

UNIT 6
APPENDICES

סיפורי מוסיקה
STORIES OF MUSIC





APPENDIX A:
LISTENING GUIDE

Listening Guide

Name of piece:	
Composer:	
Year composed:	Where composed:

- 1. What does this piece “sound like”?**
 - A. Language (in what language is it sung?)

 - B. Tempo (is it fast or slow?)

 - C. Dynamics/Rhythm (How loud or soft is this piece? Is the rhythm pronounced/staccato/martial, or more legato/smooth?)

 - D. Instrumentation (what instrument/s do you hear?)

- 2. Summarize the “message” of this piece, through its lyrics and music, in 1-2 sentences. (What is the relationship of the text to the melody?)**

- 3. What makes this piece fit into the genre of “Holocaust music”?**

The background consists of a solid yellow shape at the top, which tapers to a point in the center, and a solid blue shape below it. The text is centered in the blue area.

APPENDIX B: LYRICS

“Zog Nit Keynmol” (Never Say That You are Walking the Final Road) By Hirsh Glik

zog nit keyn mol, az du geyst dem letstn
veg,
khotsh himlen blayene farshteln bloye teg.
kumen vet nokh undzer oysgebenkte sho,
s’vet a poyk ton undzer trot: mir zaynen do!

fun grinem palmenland biz vaysn land fun
shney,
mir kumen on mit undzer payn, mit undzer
vey,
un vu gefaln s’iz a shprints fun undzer blut,
shprotsn vet dort undzer gvure, undzer
mut!

s’vet di morgnzun bagildn undz dem haynt,
un der nekhtn vet farshvindn mit dem faynt,
nor oyb farzamen vet di zun in dem kayor –
vi a parol zol geyn dos lid fun dor tsu dor.

dos lid geshribn iz mit blut, un nit mit blay,
s’iz nit keyn lidl fun a foygl oyf der fray,
dos hot a folk tsvishn falndike vent
dos lid gezungen mit naganes in di hent.^[1]

to zog nit keyn mol, az du geyst dem letstn
veg,
khotsh himlen blayene farshteln bloye teg.
kumen vet nokh undzer oysgebenkte sho –
s’vet a poyk ton undzer trot: mir zaynen do!

Never say that you are walking the final
road,
Though leaden skies obscure blue days;
The hour we have been longing for will still
come,
Our steps will drum – we are here!

From green palm-land to distant land of
snow,
We arrive with our pain, with our sorrow,
And where a spurt of our blood has fallen,
There will sprout our strength, our courage.

The morning sun will tinge our today with
gold,
And yesterday will vanish with the enemy,
But if the sun and the dawn are delayed –
Like a watchword this song will go from
generation to generation.

This song is written with blood and not with
lead,
It’s not a song about a bird that is free,
A people, between falling walls,
Sang this song with pistols in their hands.

So never say that you are walking the final
road
Though leaden skies obscure blue days.
The hour we have been longing for will still
come –
Our steps will drum – we are here!

'Zog nit keynmol az du geyst dem letstn veg'

<https://holocaustmusic.ort.org/places/ghettos/vilna/zog-nit-keynmol/>

(Never say that you are walking the final road), also known as 'The Partisans' Song', is perhaps the best-known of the Yiddish songs created during the Holocaust. It was written by the young Vilna poet Hirsh Glik, and based on a pre-existing melody by the Soviet-Jewish composer Dimitri Pokrass. Inspired by the news of the Warsaw ghetto uprising, the song was adopted as the official anthem of the Vilna partisans shortly after it was composed in 1943, and spread with remarkable rapidity to other ghettos and camps. The song is powerful and defiantly optimistic, acknowledging Jewish suffering in the past and present, and urging the Jewish people to continue fighting for their survival. It is one of the most frequently performed songs at Holocaust commemoration ceremonies.

“Buchenwaldlied“ (Buchenwald song)

Hermann Leopoldi, music, / Fritz Löhner-Beda, lyrics

Wenn der Tag erwacht,
eh' die Sonne lacht,
die Kolonnen ziehn zu des Tages Mühn
hinein in den grauenden Morgen.
Und der Wald ist schwarz
und der Himmel rot,
und wir tragen im Brotsack
ein Stückchen Brot
und im Herzen, im Herzen die Sorgen.

O Buchenwald,
ich kann dich nicht vergessen,
weil du mein Schicksal bist.
Wer dich verließ,
der kann es erst ermessen,
wie wundervoll die Freiheit ist!
O Buchenwald,
wir jammern nicht und klagen,
und was auch unsre Zukunft sei –
: wir wollen trotzdem
„ja“ zum Leben sagen,
denn einmal kommt der Tag –
dann sind wir frei! :

Unser Blut ist heiß und das Mädal fern,
und der Wind singt leis,
und ich hab sie so gern,
wenn treu, wenn treu sie mir bliebe!
Die Steine sind hart,
aber fest unser Schritt,
und wir tragen die Picken und Spaten mit
und im Herzen, im Herzen die Liebe!

O Buchenwald ...

Die Nacht ist so kurz und der Tag so lang,
doch ein Lied erklingt,
das die Heimat sang,
wir lassen den Mut uns nicht rauben!
Halte Schritt, Kamerad,
und verlier nicht den Mut,
denn wir tragen den Willen
zum Leben im Blut
und im Herzen, im Herzen den Glauben!

O Buchenwald ..

When the day awakes, before the sun
laughs,
the crews embark for the toils of the day,
into the dawn.
And the forest is black and the sky red,
we carry a small piece of bread in our bags
and in our hearts, in our hearts our sorrows.

Oh, Buchenwald, I cannot forget you,
because you are my fate.
Only one who has left you, can measure,
how wonderful freedom is!
Oh, Buchenwald, we neither lament, nor
complain,
and whatever our future may hold:
we still want to say “yes” to life,
because one day the time will come -
then we will be free!

Our blood runs hot and the girl is far,
and the wind sings softly,
and I love her dearly,
if she's true, remains true to me!
The stones are hard, but our steps
determined,
and we carry the picks
and spades with us,
and in our hearts, our hearts love.

Oh, Buchenwald...

The night is so short and the day so long,
But if a song from our homeland is heard,
we do not let it rob us of your courage.
Keep pace, comrade, and do not lose
courage,
For we carry the will to live in our blood
and in our hearts, our hearts faith.

Oh, Buchenwald...

Buchenwaldlied (Buchenwald Song)

In December 1938, Lagerführer Arthur Rödl ordered that a camp song be composed, promising a prize that was never paid to the winners. The Buchenwaldlied was composed in three days by Hermann Leopoldi on a text by Franz Lehár's librettist, Fritz Löhner-Beda. Aimed at sustaining the will to resist, the song pleased Rödl so much that he ordered numerous and exhausting hours of collective rehearsals in the camp, accompanied by the orchestra. Still, for others like Robert Leibbrand, singing the song felt like an act of resistance: 'When the order came to sing, our eyes sought out the crematorium, from whose chimney the flames rose to the sky. We put all our hatred into the song.'

Ikh fur in Keltser Kant, (I am Going to Kielce)

By Yankele Hershkowitz

Refrain:

Ikh fur in keltser kant,
Dort est men retekhelekh mit shmant,
Mayrn, burkes far a drayer,
Khutsi khinem krigt men ayer.
Dortn s'leybn iz nisht tayer,
Fur avek zay nisht kayn frayer.
Ikh fur in keltser kant,
Dort est men retekhelekh mit shmant.

Verse:

Dort boyet zikh a naye medine
In dem zayen mir kayn grine,
Rumkowski Khayim vet zayn indzer fraynt
Servus yidn servus
Ikh fur nokh haynt!

Refrain:

Ikh fur in keltser kant...

Refrain:

I'm going to Kielce,
Where they eat radishes with cream,
Carrots, beetroots as much as you want,
And eggs for half the price.
Life there is not expensive,
Go there, don't be a fool
I'm going to Kielce,
Where radishes and cream they eat.

Verse:

There, they build a new nation,
Nobody there will be 'green'.
Rumkowski Khayim will be our friend.
Bye-Bye, Jews,
I'm going right away.

Refrain:

I'm going to Kielce...

This is yet another commentary on a rumour that spread throughout the ghetto, namely that in the region of Kielce, Jews lived free and had plenty to eat, just as before the war.

The song mentions food, the most desirable commodity in the ghetto where there never was enough to eat. Its description of food is realistic but its imaginings border on raw cynicism when it describes the new nation led by a 'friendly' Rumkowski.

The song, with its variants, makes it clear that the people are desperate to leave the ghetto, they have 'the evil passion', as if the devil had got into them. They want to live in a free Jewish land where they will not have to wear the hated yellow star.

This song was composed and performed in the ghetto by Yankele Hershkowitz. The melody and the structure of the song are of Jewish origin and are similar to those of 'Ikh fur kayn Palestine' (I'm going to Palestine). Its minor modality and melodic repetitions are characteristic of Yiddish folk song.

The background features a solid yellow triangle at the top, pointing downwards, which meets a solid blue area below it. The blue area is the larger portion of the page.

APPENDIX C: BACKGROUND RESOURCES

Music in the Ghettos and Camps

(from U.S. Holocaust Memorial Museum, Music of the Holocaust, <https://www.ushmm.org/collections/the-museums-collections/collections-highlights/music-of-the-holocaust-highlights-from-the-collection/music-of-the-holocaust>)

Music was heard in many ghettos, concentration camps, and partisan outposts of Nazi-controlled Europe. While popular songs dating from before the war remained attractive as escapist fare, the ghetto, camp, and partisan settings also gave rise to a repertoire of new works. These included topical songs inspired by the latest gossip and news, and songs of personal expression that often concerned the loss of family and home.

Classical music—instrumental works, art songs, opera—was also produced and performed during this period, notably by prisoners at the Theresienstadt (Terezín) ghetto and transit camp in Czechoslovakia, as well as in several other ghettos and camps.

For many victims of Nazi brutality, music was an important means of preserving and asserting their humanity. Such music—particularly the topical songs—also serves as a form of historical documentation. Like “audio snapshots,” these works offer a telling glimpse into the events and emotions that their creators and original audiences experienced firsthand.

(From Music and the Holocaust, holocaustmusic.ort.org)

After coming to power, the Nazi regime began constructing an extensive network of internment centres of various categories. In the twelve years of Nazi rule, millions of men, women, and children of the most divergent ancestries and nationalities were locked up in various camps for political, religious, ethnic, social, and ideological reasons. Places of incarceration ranged from jails to work camps and relocation camps, from internment camps to forced labour camps and penal camps, from special camps to ghettos and concentration camps (Haftanstalten, Arbeits-, Polizeihaft-, Durchgangs-, Internierungs-, Zwangsarbeits-, Strafgefangenen-, Sonder-, Ghetto- or Konzentrationslager). For children and youth, so-called foreign children’s foster homes, Germanization camps, and youth detention camps were built (Ausländerkinderpflagestätten, Germanisierungs- or Jugendschutzlager). Captured enemy troops were interned in P.O.W. camps. Still other places and camps, like the death camps, had the sole purpose of the mass killing of human beings.

It is likely that there was some form of music in most of the approximately 10,000 Nazi camps. Distinguishing between them does not trivialize them, but is, rather, a necessary historical differentiation and one that is often emphasized by survivors.

In his memoir *Schreiben oder Leben* (Literature or Life), Jorge Semprún points out that ‘the essential component’ of all Nazi camps was ‘the same.’ This was the daily routine, the rhythm of work, hunger, sleep deprivation, incessant harassment and sadism on the part of the SS, the insanity of the older prisoners, the bloody battles over control of the smallest pieces of internal power.

Yet he also writes that ‘the deportees were subject to the specific conditions of their respective camp.’ In sum, the category of the camp and its individual history was decisive not only for the prisoners’ chance of survival, but also for their freedom to participate in cultural activities.

Public awareness of music in the camps is associated most prominently with Yiddish ghetto songs and music from Theresienstadt. Theresienstadt is not, as is often thought to be the case, to be classified as a concentration camp. Instead, its formal incorporation places it within the category of eastern European Nazi ghetto. These were constructed in (Jewish) living quarters rather than created as barracks camps, and were internally regulated by ghetto police and Judenräte (Jewish Councils). Though subordinate to the SS, the Judenräte possessed relatively more influence than the prisoner self-governments (Häftlingsselbstverwaltung) in the concentration camps. Music-making in the concentration camps took place under the extreme conditions of imprisonment, whereas on the whole, the ghettos offered more ‘favourable’ surroundings. Indeed, the SS’s use of Theresienstadt as a ‘show camp’ for the world further improved the situation for music. Both quantitatively and qualitatively, music in Theresienstadt occupied a special position within the Nazi camp system.

One sees evidence of this not only in witness testimonies, but also in the many concert programmes, posters, tickets, prisoner drawings, and compositions that have survived. From Theresienstadt came Viktor Ullmann’s opera *Der Kaiser von Atlantis oder der Tod dankt ab* (The Emperor of Atlantis or Death Resigns) and Hans Krása’s children’s opera *Brundibár*, performed 55 times in Theresienstadt. These works have been performed across the globe and have come to represent an almost ideal type for the music persecuted and hated by the Nazis. Out of their success has grown greater demand for other compositions and composers from the camps. All this has invested music from Theresienstadt with considerable mystique. This not only threatens to cover up the real conditions of music-making in Theresienstadt, but also the conditions under

which music was produced in other types of Nazi camps.

A prolific cultural life was also organized by prisoners in other parts of the Nazi camp system. In the internment camp of Gurs in the south of France, for example, soloists, chamber music ensembles, choirs, and a small orchestra appeared at concerts, cabaret performances, entertainment evenings, and other events. Similarly, in the Dutch transit camp of Westerbork there were numerous choirs, a *kamporkest* (camp orchestra) with 30 to 40 musicians, a café with entertainment music, as well as performances by soloists, chamber music groups, concerts, and cabaret performances. Many ironic and insolent German cabaret songs were written for the performances of the so-called *Bühne Lager Westerbork* (Westerbork Camp Theatre). Such critique was possible because the camp commandant sat regularly in the audience and enjoyed such frivolity like an almighty patron of the arts, for whom these imprisoned stars of cabarets and revues had to perform.

In Poland's Warsaw ghetto concerts were given by a symphony orchestra of up to 80 musicians. There were also chamber music evenings, entertainment and variety shows, choir performances, performances in cafés, Jewish *Singspiele* (musical comedies), and religious concerts in synagogues. Similar performances could be found in the Łódź (Poland) and Vilna (Lithuania) ghettos. In Łódź, symphonic concerts and revues were to be counted amongst the most outstanding events, while in Vilna it was the performances of the ghetto theatre. Because all three of these east European ghettos had previously been centres of Jewish culture, they were already well-known for their writers, poets, and songwriters. The prisoners could draw on these traditions in order to retain their cultural identity. In terms of song-writing, some of the most prominent figures were Shmerke Kaczerginski in Vilna, Mordechai Gebirtig, who was murdered in Krakow, and Hirsh Glick, who was originally from Vilna but was transported to different camps. The songs written in these Nazi ghettos became a unique form of Jewish song, many of which were transferred out of the region to other ghettos and camps. Some became resistance songs that remain popular today, such as Glik's 'Zog nit keynmol' (Never Say) which became popular as the anthem of Jewish partisans.

Whether out of personal desire or by command of their overseers, prisoners performed music in other camps and other camp categories, e.g., in penal camps and work camps. Yet there exists hardly any research on the subject. Even in the death camps, where prisoners only lived as long as the SS needed them, concerts and camp bands were not unheard of. But without taking into account the historical context and the particular camp category, it is impossible to understand the variable amount of freedom the prisoners had and, thus, to understand the development

of musical activities in each specific camp. Seen as a whole, the music could be found in the extreme situation of concentration and death camps, as well as in other camps where the conditions for a differentiated cultural life were more favourable. The decisive difference lies in the use of the music. In Theresienstadt and the Nazi ghettos, for example, music-making was primarily self-determined, rarely occurring as a result of a direct command of the perpetrators. On the other hand, music in the concentration and death camps always occupied an ambivalent position. There, music acted as a means of survival for the prisoners and as an instrument of terror used by the SS. There, it was common for the camp personnel to use prisoner musicians for their own purposes and to consciously use music to further break the wills of the prisoners, bringing about deculturation and dehumanization through forced music making. This is a fact often forgotten. For in concentration and death camps, music oscillated between its use as legitimate survival strategy and necessary diversion of the victims and its misappropriation and misuse by the perpetrators.

By Guido Fackler, (Studied Folklore, Musicology, and Ethnology at the University of Freiburg, Germany. Was awarded the Fraenkel Prize in Contemporary History in 1992 from the Institute of Contemporary History and the Wiener Library, London for his MA Thesis about Jazz in Terezín (1991).

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Gideon Klein

By David Bloch, founder-director of the Terezín Music Memorial Project

Gideon Klein was born in Prerov, Moravia, on 6 December 1919. His family, rooted in Jewish tradition, was also modern in outlook and supportive of culture and art. At age six, Gideon's precocious musicality became evident and he began to study piano with the head of the local conservatory. When he was eleven he traveled once a month to Prague for lessons with the wife of the noted piano pedagogue Professor Vilem Kurz, and the following year he moved to Prague to live with his sister, Eliska Kleinova. In the fall of 1938, he was admitted to Professor Kurz's Master School of the Prague Conservatory, registering at the same time at Charles University for courses in philosophy and musicology, and for the latter department writing an impressive and detailed study of voice-leading in Mozart's string quartets in his first semester.

He graduated from the Master School in one year, but, when the Nazis closed all institutions of higher learning following their occupation of Czechoslovakia in March 1939, he could not continue at the university. During this period Klein began to perform widely, to general acknowledgment of his technical polish, the unusual maturity of his musical conceptions, his intelligence, understanding, and emotional involvement. In 1940 he was offered a scholarship for study at the Royal Academy of Music in London, but by that time Nazi race and emigration laws prevented his leaving the country. Jewish musicians could also no longer perform in public. Gideon circumvented this for a time by appearing under the name of Karel Vranek, and when even this was too dangerous his venue became private homes of those who wished to hear him play.

Until recently, it was assumed that except for a few sketches and juvenilia, Klein had written little music until blossoming as a composer in Terezín. Unexpectedly, however, in June 1990, the Dr. Eduard Herzog family in Prague, friends of the Kleins from before the war, found in their possession a locked suitcase that had been forgotten for over fifty years. It contained a treasure of Gideon's manuscripts, evidently placed for safekeeping with the Herzogs before Klein was sent to Terezín. This music completely altered the impression that he had suddenly begun to compose seriously only in the ghetto, for it revealed works, dating from 1939 and 1940, of astonishing craftsmanship and maturity for one then so young: songs for soprano and piano, an octet for winds, large-scale pieces for string quartet and several string duos, including one in quarter tones.

On 1 December 1941, Gideon Klein, along with thousands of other Prague Jews, was deported to Terezín. He immediately became active in the camp's cultural life, undertaking whatever was necessary to assist in the creation and maintenance of musical activities for the benefit of both musicians and their audiences. He continued playing chamber music with his colleagues from Prague, assisted in the preparation and accompanied performances of Smetana's *The Bartered Bride*, Verdi's *Requiem* and other works, and accompanied singers.

Klein's longest and most intense musical training was as a pianist. His solo repertoire in Terezín consisted largely of works that had won him praise in Prague, including Mozart's *Adagio*, Beethoven's *Sonata op. 110*, Schumann's *Fantasy op. 17*, Brahms' *Intermezzi*, Josef Suk's *Life and Dreams*, Janacek's *I.X. 1905* as well as pieces by Schoenberg and Scriabin and Busoni's transcription of a Bach toccata and fugue. As with so many of the Terezín concerts, popular demand dictated repeat performances, and Gideon's solo and chamber music programs were given up to eleven times. Some measure of Klein's virtuosity may be sensed from one of Viktor Ullman's reviews of his second recital. 'Gideon Klein,' he wrote,

is, without doubt, a very remarkable talent. His is the cool, matter-of-fact style of the new youth; one has to marvel at his strangely early stylistic maturity.

Klein's compositions in Terezín include chamber music for strings, choral works, madrigals to poetry of Holderlin and Villon, a piano sonata, incidental music for the theatre and a song cycle for alto and piano: settings of *Die Peststadt (The Plague City)*, poetry by Petr Kien, an immensely gifted young poet and artist who also came to Terezín from Prague.

Eliska Kleinova, his older sister, had already been deported to Auschwitz when Gideon and fellow composer Hans Krasa decided to make a plan to save the music they had written in Terezín. When their own departure was inevitable, they entrusted their manuscripts to Irma Sementzka, Gideon's last girlfriend in the ghetto, instructing her to give them to Eliska should she survive the war and they meet again.

Nine days after completing his string trio, fated to be his last composition, Gideon Klein was sent to Auschwitz on 1 October 1944, and from there to Fürstengrube, a coal-mining labor camp for men, near Katowitz in Poland. It is not known whether he was killed there by the remaining Nazis as the liberating Red Army approached or whether he died on a forced march with those Jews made to accompany the fleeing SS. He certainly received no consideration for his musical gifts, but paid the ultimate price on 27 January 1945, less than two months after his twenty-fifth

birthday. Remaining in the camp until its liberation, Irma Semtzka met Eliska again in Prague after the war and gave the precious manuscripts to her, together with an oil portrait of Gideon which to this day hangs over the piano in the same apartment where Professor Klevnova lived with her brother in their last years in Prague. Eliska worked tirelessly on behalf of Gideon's music and, 'without enough money to buy a handkerchief', arranged the first complete concert of his music on 6 June 1946 in the small hall of the Rudolfinum. Conductor Karel Ancerl, himself a major contributor to Terezín's musical life, wrote some comments for the program of this concert, concluding as follows:

Where there was a valuable cultural performance, there for sure Gideon Klein was the initiator. Towards the end, before the [final] transports to Auschwitz, Gideon started to conduct. He had all the gifts, including an accurate ear, for this art. It is difficult to say how and to what dimensions Gideon Klein would have grown under normal circumstances. One can say with certainty that he could have been among the best, achieving the utmost perfection in the pianist in art, in composing and conducting.

The music

Although he attended lectures by the quarter-tone composer Alois Haba at the Prague Academy of Music, Klein was mostly self-taught in composition, and his considerable technical expertise was enhanced by the constant study of musical scores, which his sister recalls he would read in bed, as absorbed in the intricacies of Bach and Mozart ('his special god and teacher') as if in the developing complexities of a novel.

Gideon Klein's Terezín works are a natural continuation and development from his earlier music, and two general tendencies can be perceived, one reflecting his Czech origins, the other revealing an affinity for the Second Viennese School. These two trends are not at all mutually exclusive, for the presence and influence of Schoenberg's teaching and example were especially felt in Prague during the 1920s and 30s by a group of Schoenberg's German-speaking pupils, among them Heinrich Jalowetz, Josef Traunek, Viktor Ullman and others. Schoenberg's own music had been frequently performed in Prague from 1904, and Anton Webern's as late as 1935. Klein himself, having moved to Prague in 1931 at the age of eleven, was no doubt exposed to this music relatively early, and his performances between 1939 and 1941 included not only Janacek's works but also Schoenberg's Three Piano Pieces, op. 11. These two influences are noteworthy, for

example, in his *Divertimento* (1939) for eight winds and *Three Songs, op. 1* (1940), and a similar dichotomy exists between the two largest works from Terezin, the *Sonata* (1943) and *String Trio* (1944).

Resistance

(<https://encyclopedia.ushmm.org/content/en/article/armed-jewish-resistance-partisans?parent=en%2F4358>)

Most Jewish armed resistance took place after 1942, as a desperate effort, after it became clear to those who resisted that the Nazis had murdered most of their families and their coreligionists. Despite great obstacles (such as lack of armaments and training, conducting operations in a hostile zone, reluctance to leave families behind, and the ever-present Nazi terror), many Jews throughout German-occupied Europe attempted armed resistance against the Germans. As individuals and in groups, Jews engaged in opposition to the Germans and their Axis partners. Jewish resistance units operated in France, Belgium, the Ukraine, Belorussia, Lithuania, and Poland. Jews also fought in general French, Italian, Yugoslav, Greek, and Soviet resistance organizations.

In eastern Europe, Jewish units fought the Germans in city ghettos and behind the front lines in the forests. While most Jewish armed resistance began in 1943, it should be noted that the general resistance movements in the region, operating under more favorable circumstances and with a more sympathetic local population, also did not start until 1943.

Despite minimal support and even antisemitic hostility from the surrounding population, thousands of Jews battled the Germans in eastern Europe. Resistance units emerged in over 100 ghettos in Poland, Lithuania, Belorussia, and the Ukraine. Jews resisted when the Germans attempted to establish ghettos in a number of small towns in eastern Poland in 1942. Revolts took place in Starodubsk, Kletsk, Lachva, Mir, Tuchin, and several other towns. As the Germans liquidated the major ghettos in 1943, they met with armed Jewish resistance in Krakow (Cracow), Bialystok, Czestochowa, Bedzin, Sosnowiec, and Tarnow, as well as a major uprising in Warsaw. Thousands of Jews escaped from the ghettos and joined partisan units in nearby forests. Jews from Minsk, for example, established seven partisan fighting units. Jews from Vilna, Riga, and Kovno also formed resistance units.

In western Belorussia, the western Ukraine, and eastern Poland, family camps were established in which Jewish civilians repaired weapons, made clothing, cooked for the fighters, and assisted Soviet partisan operations. As many as 10,000 Jews survived the war by taking refuge with Jewish partisan units. The camp established by Tuvia Bielski in the Naliboki Forest in 1942, for example, gave refuge to more than 1,200 Jews.

There were even uprisings in the killing centers of Treblinka, Sobibor, and Auschwitz during 1943-1944.

(from <https://holocaustmusic.ort.org/resistance-and-exile/partisans/>)

The Jewish fighters' combat potential found its ultimate expression in the wholly Jewish partisan units. Established in 1943, these included mostly former members of Zionist and other youth movements, which had been reorganised in the ghetto underground. Led by talented commanders, virtually all of whom evidenced a degree of Jewish national consciousness, these units maintained a remarkable sense of Jewish identity. This was characterised by use of the Yiddish language for military communication, as well as for cultural and folkloric expressions, such as poetry and song.

Cultural activities continued even after the Jewish units were disbanded or absorbed, for political reasons, into nationally-mixed partisan units. Here, as in the all-Jewish units, the combatants found many and varied ways to express their individuality. One example is the time spent in the evenings around the campfire. The atmosphere of comradeship there facilitated expression of the participants' feelings and hopes through the medium of song. Lyrics focused mainly on themes such as homesickness, concern for family still in the ghettos, grief for murdered loved ones, and the desire to take revenge.

This writer, who came from the Kovno ghetto to an integrated Soviet partisan unit, *Smert Nemetskim Okupantam* (Death to the German Invaders), remembers very well his first evening spent by the campfire in the centre of the partisan camp:

It was particularly touching to listen to a whole repertory of Yiddish folk ballads, some of which were probably brought to the camp by Jewish parachutists from regions in the interior of the Soviet Union. Even more exciting was to listen to two Hebrew songs, *Harmonika* (Accordion) and *Sovevuni* (Circle 'Round Me), which in the ghetto assumed the status of anthems of the Zionist underground, and were brought by members of the Zionist movements *HaShomer HaTzair* (The Young Guard) and *Dror* (Freedom).

One night, while awaiting a parachute drop of Soviet weapons and equipment at an improvised airfield in the forests of Rudniki, this writer met partisans from the Vilna ghetto and, for the first time, heard them sing *Zog nit keynmol az du geyst dem letstn veg* (Never say that you have

reached the final road). This song, by the Vilna poet and underground fighter Hirsh Glik, later became the general anthem of the Jewish partisans.

Hirsh Glik ('Zog nit keynmol az du geyst dem letstn veg')

<https://holocaustmusic.ort.org/places/ghettos/vilna/glikhirsh/>

If there is one song that expresses the courage of the Jewish partisans during World War II, it is Hirsh Glick's 'Zog nit keynmol' (Never say), also known as 'The Partisans' Song', which was adopted as the partisans' official anthem. Inspired by the story of the Warsaw ghetto uprising, the song remains a powerful tribute to the commitment of the Jewish people to fighting for their survival. The author, barely in his twenties when he wrote the song, was born and raised in Vilna. Having inherited his musical talent from his mother, he spent most of his short life composing poems and songs of inspiration for his fellow Jews.

Glick was born in 1920 and attended a Hebrew elementary school in Vilna, before poverty forced him to take a job as an employee in an iron factory. At the age of 13 he began composing his first poems, and three years later he founded, along with several other young Jewish poets, a literary circle called 'Yungvald' (Young Forest). First writing in Hebrew, he soon moved to Yiddish, and established a reputation as one of the most promising poets of pre-war Vilna. When the Soviets took over Lithuania in 1939, Glick's leftist leanings allowed him to integrate fairly well into the Soviet world, and his songs and poems appeared frequently in the Jewish-Soviet press. Although he published extensively, his family's poverty required him to work, first in the paper business and then in a hardware store.

When the Germans invaded Lithuania in 1941, Glick was one of the thousands of Jewish and anti-Nazi Lithuanians who tried to flee the city to join the partisans in the forests. Like many, he was caught and imprisoned. Upon release, he volunteered to go and work at the Rzeza labour camp, cutting peat in a swampy area where he nearly died of typhoid fever. Through his long years of illness and imprisonment, Glick continued to compose poems and songs, writing them on scraps of paper or reciting them to other inmates so that they could memorise them. A friend from Rzeza remembered how, while they were moving impossibly heavy pieces of turf, Glick would find a dry place to sit, ask his friend to hum a nice tune, and improvise words.

When the Jews from the camp were deported to the Vilna ghetto in 1943, Glick was already well known as a poet and member of the resistance. With his comrades, he was involved in acts of sabotage and in preparing for a revolt. He was also active in the ghetto's literary scene, working with a circle of writers including Avraham Sutzkever and Leah Rudnitski. While there he wrote many songs, including 'Zog nit keynmol', which he set to the melody of a Soviet song composed by Dmitri Pokrass. The song spread quickly amongst the resistance fighters. Many of

his other songs are also songs of resistance and optimism, including the popular ‘Shtil, di nakht iz oysgeshternt’ (Still, the night is full of stars). This song honoured the heroism of the female partisan Vitke Kempner, who blew up a German train and helped ghetto prisoners to escape. Glick himself survived the liquidation of the ghetto, and was sent to a concentration camp in Estonia. In July 1944, shortly before the camp was to be destroyed by the Nazis in the face of the rapidly approaching Red Army, Glick and 40 other prisoners managed to escape and flee to the surrounding forests. There Glick joined up with a group of partisans, where he and all of his comrades were killed in combat with Nazi forces.

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Hermann Leopoldi (“Buchenwaldlied”)

<https://holocaustmusic.ort.org/places/camps/central-europe/buchenwald/leopoldihermann/>

Einzi Stolz, wife of the Austrian composer Robert Stolz, remembered Hermann Leopoldi thus: Leopoldi was for us all some sort of creature from a different planet. Through a salvation bordering on a wonder he had survived the horrors of concentration camps Buchenwald and Dachau. He maintained his belief in the good in humanity and remained an optimist, who gave courage and confidence to many in times of difficulty.

One of the few surviving Jewish members of the vibrant cabaret scene of 1920s Vienna, Leopoldi was interned in two of Nazi Germany’s most notorious camps, obtained a last-minute release, and resumed his career first in New York and then in Austria after the war.

With a father (Leopold) who was a committed entertainer and pianist, Hermann, along with his older brother, was destined to pursue a life in entertainment. He was born on 15 August 1888 as Hersch Kohn; the family changed its last name to Leopoldi in 1921, when Hermann was already 33 years old. Leopold gave both of his sons extensive musical training. As a teenager Hermann was an accompanist and bar pianist, and put on his own shows in a unique style of musical comedy, accompanying his songs on the piano. During the war, Leopoldi enlisted, and was employed as a pianist and entertainer in variety shows that played for soldiers on the front.

In 1922, the two Leopoldi brothers, along with [Fritz Wiesenthal](#), opened the ‘Kabarett Leopoldi-Wiesenthal’. In a city exploding with cabaret, it was recognised as one of the most successful venues, and it hosted well-known Austrian cabaret artists including Fritz Grünbaum. Despite enthusiastic reviews, however, the cabaret was forced to close in 1925 due to growing debt. Hermann nonetheless managed to continue his career, touring throughout central Europe. He became one of the best-known performers of the time, writing the music to many hit Viennese songs and *chansons*, and working with well-known artists like [Fritz Löhner-Beda](#).

On 11 March 1938 Leopoldi embarked on a train journey to a scheduled performance in Czechoslovakia. The train, overflowing with hopeful refugees, was turned back by Czech border guards. Leopoldi and his wife, aware of their precarious situation in annexed Austria, had been arranging the papers for their emigration to the USA.

They had got everything in order when, on 26 April, the police arrived at his door to take him in for questioning. He was thrown in jail, and soon after sent to [Dachau](#), where other greats of the

Austrian cabaret, including Grünbaum and Löhner-Beda, were also interned. Later he and many others were transferred to Buchenwald, and it was here that he had the greatest impact on camp cultural life. He performed his own songs for other prisoners, and most famously, in response to a contest initiated by the camp commander, composed the 'Buchenwaldlied' (Buchenwald song) together with Löhner-Beda. Entered by a non-Jewish Kapo, the song was selected as the winner, although the promised prize was never distributed. Despite its optimistic mood and text, the song was popular with the camp personnel as well as with the prisoners. Years later Leopoldi remembered that the song

pleased the camp commander intensely; in his stupidity he did not see how revolutionary the song actually was. From this day on we had to sing the march morning, noon and nightRödl [the camp commander] liked to dance to the melody, while the camp music played on one side, and on the other side people were being whipped ... Through our work colony the song was brought to surrounding villages, and soon it was known throughout the land.

While Leopoldi was suffering in Buchenwald, his wife and parents-in-law were trying frantically to get him a visa to the United States, where they had already arrived. After a large bribe and a great deal of luck, on 11 April 1939 Leopoldi received a visa and was released. He immediately boarded a ship to New York, and was greeted at the dock by family and New York reporters. Their positive articles about his arrival in the Big Apple greatly simplified his entrance into American cultural life. Rare among cabaret artist émigrés, Leopoldi quickly established a successful career in New York.

Leopoldi successfully performed both German and English language versions of his 'Wiener Lieder', and even ran a musical café called Viennese Lantern. This café, popular with Americans, but especially catering to the community of artists who had fled the Nazi regime, was according to Einzi Stoltz 'an oasis of authentic Vienna in the middle of New York, where for a few hours you could dream of a Vienna that was so far away and unattainable, yet lived on in your heart'. This love for his homeland, unabated by his internment and the destruction wreaked by the war, led Leopoldi and his wife to return to Vienna in 1949. Here he went on to help rebuild the cultural richness that the city had enjoyed twenty years before. Resuming the career cut short in 1938, he performed and toured all over post-war Germany, Austria and Switzerland. In a powerful sign of the transformative impact he had on the reconstruction of Austria, in 1958 Leopoldi was awarded the Golden Medal of Honour for service to the Republic of Austria. He died in Vienna of a heart attack in June 1959, at the age of 71.

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Fritz Löhner-Beda (“Buchenwaldlied”)

<https://holocaustmusic.ort.org/places/camps/central-europe/buchenwald/lhner-bedafritz/>

Fritz Löhner-Beda was born on 24 June 1883 to a Bohemian Jewish family with the name of Loewy. His father moved the family to Vienna when Fritz was young, and changed the family name to Löhner. Unlike many of his fellow Jewish entertainers in Vienna, Löhner-Beda was proud of his Jewish heritage and critical of the trend of conversion among middle-class Jews. But from the time of his adolescence, his greatest love was reserved for writing and the world of entertainment. He had been publishing poems and stories under the pseudonym ‘Beda’, a nickname derived from a Czech shortening of his first name Friedrich. (Some of his work was published under the name ‘Löhner’, some under ‘Beda’, and still more under the name Löhner-Beda or Beda-Löhner). A successful poet and essayist, he published in magazines, newspapers and collections of poetry. He also composed many successful song lyrics and collaborated with operetta composers.

In 1929 Löhner-Beda co-wrote the libretto for Franz Lehár’s *Land des Lächelns* (Land of Smiles), still one of the most performed operettas, and one that confirmed his reputation as one of the most popular songwriters of his time. Although he hoped that the success of *Land des Lächelns* would secure him his freedom, however, this was not to be. Shortly after the annexation of Austria in March 1938, Löhner-Beda, who had been publicly critical of the Nazi regime, was arrested. He was brought to Dachau, and later transferred to Buchenwald, where he co-wrote the ‘Buchenwaldlied’ (Buchenwald song). Not long after he arrived, the camp commander declared a contest among the prisoners to compose a camp song. There were many submissions, but it was Löhner-Beda’s text, set to music by Hermann Leopoldi, that won. (Because both prisoners were Jewish, and thus not allowed to enter, they gave the song to a block leader, who submitted it under his own name. In any event, the prize was never awarded). The song was popular amongst both prisoners and SS guards.

Löhner-Beda and fellow inmate Fritz Grünbaum were also frequent performers at informal gatherings, and the former’s verses and songs were frequently performed in camp shows. In a bitter twist of fate, it was during Löhner-Beda’s internment that a gala performance of *Land des Lächelns* was held in Vienna with prominent Nazis in attendance. Although aware of his collaborator’s fate, Lehár remained silent. (Despite his enormous popularity with Hitler, Lehár himself was in a precarious situation, as he was married to a Jewish woman. Nonetheless, his abandonment of his former friend is particularly tragic; the Viennese cultural counsellor

Viktor Matejka, who had known both men, believed that 'Löhner had to die because Lehár had forgotten about him'.)

Löhner-Beda was transported to Auschwitz in 1942 and died on 4 December. Over two years after his death, however, his music rang out in triumph when American soldiers liberated Buchenwald, and the surviving prisoners sang his 'Buchenwaldlied' for the first time as free men.

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Yankele Hershkowitz (Ikh fur in keltser kant)

Yankele Hershkowitz was born in Opatov, East Bohemia, in July 1910. His father was a tailor and Yankele accompanied him as he traveled around selling his goods. In 1940, Yankele was deported to the recently-formed Łódź ghetto. He soon became the much-loved voice of the ghetto, singing in the courtyards and streets, and documenting and commenting on events. Yankele Hershkowitz was a one-man cabaret, offering social and political satire, humour and parodies of popular songs in response to daily life in the ghetto. He was regarded as a troubadour, even a folk hero by an audience hungry not just for bread and potatoes, but also for freedom of expression.

His performances, like those of the ghetto theatre and Culture House, were censored by the Jewish authorities although they persisted until the end of 1942. After the great deportations that year, Yankele Hershkowitz could not remain on the streets, as no one could 'pay' him with food, so he found work at one of the ghetto factories and also continued his performances there.

Hershkowitz was deported to Auschwitz-Birkenau in 1944. There he continued composing songs, such as 'Shtubn Elster' (Eldest of the Homes), which was eventually published in 1994. From Auschwitz he was sent to various labour camps. He was liberated in May 1945, following which he returned to Łódź where he lived until his death in 1972.

Hershkowitz's songs survived in manuscript form (though without the music) and 32 of them were published in Paris (in Yiddish) in 1994. Around 20 other songs were recalled by survivors and published in Gila Flam's book *Singing for Survival*. They found a new audience after the War when they were performed in Europe and the USA.

By Gila Flam

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Music as Memorial

Classical Music

Classical composers have used the Holocaust as subject matter since the immediate post-war years. Their artistic representations and memorials not only commemorate the events but also argue for the relevance of art as a viable tool for social commentary and protest. Although Theodor Adorno asserted in 1951 that, ‘to write poetry after Auschwitz is barbaric,’ two years later he praised the Jewish composer Arnold Schoenberg for his courage in addressing artistically the Holocaust in *A Survivor from Warsaw*:

The effect of the *Survivor* ... is no less powerful – a companion piece to Picasso’s *Guernica* – in which Schoenberg made the impossible possible, standing up to contemporary horror in its most extreme form, the murder of the Jews, in art. This alone would be enough to earn him every right to the thanks for a generation that scorns him, not least because in his music that inexpressible thing quivers that no one any longer wants to know about.

Classical music representations are as diverse as the twentieth century repertory itself, but the most significant works may be divided into three categories: Vocal Cantatas, Orchestral/Choral Works and Electronic Media.

Vocal Cantatas

Often noted as one of the first musical representations of the Holocaust, Arnold Schoenberg’s Holocaust cantata, *A Survivor from Warsaw* (1947), presents the audience with a fictional representation of the Warsaw ghetto Uprising and uses musical and textual devices to depict the labours of traumatic memory. Schoenberg wrote both the music and libretto for *Survivor*, in which a Holocaust survivor struggles to recall an experience from the Warsaw ghetto. The cantata became a model for many German composers who wished to compose a Holocaust memorial, including Gunther Kochan’s cantata, *Die Asche von Birkenau* (1965) and the collaborative cantata *Jüdische Chronik*, which premiered in 1966.

Jüdische Chronik was inspired by a series of assaults in 1959 that culminated in the defacement of the newly reopened Synagogue in Cologne, West Germany. In his memoirs, West German composer Hans Werner Henze remembered the desecration with unease: ‘Signs of antisemitism were once again written large on church and synagogue walls, and anonymous vandals had

begun to desecrate gravestones.’ Henze recalled that these derelict activities had prompted East German composer Paul Dessau to organise the composition of *Jüdische Chronik*, a five-part cantata whose text cited instances of Jewish persecution from both the Holocaust and post-war periods. In order to emphasise the universality of the *Chronik*’s political message, Dessau invited artists from both East and West Germany to collaborate on the cantata, which provided them with an artistic opportunity for solidarity at a time of geographic and ideological division. From the west, he invited composers Boris Blacher, Karl Amadeus Hartmann and Hans Werner Henze; from the east, he requested the service of composer Rudolf Wagner-Régeny and librettist Jens Gerlach.

According to Henze, the project was attractive to all the composers because it provided the opportunity to confront directly the threats of fascism:

[We] remembered how too often in the past artists had kept their own counsel, and how disastrous their silence had often been in the Third Reich. [...] We all believed that any kind of warning would be preferable to the kind of non-political evasiveness that indicates only indifference and insensitivity.

Dessau’s collective reflected the social diversity of Germany’s post-war population, but the composers shared two common perspectives: political orientation (which tended to the left) and the conviction that music could affect political and social change through a ‘musical engagement’ with civic issues.

In the case of *Jüdische Chronik*, Gerlach’s libretto ‘engaged’ relevant political topics in East and West Germany, including neo-fascism, antisemitism and German shame. Gerlach combined present-day examples of antisemitism with instances of Jewish persecution from Treblinka and the Warsaw ghetto, thus creating a ‘chronicle’ of the European Jewish experience over a period of 30 years. The ‘Prolog’ (composed by Blacher and Wagner-Régeny) describes the extent of anti-Semitic acts of vandalism in the FRG. Gerlach followed this with two memorial sections that depict the depraved conditions in Treblinka (‘Ghetto’, composed by Hartmann) and the events of the Warsaw ghetto Uprising (‘Aufstand’, composed by Henze). The work closes with an ‘Epilog’ (composed by Dessau) that sternly warns against the dangers of antisemitism.

The third movement, ‘Ghetto’, is the first to acknowledge specifically Jewish suffering, and Hartmann points to the Holocaust context in the movement’s introduction, which consists of several short melodic fragments that reference common Jewish musical tropes. To make the

Holocaust allusion clear, Hartmann quoted his Second Piano Concerto in the opening bars of the introduction. He had composed the concerto after witnessing a group of Dachau prisoners marching near Munich, a scene he described as ‘infinitely great [in its] misery, infinitely great [in its] pain’. ‘Ghetto’s’ opening cantabile melody recalls the opening motive of the Piano Concerto, an allusion that not only links Hartmann’s movement with his other Holocaust memorial but also clarifies that he intended the introduction as a ‘Jewish’ sounding tribute to the victims of Treblinka. The citation constitutes a personal and intimate memory in which Hartmann references the Holocaust musically rather than through overt textual allusions.

Orchestral/Choral Works

One category of Holocaust memorials references the Holocaust through a dedicatory text with an orchestral setting. In these works, the pieces do not attempt to represent the Holocaust, but rather provide a musical setting that both establishes dramatic tone and allows for clear declamation of the text. Two orchestral memorials from the 1960s, Dmitri Shostakovich’s Symphony No. 13 and Krzysztof Penderecki’s *Dies Irae*, address the Holocaust in this manner, using carefully selected poems as the centerpiece of their orchestral tributes.

In 1962, the Russian poet Evgeny Evtushenko visited the site of Babi Yar, a deep ravine northwest of Kiev, where in September 1941 an estimated 70,000 Jews were executed by Nazi soldiers. Evtushenko returned to his hotel room and immediately penned a memorial poem in which the first line – ‘There are no monuments over Babi Yar, the steep precipice, like a rough-hewn tomb’ – reflected his ‘refusal to accept the injustice of history, the absence of a monument to so many innocent slaughtered people’. Shortly thereafter, Shostakovich read the poem and decided to set it as part of a symphonic work that would include five movements, each of them based on a Evtushenko poem.

Only the first movement, ‘Babi Yar’, cites the Holocaust specifically, and its restrained orchestration seems to suggest, as Roy Blokker has contended, that Shostakovich ‘wanted to present his message with the unambiguous force of words’. The movement begins with the distant tolling of chimes coupled with a foreboding ostinato in the lower strings, which are joined by the winds and muted brass. From this dark setting, a men’s choir enters chanting the opening stanza, and Shostakovich continues to highlight those instruments with notably dark timbres: bass clarinet, bassoon, and contrabassoon. The piece ends with the following nationalist (and idealistic) text:

Let the “Internationale” sound
When the last anti-Semite on earth
Has finally been buried.
There is no Jewish blood in me,
But I bear the abominable hatred
Of all anti-Semites as if I were a Jew.
And that makes me a true Russian!

Such bold conclusions sparked controversy around the work. Shortly before the premiere, Khrushchev levied harsh criticism against Evtushenko and Shostakovich due to the accusatory tone of the poem: ‘Is this a time to raise such a theme? What’s the matter with you? And then it gets set to music. Babi Yar wasn’t just Jews but Slavs.’ Despite late attempts to censor the performance, the premiere was held on 18 December 1962 and was enthusiastically received by its public. Today, the piece is now informally known as the ‘Babi Yar’ Symphony, a designation that increases its memorial potential.

Five years later, the 34-year-old Polish composer Krzysztof Penderecki received a commission to write a memorial piece commemorating the unveiling of an international monument ‘for the victims of fascism’ at the site of the Auschwitz-Birkenau concentration camp. The short oratorio, which divides into three movements titled ‘Lamentatio’, ‘Apocaplypsis’ and ‘Apotheosis’, was dedicated to ‘the memory of the murdered at Auschwitz’ and premiered at the camp with the Krakow Philharmonic Orchestra and Choir on 16 April 1967.

Penderecki himself chose the texts and selected a wide variety of tragic texts, which he assembled into a textual montage of lament. His sources included biblical passages, Aeschylus’s Eumenides and contemporary Holocaust poetry by Polish and French authors, which Penderecki arranged according to shared themes so that they might seem like an original text rather than a poetic collage. An excerpt from Lamentatio demonstrates Penderecki’s methodology for textual interpolation, in which mention of the ‘sorrows of death’ lead to descriptions of death and the image of a ‘crown of thorns’ evokes a later text about the suffering of Christ:

The sorrows of death compassed me (Psalm 116)

Bodies of children from crematories will fly high above history. Bodies of boys, bodies of girls in crowns of thorns will flock together. Bodies of men from field graveyards will march to conquer, will be free.

The utmost hunger and the limits of strength; even Christ did not follow such a path of doom. He never knew that racking discord between a human soul and an inhuman world.

To add to this textual unity, he translated all of the texts into Latin for consistency (with the exception of the Aeschylus, which is sung in Greek).

In *Dies Irae*, Penderecki deliberately omitted violins and violas from the orchestra in order to ground the work in a darker timbre, a technique best observed in the opening minutes of 'Lamentatio'. Here, the movement begins ominously with a men's choir chanting slowly and monophonically, their words accompanied by muted gongs and pianissimo timpani strikes that lend the passage a ritualistic tone. Soon after, the contrabasses enter with a recitative-like phrase that comes to rest on a drawn-out pedal point. Such orchestral darkness is broken by the mournful entrance of the soprano soloist, who declaims the opening text to a restrained atonal melody. A women's choir joins the texture, singing several dissonant pitch clusters that heighten the musical tension. Similar to Penderecki's other dedicatory works, including his *Threnody* (1960; originally titled 8'36"), the *Dies Irae* combines many advanced compositional techniques such as glissandi, quarter-tones, and the use of indeterminate (or estimated) pitch, all of which root the memorial firmly in the post-war musical landscape.

Electronic Media

In *Different Trains* (1988), Steve Reich takes a similar 'personal' approach to the problem of Holocaust representation and presents a semi-autobiographical account of the Holocaust that electronically mixes his memories of being a Jewish child in the 1940s with those of child-survivors of the Holocaust who later recorded their testimonies. As Reich describes the project,

The idea for the piece comes from my childhood. [Due to my parent's divorce], I travelled back and forth by train frequently between New York and Los Angeles from 1939 to 1942. [...] While these trips were exciting and romantic at the time, I now look back and think that, if I had been in Europe during this period, as a Jew I would have had to ride on very different trains. With this in mind, I wanted to make a piece that would accurately reflect the whole situation.

To this end, Reich recorded his governess 'reminiscing about [their] train trips together,' a retired Pullman porter, and three Holocaust testimonies from survivors 'all about my age and now living in America'. He selected various sound clips through digital sampling and then arranged them into a semi-coherent narrative, which divides into three movements: 'America,

before the war’, ‘Europe, during the war’ and ‘After the war’. His intent was to ‘present both a documentary and a musical reality, and [begin] a new musical direction.’ In all cases, the spoken testimonies are accompanied by a string quartet (the premiere was given by the Kronos Quartet in 1988), which reproduces the melodic and rhythmic contours of the speech samples in a method of ‘speech melody’ inspired by one of Reich’s favourite composers, Bela Bartok. The textual phrases become assumed into the musical landscape and thus provide the work with both its musical and textual material.

Richard Taruskin, who declared *Trains* to be “the only adequate musical response – one of the few adequate artistic responses in any medium – to the Holocaust”, values Reich’s use of archival tapes in that the use of “real material” seems to avoid historical manipulation and melodrama: “There are no villains and no heroes. There is no role for a Ralph Fiennes or a Werner Klemperer to flatter your sense of moral superiority. And there is no bathetic glory to comfort you with a trumped-up “Triumph of the Human Spirit.” There is just the perception that while this happened here, that happened there, and a stony invitation to reflect.”

Taruskin prefers *Trains*’ unmediated quality and considers its presentation of historical evidence straightforward and non-sentimental. But mediation is at the heart of *Different Trains*, especially at its conclusion, which provides perhaps the most beautiful moment in the work and also gives it a distinct memorial tone. At the conclusion, the survivor Rachella recalls, ‘one girl, who had a beautiful voice. And they loved to listen to the singing, the Germans [did]. And when she stopped singing they said, ‘More, more’ and they applauded’. This is perhaps the most extended speech melody in *Trains*, and it provides the work with a sense of lyricism amidst Reich’s otherwise repetitive minimalism. Reich repeats the speech melody for ‘More More’ until the very end of the quartet, at which point the audience – not the Nazis – applaud for Reich, the performers, and the memory of the murdered singing girl. As Taruskin notes, it is ‘an exquisitely understated closure of the musical form’ that also contains an overt memorial stratagem designed to elicit the ‘ache and shiver’ that Taruskin admits to experiencing.

Amy Vlodarski

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<https://holocaustmusic.ort.org/memory/>

Steve Reich

Steve Reich was recently called “our greatest living composer” (The New York Times), “America’s greatest living composer.” (The Village VOICE), “...the most original musical thinker of our time” (The New Yorker) and “...among the great composers of the century” (The New York Times).. From his early taped speech pieces *It’s Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot’s digital video opera *Three Tales* (2002), Mr. Reich’s path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them,” states The Guardian (London).

In April 2009 Steve Reich was awarded the Pulitzer prize in Music for his composition ‘Double Sextet’.

Performing organizations around the world marked Steve Reich’s 70th- birthday year, 2006, with festivals and special concerts. In the composer’s hometown of New York, the Brooklyn Academy of Music (BAM), Carnegie Hall, and Lincoln Center joined forces to present complementary programs of his music, and in London, the Barbican mounted a major retrospective. Concerts were also presented in Amsterdam, Athens, Brussels, Baden-Baden, Barcelona, Birmingham, Budapest, Chicago, Cologne, Copenhagen, Denver, Dublin, Freiburg, Graz, Helsinki, Los Angeles, Paris, Porto, Vancouver, Vienna and Vilnius among others. In addition, Nonesuch Records released its second box set of Steve Reich’s works, *Phases: A Nonesuch Retrospective*, in September 2006. The five-CD collection comprises fourteen of the composer’s best-known pieces, spanning the 20 years of his time on the label.

In October 2006 in Tokyo, Mr. Reich was awarded the Preamium Imperial award in Music. This important international award is in areas in the arts not covered by the Nobel Prize. Former winners of the prize in various fields include Pierre Boulez, Lucian Berio, Gyorgy Ligeti, Willem de Kooning, Jasper Johns, Richard Serra and Stephen Sondheim.

In May 2007 Mr. Reich was awarded The Polar Prize from the Royal Swedish Academy of music. The prize was presented by His Majesty King Carl XVI Gustaf of Sweden. The Swedish Academy said: “...Steve Reich has transferred questions of faith, society and philosophy into a hypnotic sounding music that has inspired musicians and composers of all genres.” Former winners of the Polar Prize have included Pierre Boulez, Bob Dylan, Gyorgi Ligeti and Sir Paul McCartney.

In December 2006 Mr. Reich was awarded membership in the Franz Liszt Academy in Budapest and in April 2007 he was awarded the Chubb Fellowship at Yale University. In May 2008 he was elected to the Royal Swedish Academy of Music.

Born in New York and raised there and in California, Mr. Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Mr. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud.

During the summer of 1970, with the help of a grant from the Institute for International Education, Mr. Reich studied drumming at the Institute for African Studies at the University of Ghana in Accra. In 1973 and 1974 he studied Balinese Gamelan Semar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle and Berkeley, California. From 1976 to 1977 he studied the traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem.

In 1966 Steve Reich founded his own ensemble of three musicians, which rapidly grew to 18 members or more. Since 1971, Steve Reich and Musicians have frequently toured the world, and have the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line Cabaret.

Mr. Reich's 1988 piece, *Different Trains*, marked a new compositional method, rooted in *It's Gonna Rain* and *Come Out*, in which speech recordings generate the musical material for musical instruments. The *New York Times* hailed *Different Trains* as "a work of such astonishing originality that breakthrough seems the only possible description....possesses an absolutely harrowing emotional impact." In 1990, Mr. Reich received a Grammy Award for Best Contemporary Composition for *Different Trains* as recorded by the Kronos Quartet on the Nonesuch label.

In June 1997, in celebration of Mr. Reich's 60th birthday, Nonesuch released a 10-CD retrospective box set of Mr. Reich's compositions, featuring several newly-recorded and re-mastered works. He won a second Grammy award in 1999 for his piece *Music for 18 Musicians*, also on the Nonesuch label. In July 1999 a major retrospective of Mr. Reich's work was presented by the Lincoln Center Festival. Earlier, in 1988, the South Bank Centre in London, mounted a similar series of retrospective concerts.

In 2000 he was awarded the Schuman Prize from Columbia University, the Montgomery Fellowship from Dartmouth College, the Regent's Lectureship at the University of California at Berkeley, an honorary doctorate from the California Institute of the Arts and was named Composer of the Year by *Musical America* magazine.

The Cave, Steve Reich and Beryl Korot's music theater video piece exploring the Biblical story of Abraham, Sarah, Hagar, Ishmael and Isaac, was hailed by *Time Magazine* as "a fascinating glimpse of what opera might be like in the 21st century." Of the Chicago premiere, John von Rhein of the *Chicago Tribune* wrote, "The techniques embraced by this work have the potential to enrich opera as living art a thousandfold...*The Cave* impresses, ultimately, as a powerful and imaginative work of high-tech music theater that brings the troubled present into resonant dialogue with the ancient past, and invites all of us to consider anew our shared cultural heritage."

Steve Reich's music has been performed by major orchestras and ensembles around the world, including the London Symphony Orchestra conducted by Michael Tilson Thomas, New York Philharmonic conducted by Zubin Mehta; the San Francisco Symphony conducted by Michael Tilson Thomas; The Ensemble Modern conducted by Bradley Lubman, The Ensemble Intercontemporain conducted by David Robertson, the London Sinfonietta conducted by Markus Stenz and Martyn Brabbins, the Theater of Voices conducted by Paul Hillier, the Schoenberg Ensemble conducted by Reinbert de Leeuw, the Brooklyn Philharmonic Orchestra conducted by Robert Spano; the Saint Louis Symphony conducted by Leonard Slatkin; the Los Angeles Philharmonic conducted by Neal Stulberg; the BBC Symphony conducted by Peter Eötvös; and the Boston Symphony Orchestra conducted by Michael Tilson Thomas. (<https://www.steverreich.com/>)

In *Different Trains* (1988), Steve Reich presents a semi-autobiographical account of the Holocaust that electronically mixes his memories of being a Jewish child in the 1940s with those of child-survivors of the Holocaust who later recorded their testimonies. As Reich describes the project,

The idea for the piece comes from my childhood. [Due to my parent's divorce], I travelled back and forth by train frequently between New York and Los Angeles from 1939 to 1942. [...] While these trips were exciting and romantic at the time, I now look back and think that, if I had been in Europe during this period, as a Jew I would have

had to ride on very different trains. With this in mind, I wanted to make a piece that would accurately reflect the whole situation.

To this end, Reich recorded his governess 'reminiscing about [their] train trips together,' a retired Pullman porter, and three Holocaust testimonies from survivors 'all about my age and now living in America'. He selected various sound clips through digital sampling and then arranged them into a semi-coherent narrative, which divides into three movements: 'America, before the war', 'Europe, during the war' and 'After the war'. In all cases, the spoken testimonies are accompanied by a string quartet, which reproduces the melodic and rhythmic contours of the speech samples in a method of 'speech melody' inspired by one of Reich's favourite composers, Béla Bartók.

(<http://holocaustmusic.ort.org/memory/memorials/europe-during-war/>)

Sheila Silver

Sheila Silver was born in Seattle, where she began piano studies at the age of five. She graduated from the University of California at Berkeley in 1968, having studied composition with Edward Dugger. The university's George Ladd Prix de Paris enabled her to study for two years in Europe, and she worked with Erhard Karkoschka in Stuttgart and Gyorgy Ligeti in Berlin and Hamburg. She earned her doctorate in music from Brandeis University, studying with Arthur Berger, Harold Shapero, and Seymour Shifrin. She also spent a summer at the Berkshire Music Center at Tanglewood, on a Koussevitzky fellowship, where she worked with Jacob Druckman. In 1979 she became a professor at the State University of New York at Stony Brook, and, in 1997, she was appointed Charles and Andrea Bronfman Distinguished Visiting Professor of Judaic studies at the College of William and Mary, in Williamsburg, Virginia.

Silver's compositions span a wide range of media and subject matter. Among her Judaically related works in addition to *Shirat Sara* are a Psalm setting—*Bar'khi nafshi et adonai* (Worship the Lord, O My Soul)—for antiphonal choirs, which was commissioned for the Gregg Smith Singers; *To the Spirit Unconquered*, a piano trio inspired by Primo Levi's writings on the Holocaust; a piano concerto whose final movement was composed in the style of a Hassidic niggun; and a cello sonata that contains a theme and variations on an original tune for *shalom aleikhem*, one of the Sabbath eve *z'mirot* (table songs or hymns). Her large catalogue of general works includes a full-length opera, *The Thief of Love*, based on a modern reworking of a Bengali tale; two string quartets; *Dance of Wild Angels*, commissioned by the Los Angeles Philharmonic and premiered by its New Music Group in 1990; *Moon Prayer* for string sextet; *Theme and Variations for Bowed Vibraphone*; chamber music in other assorted combinations; piano pieces; and song cycles. She has also written two film scores, many cabaret songs, and incidental theater music. Current works include *Midnight Prayer for Orchestra* (2003), commissioned by the Stockton Symphony; and *Chant for contrabass and piano* (2003).

Silver was the recipient of a Bunting Institute Fellowship; the Rome Prize; the American Institute of Arts and Letters' Composer Award; and awards and commissions from the Rockefeller Foundation (Bellagio Residency), the MacDowell Colony, the National Endowment for the Arts, the New York State Council on the Arts, and the Barlow Foundation. She was also twice a winner of the ISCM National Composers Competition.

By: Neil W. Levin

<https://www.milkenarchive.org/artists/view/sheila-silver/>

To the Spirit Unconquered

Sheila Silver

Inspired in part by the writings of Italian poet and Holocaust survivor Primo Levi, Sheila Silver's *To The Spirit Unconquered* is, in her words, "about the ability of the human spirit to transcend the most devastating of circumstances, to survive and to bear witness." Commissioned by the Guild Trio, it was premiered in 1992 and subsequently recorded for the CRI label in 1996.

Silver designed each movement to reflect a different aspect of the concentration camp experience Levi conveyed in his writings, though she confesses to having added a bit of optimism not present in Levi's work. In the first movement, marked "With great intensity—strained, sometimes violent," fear is expressed. Dark tremolos in the strings and crashing dissonant piano chords create a strong sense of foreboding. "As if in a dream," the second movement, focuses on memory and its importance to camp victims' survival. Here, piano lines often seem to float above swooning strings. At other times, the different instruments play off one another like flashes of memories passing by in the mind. The third movement, "Very fast, rhythmic, and precise," a scherzo, depicts barbarism. The rhythm is quick and syncopated, with staccato stabs and angular melodies. Only a pause separates the third movement from the finale, "Calm and stately," which, with its soaring melodies, represents the spirit's transcendence.

In a 1998 interview with the Milken Archive, Silver claimed *To the Spirit Unconquered* as her most successful piece to date, stating that it had been widely performed and had won over audiences skeptical of modern music.

By: Jeff Janeczko

<https://www.milkenarchive.org/music/volumes/view/out-of-the-whirlwind/work/to-the-spirit-unconquered/>