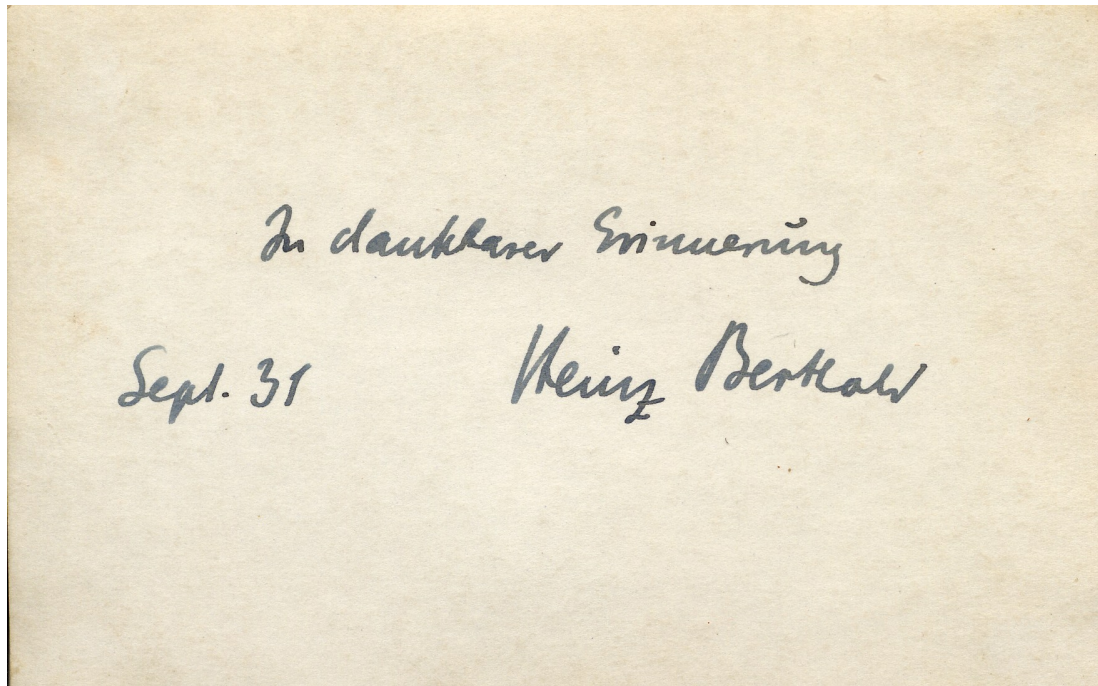
From
albums
of
Bertus
en Rie
van der
Vliet



Conservatoire students gather after they've rehearsed as an assistant-choir at the performance of the operetta "The Gypsy Baron" by Johann Strauss Jr. and the opera "Der Rose Cavalier" by Richard Strauss, by the Mainz City Theater in September 1931.

In the middle (4, smaller than the others) Leo Horneman. ("He behaved like captain" -BvdV).

Some other names: (1) Bertus van der Vliet, (2) Albert Inder Mauer, (3) Johan Patist (later concert pianist) (5) Piet Westerhoutstraat (later director of the music school in Zutphen), (6) Fred Menting, (7) Gijs Daalhuizen



Rear of the second photo

Heinz Berthold was 2nd conductor and came a week before the show to Utrecht to the choral work on the students' in stamping ".

Light music (Jazz music)

From about 1930 Leo played as a pianist in larger and smaller bands across the country. In addition, he arranged and gave piano lessons at his home on Bilderdijkstraat no. 2 in Utrecht, where he lived with his parents (his father died in 1934). As of October 31, 1940 he lived with his mother on Lorentzlaan No. 22a.

His example was the piano playing of Charlie Kunz, a famous English pianist. He arranged in his style: for the left hand to the rhythm and the basaccoorden, for the right hand melody, often in elaborate chords.

He had thereby learned a lot from a known Utrecht pianist Harry Staffhorst, who had years of experience as a pianist on large passenger vessels.

They were not timid: playing techniques were discussed at meetings of musicians, tested and so shared to some extent. Bertus van der Vliet, also a musician and piano teacher, took also part in these exchanges.

Another Utrecht pianist at that time was Bart Stuivenberg.

All worked on occasion as "(dance) lessons pianist" when the gramophone had not yet been introduced.

For his classes Leo wrote the music of well-known songs entirely.

The preserved titles are:

I'm in the mood for love ("class II") (twice)

Get yourself a new broom ("class III")

Copper colored gal ("class IV")

When it's sleepy time down south

(Maybe also will be found: "I saw stars" and "Basin Street")

Leo also played accordion. This instrument was mainly addressed to in the tango. The dance, with its "sensuality", was often viewed with suspicion. (Later the tango music became civilized and popularized by the orchestra of Arie Malando.) The accordion also played a role in holidays (see "choice from album).

Lee played also in the camp orchestra in Vught (see "choice of "Vught, Gate of hell!" ").

His own band

In 1934, Leo founded his own band under the name "Bob Bee and his Boys". "Bob Bee" was so Leo Horneman; you may see this as one of his jokes.

His "great example" the (dansmuziek-) was band "The HotMixers" led by Nic. van Oostrum, every Saturday and Sunday drew a packed hall in building "The Plompe Tower" at the Fore Street, corner Drift. ("The Plomp" was later sold to a cinema company that settled in the City Cinema, which is still present in the same place). Another example, according to Bertus van der Vliet, good English band of John Curry. However, there are no further data known.

Setting up a band is one thing, find work for it is two, continue to find work is three.

Step one worked fine, he found good musicians, including Bertus van der Vliet, who were willing to enter into the adventure with him. Leo stood as competent, diligent and known as a stayer. He provided good arrangements or made them himself.

Some of his orchestral arrangement work is preserved (by Rie and Bertus van der Vliet). It's possible, "draft" versions; they are, however, fully worked-out, for four instruments. One title, "I got rhythm" by George Gershwin, is contained in the Addendum. Other titles are named. There are also three "neat" documents for certain instruments. On two of them listed as author "Bob Bee", the other "Leo Horneman". There also is a wrapper that reads: "Bob Bee (5)", "alto-sax" (crossed out, and "scrap paper" where the cover apparently later filed.

Step two also worked. The band was hired to play in a hall of restaurant l'Europe, above the Scala cinema, at that time the Viestraat Utrecht, later on Potter Street, however, lifted by now. The entrance to l'Europe was the Vreeburg.

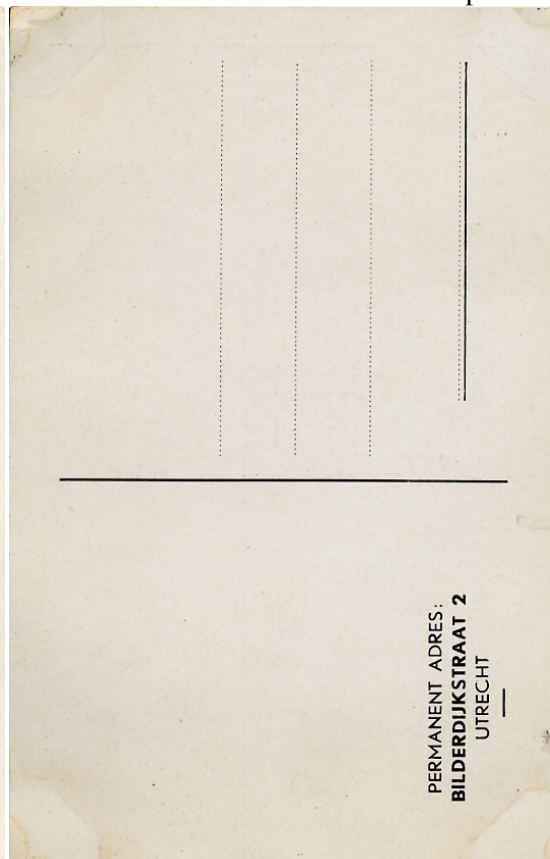
To also make step three a good tackle Leo had promotional pictures and a photo montage made, in which the band was depicted in several poses and of course, the address where appointments could be made: Bilderdijkstraat 2, Utrecht.

The promotional photos (from picture albums of Bertus and Rie van der Vliet)



Bob Bee and his Boys

Left photo: mid Jan Smit, drummer; Continue left to right: Leo Horneman, piano and band leader, Bertus van der Vliet, saxophone and clarinet, Jan van Wijngaarden, trombone, Teus ter Haar, tenor saxophone and violin, Bob Overeem, trumpet and bass. Pictures taken in the hall of l'Europe.



"Photo Montage" to promote the band. On the right the rear (From albums and Rie Bertus van der Vliet)

And he advertised; below an advertisement in the magazine "Musician" (general music magazine):



Uit fotoalbum van Leo

Unfortunately business didn't continue. Things were already not going well with step two. Only few people came in. And when visitors see a nearly empty hall they quickly turn away.

After several months of trying, the enterprise was terminated by saloon owner Willems.

Leo had no business talent. It worked only sporadically out to get other assignments for the band, including once in Tilburg. The music was fine, he had good musicians, he had good arrangements, but all that was not enough. He could not maintain his orchestra.

Bertus van der Vliet, despite the ultimate failure, has fond memories of the episode "Bob Bee and his Boys".

Pianist, accordionist, arranger, after "Bob Bee"

Leo was after "Bob Bee" elsewhere employability and found that as a pianist, as an accordionist and as an arranger, a.o., with the according to Bertus van der Vliet very good, nationally operating bands of Jackie Holker and Majo Marco and the in Utrecht operating band of John van Brück.

Leo also could find good work elsewhere. For example, he had a contract for three months at "The Resting Hunter" (popular "The Russian") in Bergen-inside. To "enter there" one had to be a great musician.

He also gave lessons in this period, as evidenced by the story of Mrs. Horneman

(page 2).

3.00—4.00 n.m.

(3.15 n.m. Precisie-tijdsein).

**AANSLUITING MET
„HECK's LUNCHROOM", UTRECHT
John van Brück en zijn orkest.**

Programma:

1. Over my shoulder, Woods-Mason.
2. Soon, Lisbona-Bowsher.
3. Moon-glow, Hudson-Lange.
4. Whispering, paraphrase, Haber.
5. Hotcha-Razz-ma-Tazz, Mills-Rasaf.
6. Dag schatteboutje, Bulterman.
7. Sweet Sue, bew. Gilbert.
8. Little man, you've had a busy day,
Horneman.
9. Hart van goud, Noiret-Horneman.
10. Sprich' zu mir von Liebe,
Bixio-Haber.
11. St. Louis-Blues, bew. Haber.
12. Aunt Sally on Sunday, bew. Haber.
13. Casa Loma stomp, Gifford.
14. The breeze, Sacco-Smith.
15. I love you very much, Madame,
Grunland-Cardew.
16. Ali-Baba, Lecuona-Tabet.

4.00 n.m. SLUITING.

21-12-34.

Afgelast (liver)

To the left the program of a concert in 1934. Nr. 8 is arranged (or possibly composed) by Leo Horneman, and no. 9 similarly, in cooperation with another musician. * The concert would be broadcast on the radio. According to the caption of Leo, however, the radio broadcast (or the whole concert?) Canceled due to the crash of "The Pollinator", the famous KLM plane that a year earlier had won the air race to Melbourne.

It is unknown whether the concert later is performed and broadcast.

* From Memoirs Part 2 it can be seen that Leo has only been arranger of the songs. Mabel Wayne is the composer of 'Little man'; Louis Noiret is the composer of "Hart van Goud" (Heart of Gold).

Music during the German occupation

During the German occupation soon the work for bands became complicated. English / American songs were banned. The musicians however were "creative": they just replaced the English titles by Dutch titels. Bertus van der Vliet remembers "Honeysuckle Rose" was replaced as "Klimop" ("Ivy").

Of course the Germans after a while got a clue and by the "Culture Room" the music itself became a prey. With maniacal precision the base of jazz and its related 'light music' was "analysed" and the issues from the analysis were prohibited.

A positive effect has been that many Dutch songs there arose like "If at the Leidseplein" (the lights come on again) and "Once the Betuwe will bloom again." Also, some German "Schlagers" found their way, for example: "Zwei Guitars am Meer", "Unter den Roten Lanterne von Sankt Pauli" (hab 'ich dir zum Abschied geküsst) or even became popular "Lily Marleen").

* In November 1940 the Department of Public Information and the Arts was founded by 'the Reich's Commissioner for the occupied area' Seyss Inquart. The section "Culture Room" of it was founded on May 30, 1942. This organisation was to check all expressions of art and all artists should abide by what the Germans thought was permissible.

The next product of the "Culture Room" put the amusement- and jazzmusic at the leash:

DEPARTEMENT VAN VOLKSVORLICHTING EN KUNSTEN.

VOORWAARDEN verbonden aan het verleen van een vergunning voor
dans- en amusementsorkesten.

VERBOD VAN NEGROIDE EN NEGRITISCHE ELEMENTEN IN
DANS- EN AMUSEMENTSMUZIEK.

Inleiding.

De volgende bepalingen beoogen een aanvang te maken met het herstel van den Europeeschen geest in de hiertelande gemaakte dans- en amusementsmuziek, door laatstgenoemde te ontdoen van die primitief-negroide en/of-negritische muzikelementen, die geacht kunnen worden op opvallende wijze in strijd te zijn met de Europeesche klankvoortelling.

Deze bepalingen gelden als een uit praktische overwegingen geboren overgangsmaatregel, welke aan een algemeen herstel vooraf dient te gaan.



Verbod.

Het is verboden in het openbaar muziek te maken, die in belangrijke mate de kenmerken draagt van de wijze van improviseeren, uitvoeren, componeeren en arrangeeren door negers en negrito's.

De Secretaris-Generaal kan een uitzondering toestaan:

1. voorzover met deze muziek een strikt wetenschappelijk of strikt opvoedkundig doel wordt nagestreefd;
2. voorzover deze muziek vertolkt wordt door personen die twee of meer negroide of negritische grootouders hebben.

TOELICHTING.

Verboden zijn:

A. in de voordracht:

1. de toepassing van een overmatig rubato in die melodische en melodische improvisaties, die geconcipieerd zijn in een binaire maatsoort (2/4, 4/8, 4/4 en 6/8) en die begeleid worden door muziekinstrumenten met melodische, harmonische en/of rhythmische functies, welke worden verwezenlijkt in een machinale, alle deelen van het metrum gelijkwaardig beklemtoonende rhythme.
In jazzterminologie: de toepassing van het metrisch-rhythmische aspect van den "swing", d.i. het opwekken van de wrijving tusschen melodie en rhythme, wanneer dit rhythme "four a bar" is;
2. de toepassing van door excessief vibrato, liptechniek en/of schudden van het muziekinstrument verkregen tonaal ongedefinieerde mordenten pralltrillers, dubbelslagen, opwaartsche glissandi.
In jazzterminologie: de toepassing van de effecten, die bekend zijn als "dingo", "smear" en "whip";

(Continued in the Annex 'choice of clippings album', p. 11..17).

The piece is undated; from its place in the in the clippings album - on the first page - one would conclude: in 1942. It is not signed either. Recent research has as a writer Willem Henry Adriaan van Steensel van der Aa and indeed as date of appearance November 1942.) According to Wouters and NIOD archive, see list of literature.)

Jewish musicians were soon forbidden to perform. Leo from then on could only work as a teacher and arranger. For arranging virtually remained only light French, German, Dutch and Viennese music.. He set up. a.o. a medley with songs like "Ich mal im möchte Grinzing sein" and "Wien, Wien, nur du allein". Bertus van der Vliet is of the opinion that the potpourri is well arranged; it played even after the war, under the title "Vienna in Swing Time".

Probably for his lessons made Leo simple arrangements of French, German and Dutch songs. Transcripts of some surviving examples of the latter are included in the addendum.

Jewish Council

Leo was a member of the "Jewish Council" in Utrecht. For his reasons one can guess only . Some guesses from the author of this memoir: he was asked by leading figures in the Jewish community and he did not like to refuse, him was told that the membership would provide him more or less protection, his tendency to be a leader and that maybe he could do something for others. It must be remembered that at the time no messages had come in (and no one could ever imagine) that virtually all "ausgewanderte" (expelled) Jews were gassed in the end.

The end

Leo has been transported to the SS concentration camp Vught on April 22, 1943.

His camp number in Vught was 8180.

As a musician he has been part of the camp orchestra. ¹⁾

As he has been working as a nurse in the camp hospital.

On October 18, 1943 he was transported from Vught to Westerbork. ²⁾

The next day, October 19, 1943, he was deported to Auschwitz, in a group of 1007 people.

In the "In Memoriam" book, based on data from the Red Cross after the war, is stated as date and place of death : March 31, 1944, Poland.

This date and place are, however, given to all for who it was impossible to determine the actual date and place of death, as indicated by the Dutch Institute for War Documentation.

Leo had - still in Utrecht - a suicide pill with him (Bertus van der Vliet has learned this from Leo himself). It is not known whether he has used, or has been unwilling or unable to use it.

¹⁾ From the booklet "Vught, the gates of hell!": "Spring 1943 the order came that an entertainment orchestra had to be set up;" (...) ("more than a month" the orchestra functioned, then the bawdy intent came to light. The gala premiere of a new and attractive program was announced, the entry fee set at f. 2.50 (for the flowerbeds!), all places sold out long in advance. ... and exactly 24 hours before the big event the whole camp orchestra was sent, as part of a transport, to Westerbork. All of the takings, ofcourse were snapped up and everyone deprived of his precious instruments."

²⁾ From the data above, one might conclude that Leo hasn't been transported together with the camp orchestra ("more than a month" after "spring 1943"), but still has a period as a nurse in Vught "may" remain.

Leo's mother.

Leo's mother is with the transportation of April 13, 1943 transported from Westerbork to Sobibor camp, and has been killed there on April 16, 1943 (date according to "In Memoriam" book).

This has happened despite a medical certificate from October 9, 1942 written by Doctor H.M.Engelhard of the sychiatric and neurological clinic of the City and Academic Hospital Utrecht, that Mrs S. Horneman-Kaufmann was to be hospitalied in nursing home 'De Jong ' (see choice from clippings album pg. 3).

So, when Leo himself was transported to Vught, his mother had been killed already.

The accordion

Leo had a beautiful accordion, brand Scandalli, then (ca 1939), fl.1400 - costing (comparable to, in 2005, at least 20 times more fl = 28 000, -. = € 12 700, -.). A capital sum .

When he also would be deported, he brought his belongings to friends. The accordion he brought to Rie and Bertus van der Vliet. They watched him all the years "as their baby"; when went elsewhere, they dragged him along with it.

Leo had said, if he would not return, the accordion was for his girlfriend Stella Hartog. A few days after the war, Stella reported herself at Bertus and Rie and the accordion was handed over to her. The next day * Stella called: the accordion was stolen out of in the hallway of her house, where he was temporarily put down. . Direct inquiries to musicinstrument shops in the wider area unfortunately did not succeed. "Hallthefts" happened frequently at those times .

Leo had transferred property to others also. Doing so, had a way to get some more certainty about the unused recovering of his belongings At one address he brought the left shoes and the trousers of his suits, at another address, the right shoes and jackets ("really!" so Bertus and Rie said to me. jc).

Humor

Leo had its own type of humor. In this way:

Bad weather today huh, Leo? Answer: "Well I think it's not nice at all."

"Yesterday it was not as nice as tomorrow"

"I've seen what you've said"

"Outside it is colder than behind a tree"

To the question "does it taste well?" answered: "Yes, you can hear it?".

And on a question like, "Are you coming with us?" the answer is "No, do you?" and saying 'with the hands loose, "before his face, slightly spread, quasi asking it himself and with a matching 'silly face'.

A form of humor might be called that Leo the missing of the Utrecht Conservatory diploma later "compensated" with the diploma of a conservatory in Antwerp. According to Bertus was the level of it far from equal with the Utrecht one.. But Leo could show with it.

* In Part 2, Section I, page 9, the date is different

Character

Leo was bold, Yiddish and definitely had charm.

He had flair for dealing with women and on the otherway women seemed to like him Something definite does not seem to have originated. Bertus and Rie know of Jewish Stella Hartog but he also had a Christian girlfriend, Wieb. See also his holiday and other pictures in "Choices from the photo album."

Leo was a perfectionist. He had everything perfectly in order and was very neat in his clothes. In his conservatory time he walked around in a "ratiné" jacket (Oxford: ratiné: double weave in which by ratineren smaller or larger dots on the fabric have been made), wore a Garibaldi (bowler) and had gaiters.

Leo had an indestructible temper. If he was irritated, you could not see it from him.

But sometimes it did go wrong: Leo asks before he must perform somewhere, "Moedeg" (Yiddish for 'mother'), "could you squeeze my pants?" Mother rid herself of her task but makes the fold across where they should be. The result: a tuxedo with "square" trousers, with which Leo was on the stage. For a week he was angry ..

Leo was a typical Jewish man, but he was - contrary to what is expected from Jews - not good in business. He was not a salesman.

Leo was very diligent. To learn, he wrote over all the arrangements that were used in the band of Dick Willebrands.

(Recorded in the conversations with Rie and Bertus van der Vliet, in answer to the question: how was Leo ?)

After the war

Leo would not return. This became evident when Wim Cornelissen, formerly fellow musician, but from 1934 teacher of dancing in his own school in Utrecht, obtained a booklet about the Vught concentrationcamp, some time after the German surrender. In it was a page with the program of a "cabaret evening" in the Vught camp, in which Leo Horneman appeared as harmonica soloist and arranger.. Thus it was definitely Leo Horneman hadn't managed to find a shelter. He has made at least one attempt to find one. *

* Why so few refuges for Jews were there in the Netherlands? So asked and ask some far-post-war writers or -publicists in reproachful tone . One possible answer, is given by the author of this memoir:

If hiding a Jew was discovered - by careless behavior, by indiscretion or a slip of the tongue, by expressing of an innocent child, by treachery or raids, this was immediately punished by concentrationcamp or execution. Against this great risk was that, until very late in the war, not a (good) man knew that words such as "employment" / "labor service" / "work expansion" / "Jewish Emigration" would mean. death for Jew Also, many victims did not know or could not or would not believe it - witnessrd p.e. the "courage and we love to see you after the war" -letters they still wrote from Westerbork to relatives or acquaintances. The Jews would have to work in Poland. Did you have to put your life in jeopardy and set your family in misery, because your neighbor, your friend, your colleague, was forced to move to another country? And wouldn't that hopefully last only a few years? So people look at it, how upset and appalled as well. So people had to, no matter how grim, look. The odds were too great and the citizen was provided with sufficient reasons to not be heroic. The Holocaust is devilish set up .

Speculation

One more question to Bertus and Rie: "What do you think Leo would have reached, if life without war and Holocaust would have gone through?"

First reaction: "That's hard" But after some thought, Bertus: "He would as a good musician have gone further, he was creative in arranging and he probably even sometimes would have made an attempt to form an orchestra. Preferably larger, with more instruments and instrument groups, to arrange in better and deeper harmonies and chords. "

(my view: Leo was already able to create beautiful harmonies, sometimes reminiscent of the work of toparrangers from far later times, Leo was enterprising (at 23 years already setting up an orchestra) and hardworking as evidenced by the many arrangements - all written by hand. These are surely the ingredients for a successful musical career. j.c.)

Colophon

This memoir was penned by me, Joop Cornelissen, son of Wim Cornelissen and Miep Cornelissen-Scheepmaker. My father was before he started as a dance teacher (1930, private school in 1934) as well as a working musician, often together with Leo and Bertus.

Photo from family album Cornelissen:



F.l.t.r. : W. Kroes, banjo; Simon Jacobs, trumpet, violin; Wim Cornelissen, saxophone, clarinet, violin; Theo Mansveld, percussion; Leo, piano, accordion. Simon Jacobs also was a violinist in the USO. (Simon, also Jewish, has, with his wife and two children, been hiding at an Utrecht-adress to survive the war). Unknown is who puts his head around the corner of the shot to the left of the piano. Also, the location is unknown. The photo probably is from around 1929.

Acknowledgements

I say thank you to:

- Bertus and Rie van der Vliet Dekker; Jan van Scorelstraat 92, Utrecht. Without them this memoir would have been possible. Their data and stories were recorded in 2003 and 2004.



Bertus and Rie van der Vliet, photo from 2002

- Mrs Els van der Meer of the National Monument Camp Vught who rediscovered the booklet "Vught, poort van de hel" ("Vught, the gates of hell!") with i.a. the page of the cabaret. She has also given useful guidance when drafting.
 - René Kruis of the Dutch Institute for War Documentation, who was able to provide the factual camp information and further information about the text about "forbidden music"
 - He also drew attention to the book of Cees Wouters entitled "Ongewenschte muziek" ("undesirable music"). The institute possesses, obviously among very much more, the archives of the "Zentralstelle für jüdische Auswanderung" ("Central Office for Jewish Emigration") and the administration of the Vught camp .
 - National Monument Camp Vught as an institution that has started a collection of biographies.
- = It is, unfortunately, a very distressing fact that a lot of this memoir has been made possible by the documents of Leo Horneman himself.

February / December 2005

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Obituary of Bertus van der Vliet

On September 10, 2004 Bertus van der Vliet deceased, at the age of nearly 92 years.

On September 15, subsequently he was commemorated in an hour of remembrance and music. Besides his wife Riet van der Vliet Dekker and other family members the commemoration was attended by many former students and relationships in the music and friends - the latter often was also applicable for the former. Bertus was remembered as someone whose life from his childhood was full of music, studying and working hard. as an inspiring teacher and conductor, and as an hit observer and witty storyteller. He was not only interested in music but also in many other subjects and was endowed with a very good memory.

Bertus has been very active in both light and classical music. In the light music he played in several ensembles. Before the Second World War, for example, in the in Utrecht renowned band "The HotMixers" with Nic. van Oostrum and after the war, among others in the Skymasters. His instruments were mainly the saxophone, the trombone and the clarinet. He was also conductor of many choirs.

Bertus was educated at the Utrecht Conservatory, specializing in piano and choral conducting. He himself has trained many students and transferred to them this love of music. He has made many arrangements; transcriptions from one key to another were no problem for him. He was a composer of several classical and semi-classical pieces, which are known and played in the circle of friends. For example, he put some poems by comedian Toon Hermans on music, for piano, soprano, alto and baritone. This piece and some other compositions of him have been performed in the hour of remembrance.

Many will remember Bertus van der Vliet with fond memories

Bertus contributed much to this memoir of Leo Horneman. The first copy of what is now called the first part (parts two and three were not yet achieved yet) could be handed over to him in his own lifetime. He has gone through it and "was delighted", Rie van der Vliet said. His appreciation of the memoir is a reward in itself.

Joop Cornelissen

February 2005