

Degenerate vs. Nazi Approved Music
Created by Deb Smith
Hanover High School

Day 1

Materials Needed:

1. Sticky Note
2. Visuals
3. Compare/Contrast forms

Objectives:

1. Students will identify characteristics in the Degenerate Music poster.
2. Students will Compare/Contrast the Degenerate poster and the Jonny Spielt Auf poster.

Procedure:

1. Give each student a sticky note.
2. Project the Degenerate picture on the board.
3. Each student should write down one thing they notice in the picture.
4. Place sticky note on the board.
5. Teacher should read each note card.
6. Items noticed should be:

*Earring

*Star of David on the lapel

*the character is black and a monkey

*the character is playing a saxophone

*the writing is German

What do these items mean?

The representation is of African Americans and Jewish musicians performing Jazz.

Jews, African Americans and anything American was considered degenerate and against the purity of German music.

The German on the poster means:

Degenerate Music A reckoning by state council H. S. Ziegler, PhD

7. Display the Compare/Contrast visual
8. Students will complete the Compare/Contrast form
9. Discuss

Evaluation:

1. Answering and discussing questions correctly.

Day 2

Materials:

1. Degenerate vs Nazi Approved Music power point
2. Student chrome books
3. Numbers 1-4 for each student
4. CD of song examples

Objectives:

1. Students will identify the importance of music in Germany.
2. Students will identify characteristics and main players in Degenerate and Nazi approved music.

Procedure:

1. Divide students into groups of 4
2. Each group should write a description of degenerate music and a description of Nazi approved music
1. Give each student numbers 1 thru 4
2. Play 5 music examples and have each student place the number under the heading Degenerate or Nazi Approved: A Midsummer Nights Dream (D), Schoenberg (D), Flying Dutchman (N), Pfitzner (N)
3. Teacher should tell the students the following:

There is no description of Nazi approved or Degenerate music.

1. Teacher will show the powerpoint which is an overview of Degenerate and Nazi Approved Music
2. There are slides that require student involvement.

Evaluation:

1. Student involvement.

Listening Examples:

#1 Degenerate "A Midsummer Night's Dream, Wedding March" by Felix Mendelssohn
(1809-1847)

Mendelssohn was a Jewish composer that had converted to Christianity during his lifetime. During the Holocaust, his music was forbidden, statues and paintings of him were destroyed. Once a Jew, always a Jew. During the Holocaust, Hitler wanted Mendelssohn's version of "Midsummer Night's Dream" re-written. Carl Orff volunteered to do this.

#2 Degenerate "Piano Quartet" by Schoenberg, a Jewish musician famous for creating the 12 Tone system of composing.

#3 Nazi Approved "Palestrina" by Pfitzner

#4 Nazi Approved "The Flying Dutchman" by Wagner (1813-1883) Very antisemitic during his lifetime and Hitler's favorite composer.

Day 3-4

Materials:

1. Information packets on Degenerate and Nazi Approved musicians
2. Question sheets: 1 for answering information about the assigned composer and 1 for writing the answers given

Objectives:

1. Students will identify Degenerate and Nazi Approved musicians.

Procedure:

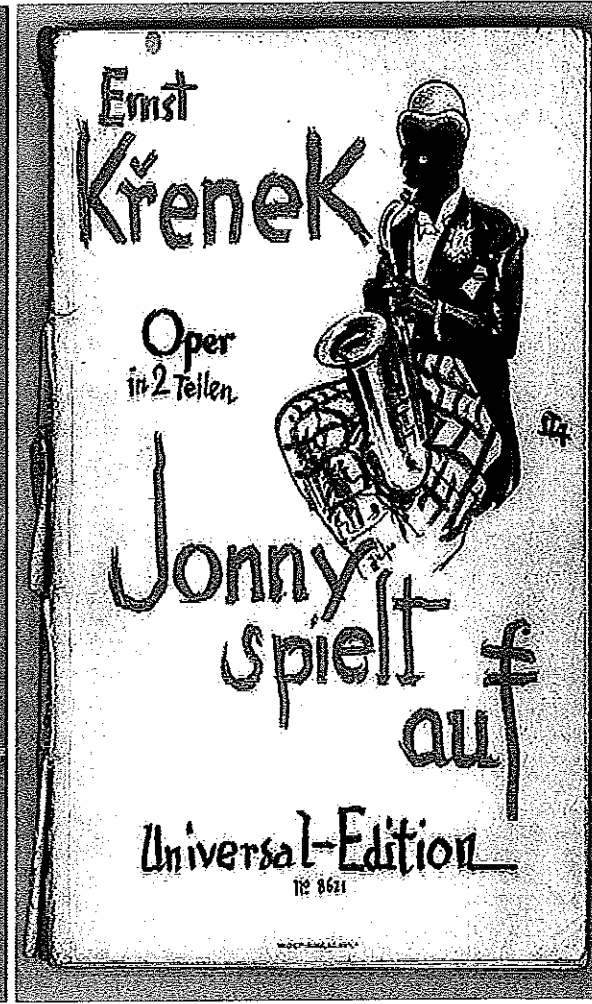
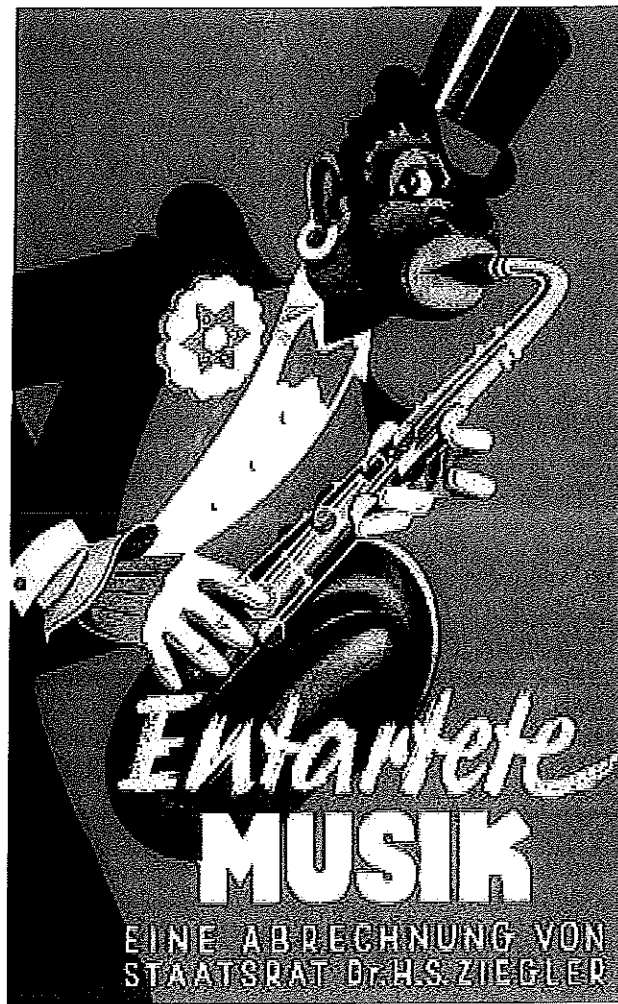
1. Students will be divided into pairs and assigned a musician.
2. Each group will read the information and answer questions about their composer.
3. Each group will go to the front of the class.
4. Classmates will ask questions of the group.
5. Classmates will write down which musician the pair is representing.

Evaluation:

1. Student involvement



What do you see? Using the note card or sticky note, write down one thing that you see.



Compare/Contrast these two pictures:
What do you notice about the people?

Degenerate vs Nazi Approved

Music & Musicians

Ask yourself the following questions:

***What does music mean to you?**

***How do you think society views music?**

Discuss these questions with a partner.

What did music mean to Germany?

Germany had a long history of musical success. Most of the great composers were Germans. Mozart, Bach, Haydn, Schubert and Wagner are among the best. Germans took great pride in their music.

After the defeat of Germany in WWI and the Treaty of Versailles, some in Germany felt that music was threatened. The Weimar Republic brought musical experimentation, jazz, African American and Jewish musicians. For the Nazis, this was creating the collapse of German society and morality

Almost immediately after Adolph Hitler was proclaimed Chancellor in January 1933, Nazi supporters began to disrupt musical performances by Jewish artists. These Nazi supporters were continuing the early activities of the Combat League for German Culture. The Combat League for German Culture was concerned with supporting 'suppressed' Aryan artists and eliminating 'degenerate' ones.



Alfred Rosenberg, founder of the Combat League for German Culture.

Open your chrome books and type
in the following web site:

<http://holocaustmusic.org/politics-and-propaganda/third-reich/rosenberg-alfred/>

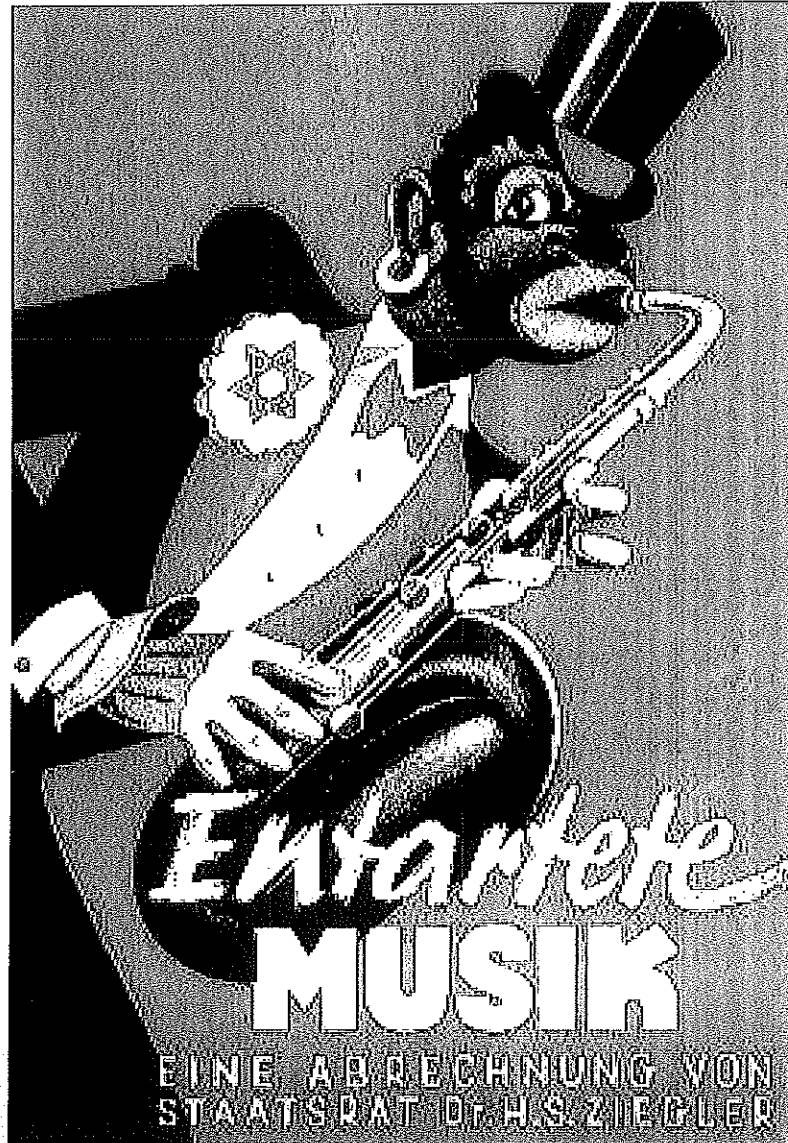
What happened to Alfred Rosenberg?

Nazi sponsored newspapers slandered the names and careers of 'degenerate' musicians. They threatened violence at 'un-German' concerts. In 1933, Joseph Goebbels took control of all German radio stations and the press. On April 7, 1933, the Law for the Re-establishment of the Civil Service was passed. This led to the widespread dismissal of Jewish conductors, music teachers and singers.



Joseph Goebbels
Reich Minister of Propaganda

Entartete or Degenerate means any deviance or clinical mental illness



As with the visual arts, the Nazis aimed at showing the public the difference between good 'German' music and degenerate music. The picture on the left was the title page for the Degenerate Music exhibition. Reich Music Days were held in Dusseldorf from May 22-29, 1938. The week long event featured concerts and lectures that presented ethnically 'pure' German music accompanied by the degenerate music exhibit. This exhibit travelled with the Degenerate Art exhibit to other cities.

Questions:

*How do you think the public reacted to these exhibits?

*What would you do if the government banned a certain type of music?

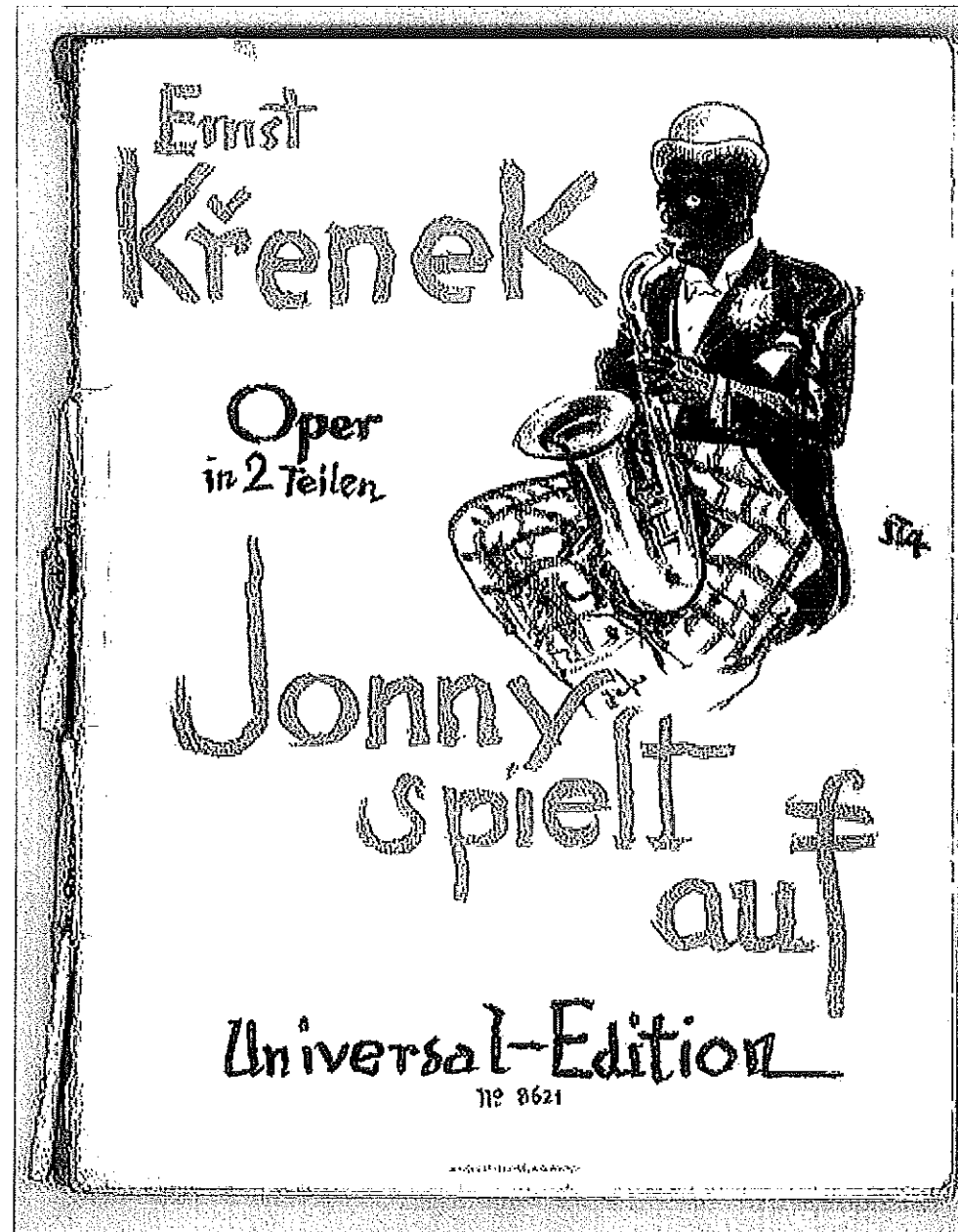
Jonny Spielt Auf (Jonny Strikes Up) was a successful opera performed 421 times in Germany in the late 1920's. The composer was Ernst Krenek. It used environmental sounds, jazz and a black-main character.

As the Nazis rose in power, protests against this 'degenerate' music grew.

Once the Nazis gained power, the opera was banned.

The degenerate music poster is a take on the *Jonny Spielt Auf* poster.

Open your chrome books:
What happened to Ernst Krenek?



Arnold Schoenberg was labeled a degenerate musician.....

Discuss with your group....how do you identify yourself?
Are you a Nighthawk, a German American, an athlete, etc...

“I have at last learned the lesson that has been forced upon me during this year, and I shall not ever forget it. It is that I am not a German, not a European, indeed perhaps scarcely a human being (at last the Europeans prefer the worst of their race to me) but I am a Jew.”---Arnold Schoenberg

What does this mean?

Nazi Approved

*Nationalistic Music

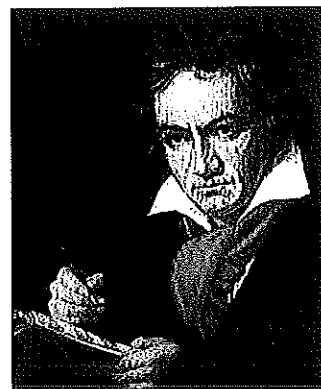
*Anyone favored by Hitler

*Reichsmusikkammer (Reich Music Chamber)
was a registry of German musicians

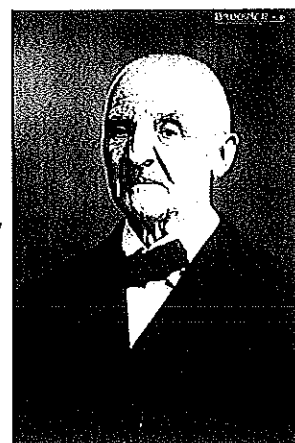


Favorite Composers of the Nazis

Beethoven



Bruckner



Wagner



Richard Wagner

1813-1883

Wagner wrote a 25 page pamphlet called *Judaism in Music* (published in 1850).

In this pamphlet, Wagner states that Jews are incapable of creating and performing music.

Jewish music is cold and has no expression.

Jews have no true passion for artistic creation.

Wagner was Hitler's favorite composer. Hitler was a close family friend of Siegfried and Winifred Wagner (son and daughter in law of Richard).

Wagner continued...

The argument about playing the music of Wagner in Israel does not center around the quality of his music. While it cannot be maintained that Wagner was directly responsible for German national socialism, there is no doubt that he was a powerful symbol in the Nazi era, and his music held singular importance in the Nazi psyche. For Jewish survivors of the Nazi horrors, Wagner's music represents a vivid reminder of that regime. The argument that music be separated from politics is an interesting one.

*With a partner, discuss if the music of Wagner should be played in Israel.

In 2006, when actor Mel Gibson was arrested, he ranted:

"F***** Jews. Jews are responsible for all the wars in the world. He asked the deputy, are you a Jew?"

Do we excuse Gibson because he was drunk?

Do we support his movies or do we separate the person from the actor?

Do we all make comments like this at some point?

End Notes...

www.holocaustmusic.org

<http://fcit.usf.edu/holocaust/arts/musdegen.htm>

Music and Musicians of the Holocaust Degenerate vs Nazi Approved Musicians

Answer the following questions about your composer:

1. What was early life like for your composer?
2. How did he survive during the Nazi era?
3. Was he a Degenerate or Nazi Approved musician? What facts support this answer?
4. How did the Holocaust affect his life following the war?
5. Name 3 defining moments in his life.
6. What is your opinion of the decisions he made?

Entartete/Degenerate vs Nazi Approved Musicians

Questions to ask the teams:

1. Did you stay in Germany your entire life?
2. If you moved, where did you move?
3. What did you think of Adolph Hitler and the Nazi Party?
4. What did Adolph Hitler and the Nazi Party think of you and your music?
5. What was your childhood like?
6. Did you admire or hate any other composers? Why?
7. Name some of your major musical accomplishments.

Do not ask when the composer was born or died.

Write down 2 other questions that could be asked:

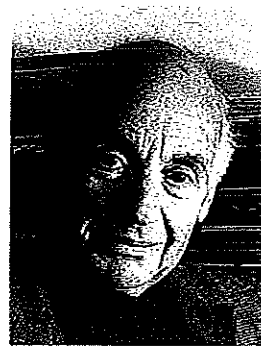
Entartete or Degenerate Musicians



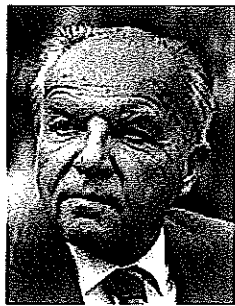
Felix Mendelssohn



Arnold Schoenberg



Berthold Goldschmidt



Ernst Krenek
Schreker



Kurt Huber



Franz

Felix Mendelssohn

Several years ago, Jiri Weil, a Czech Jewish writer, penned a novel titled, Mendelssohn on the Roof. During the Nazi occupation of Prague, Weil graphically portrayed an ambitious and inspiring S.S. officer. This officer had received orders to remove the statue of the Jew, Felix Mendelssohn, from the roof of the Prague concert hall. The problem, however, was that the roof was filled with numerous statues of renowned composers. None was labeled or identified by name. Therefore, he had to figure out which statue was Mendelssohn's.

The officer recalled that he had learned, in his course on "Racial Science," that Jews have big noses. Therefore, he ordered the workmen to pull down the statue with the biggest nose. As he stood watching the statue with the biggest nose toppling from the roof of the concert hall, he panicked. He discovered, all too late, that it was that of none other than the famous German composer, Richard Wagner.

This story conveys a double irony. First of all, Wagner was not only not a Jew. He was also a rabid anti-Semite. He wrote scathing attacks on Jews, especially Jewish musicians. Not surprisingly, Wagner was Adolf Hitler's favorite musician.

In his prolific writings, Wagner even made disparaging comments about Felix Mendelssohn. He tried to prove that the life and works of Mendelssohn clearly demonstrate that no Jew, however gifted, cultured, and honorable, could create art that moved the heart and soul.

What is tragically apparent about Wagner's assessment of Mendelssohn is that Mendelssohn, for most of his life, was a practicing Lutheran. It is true that Felix Mendelssohn was born in 1809 in Hamburg, Germany, to two Jewish parents. His grandfather, Moses Mendelssohn, was an eminent rabbi and philosopher. Moses had urged German Jews, upon leaving the ghetto, to stay faithful to Judaism, while embracing German culture and thought. In fact, he remained a practicing Orthodox Jew throughout his life.

However, five of his six children eventually became Christians. One of them was Abraham Mendelssohn, the father of Felix. Abraham was a successful banker and businessman. Felix's mother, the former Leah Salomon, came from a prominent German Jewish family of considerable means. Abraham and Leah produced four children: Fanny, Felix, Rebekah, and Paul.

When Felix was six, his parents had them baptized in the Lutheran church, though they themselves, for the time being, remained Jewish. This was the era that many German Jews had gained their freedom from the degradation of the shtetl. They wanted to participate fully in the glories of German culture. They believed that Judaism, with its history of torment, persecution, and abuse, was an antiquated and self-defeating form of religion, an obstacle to their integration into the wider community.

When Felix was confirmed in the Lutheran church at age fourteen, his father wrote him a revealing letter. He stated that he and Leah had brought up their four children in Christianity because, to them, it was the faith of the most civilized people. Also, by 1812, German Jews were promised full civil equality if they converted to Christianity. These German Jews were seeking "tickets of admission to European culture," in the words of the poet, Heinrich Heine. Thus, their adoption of Christianity was motivated by a zeal for social and professional advancement. It did not grow out of any deep religious conviction.

Jakob Salomon, who was Leah's brother and Felix's uncle, had already converted to Christianity several years before. He took the new name Bartholdy to mask his Jewish identity. Bartholdy was actually the name of the owner of a large garden in Berlin that Jakob had bought for himself. Someone cleverly quipped that Jakob had acquired his new ancestry "by purchase."

When Felix was a teenager, his parents were finally baptized as Lutherans. They also took the name Bartholdy and

dropped the name Mendelssohn. They wanted Felix to do the same. Felix was always an obedient, well-mannered,

and compliant son, but here he drew the line. His father, in fact, ordered calling cards for him with the name, "Felix M. Bartholdy." Felix refused to use them. He insisted on retaining the name Mendelssohn. His father remonstrated with him by arguing: "There can't be a Christian Mendelssohn anymore than there can be a Jewish Confucius." Nonetheless, Felix held his ground.

Though Felix was a committed Christian, he never seemed to be embarrassed by his Jewish roots. In fact, his Jewish background was not much of an impediment in his musical career. He was probably considered the greatest musical genius of the 19th century school of German romantic music. Some say that he was the most impressive musical prodigy since Mozart.

He gave his first public concert at age nine. At sixteen, he wrote his famous "Octet" and, by seventeen, he completed his "Overture," to Shakespeare's "A Midsummer Night's Dream."

He also brought the works of Johann Sebastian Bach, which had been neglected for almost a century, into public prominence. Mendelssohn achieved great popularity and acclaim throughout Europe, especially in London. Only the people of Berlin, the city where he spent most of the formative years of his life, did not seem to appreciate his musical prowess.

Mendelssohn never showed any of the stereotypical eccentricities associated with artists. He was always charming and gracious. He was a good son, a devoted brother, a loving husband, and an affectionate father. Unfortunately, he did not live long enough to accomplish all he could have. One hundred and fifty years ago, Felix Mendelssohn died at the age of thirty-nine, after suffering two strokes. Some say that the death of his beloved sister, Fanny, who was also a musical giant, a few months before, had demoralized him and robbed him of his incentive to live.

For the most part, Felix Mendelssohn lived and died a Christian. At his Christian funeral, attended by multitudes of admirers, a six-hundred voice sang: "Christ and the Resurrection." Felix was buried in the cemetery of Holy Cross Church in Berlin. Today, a huge cross marks his grave.

All of these outward trappings of Mendelssohn's commitment to Christianity did not impress the Nazis. To them, he was always a Jew. Almost a century after his death, they besmirched his memory as a Jewish composer. They forbade his music to be played. They ordered that the huge statue of him in Leipzig be taken down and destroyed. They also closed the Mendelssohn banking house and ordered all the Mendelssohn descendants still living in Germany to leave the country.

Arnold Schoenberg

While never a practicing Jew, Arnold Schoenberg's (1874-1951) Jewish heritage had a significant impact on both his personal life and musical compositions. In his compositional essays, he frequently described music as an expression of God or the infinite, and the act of creation as a divine one. As the introduction to his 1941 treatise, *Composing with Twelve Tones*, makes explicit:

To understand the very nature of creation one must acknowledge that there was no light before the Lord said: 'Let there be Light'. And since there was not yet light, the Lord's omniscience embraced a vision of it which only His omnipotence could call forth ... A creator has a vision of something which has not existed before this vision. And a creator has the power to bring his vision to life, the power to realize it.

In other essays, Schoenberg often characterised himself as a musical 'chosen one' who would continue the legacy of the German masters – Mahler, Wagner, Beethoven, Mozart and Bach – whom he considered 'divinely inspired' predecessors:

There is only one content, which all great men wish to express: the longing of mankind for its future form, for an immortal soul, for dissolution into the universe – the longing of this soul for its God ... And this longing is transmitted with its full intensity from the predecessor to the successor, and the successor continues not only the content but also the intensity, adding proportionally to his heritage. This heritage carries responsibility, but it is imposed only upon one who can assume this responsibility.

Schoenberg's revolutionary musical technique of dodecaphony (using an ordered series of all twelve chromatic tones as the basis for a musical work) was his signature creation, and he often boasted that its modernist structure would secure 'the hegemony of German music' into the next century.

Such nationalistic assertions would assume a sadly ironic tone in the inter-war period, during which anti-Semitic reactions to Schoenberg and his music became more prevalent and ultimately forced the composer's emigration to America in 1933. In 1921, he experienced his first instance of overt discrimination when a Mattsee hotel requested that his family leave the hotel, which had a 'no Jews allowed' policy. Six years later, he expressed his frustration to the painter Wassily Kandinsky that he had 'learnt the lesson that has been forced upon me: [...] that I am not a German, not a European, indeed perhaps scarcely a human being [...] but I am a Jew.' Such discrimination reached a head on 7 April 1933, when the National Socialists enacted the *Gesetz zur Wiederherstellung des Berufsbeamtentums* (Law for the Restoration of the Professional Civil Service) which banned Jews from holding university positions. Soon thereafter, Schoenberg, then a professor of composition at the Akademie der Künste (Berlin), emigrated to America, where he later accepted a position at the University of California Los Angeles. In a 1933 letter to his student, Anton Webern, Schoenberg relayed how these anti-Semitic actions had influenced his own self-identification as a Jew:

I have long since resolved to be a Jew. [...] I have also returned officially to the Jewish religious community. [...] It is my intention to take an active part in endeavours of this kind. I regard that as more important than my art, and am determined [...] to do nothing [in] the future but work for the Jewish national cause.

In the years that followed, Schoenberg actively pursued Jewish issues and topics in both his essays and musical compositions. In 1938 he published his most Zionistic essay, 'The Four-Point Programme for Jewry', which called for the creation of an independent Jewish state, and also composed a setting of the Kol Nidre. In the 1940s, despite his failing health, he continued to address specifically Jewish themes in three works: *Die Jakobsleiter* (1922; revisions unfinished); *Moses und Aron* (unfinished); and *A Survivor from Warsaw* (1947).

Berthold Goldschmidt

One of the most interesting dimensions of World War II was the diverse and creative use of propaganda. The 1936 Berlin Olympics and American pamphlets proclaiming 'inevitable victory' are well-known. In addition, there were many other ways in which the warring forces tried to convince their enemies' populations that their side was not only inferior, but also losing the war. One of the most creative was the BBC's use of oppositional music propaganda. In the later years of the war, the British radio sponsored a regular programme in its European Service, directed towards Germany. The purpose of the programme was to give Germans the chance to hear music that had been banned under the Nazis due to the 'racial' or political status of the composer. Under the guidance of the German-Jewish composer and conductor Berthold Goldschmidt, it relied on the power of music by Jewish composers such as Mendelssohn and Mahler, and recordings by artists such as Kreisler and Schnabel, to persuade Germans to challenge the values of their regime. Short-lived as this programme was, it remains a fascinating example of the political mobilisation of classical music. For Goldschmidt, the job merged his love for Germany with his hatred of the Nazis, his musical passion and political convictions.

Berthold Goldschmidt was born in Hamburg on 18 January 1903. With the support of his musical parents, he took piano lessons from the age of six, and started to compose at an early age. As a youth, he was particularly drawn to the music of Bach and Mahler. Too young to serve in the army, during World War I he was sent to the country to do agricultural work in support of the war effort. While there, he witnessed the everyday mistreatment of Soviet prisoners of war held as forced labour. This early exposure to racism and exploitation was to affect his political and musical development, and he eventually became a convinced anti-fascist and anti-authoritarian.

After the war, Goldschmidt began studying philosophy and art history at the University of Hamburg. Soon, however, he decided to return to his first love, music, and moved to Berlin to study with, among others, Franz Schreker. Aware that he was not good enough to become a performing musician, he focused his studies on conducting and composing, and already by 1925 had begun to make a name for himself as a composer. In the late 1920s he began work on his first opera, *Der Gewaltige Hahnrei* (The Mighty Cuckold). The opera was controversial from its opening performance, as it was a barely-veiled critique of the destructive power of authority. First performed in February 1932, as the Nazis were gaining and consolidating their power, it received extremely positive reviews. Nonetheless, other theatres only agreed to produce it under a contract allowing them to cancel the piece immediately in case of political difficulty.

Goldschmidt had been harassed and threatened by the Nazis for years, for being Jewish, 'politically unreliable', and a proponent of new music. He was well-acquainted with the 'typical' anti-Semitism of the small towns that he would tour in. Like most other German Jews, he did not take it too seriously. In 1933, however, the Nazis ensured that he was fired from all positions, and that his works were banned. In the spring of 1935 he decided to emigrate to England. By means of a visit to family in Switzerland, he managed to smuggle money with him to London, where he initially supported himself teaching harmony and counterpoint to private students. His younger sister was to die that same summer, his father two years later. He was able to get his mother out of the country immediately before the outbreak of war.

It was in England that Goldschmidt was finally able to marry his non-Jewish fiancée, a trained singer whom he had met in Berlin. His flight to England was to signal the gradual decline of his career as a composer. Not only did he slowly cease to compose new music, but his unpublished work prior to 1935 was lost. As the war began,

Goldschmidt found it increasingly difficult to compose, and he struggled to support himself and his young family. As a result of his reputation as a musically talented German-speaker and an anti-fascist, he was invited by the BBC to head their German music programme, broadcasting forbidden music into Nazi Germany. He stayed at the BBC until 1947, when Germany was allowed to begin rebuilding its musical life, and the BBC programme was dismantled.

During the 1950s, Goldschmidt composed several major works, including three concertos for clarinet, cello and violin. His inability to get many of his works performed so discouraged him, however, that after 1958 he gave up composing, a discouragement that was made even worse by his beloved wife's developing leukemia. (She was to die from the disease in March 1979).

Unable to succeed as a conductor in Great Britain, and marked as a German despite the death of many family members at the hands of the Nazis, Goldschmidt was forced to rely on his skills as a conductor. Through his connections at the BBC, he was invited to conduct for the radio, and he became increasingly valued as a conductor. Having accepted the erasure of his identity as a composer, Goldschmidt was pleasantly surprised by the re-discovery and revival of his work beginning in the early 1980s. His forgotten opera *Beatrice Cenci* was finally premiered in 1988, and the 'Mighty Cuckold' put on to rave reviews in the US, Switzerland and Germany. Goldschmidt died in England in October 1996.

Ernst Krenek

On 22 May 1938, the 125th anniversary of Richard Wagner's birth, the Reichsmusiktage (Reich Music Days) officially opened in Düsseldorf. This was a long-planned and carefully orchestrated event, intended to show both Germans and the international community that the musical arts were thriving under the Nazi regime. New works by leading 'Aryan' composers were premiered, and the programme was dominated by the works of great German composers from Mozart to Wagner and Bruckner. In addition to the wide range of performances and lectures, the Reichsmusiktage also marked the opening of the Entartete Musik (Degenerate music) exhibit, organised by Hans Severus Ziegler. Modelled after the previous year's successful exhibit of Entartete Kunst (Degenerate art), the exhibit was intended to show the cultural degradation and moral threat posed to the nation by Jewish and other 'degenerate' musicians. The category of 'degenerate' was difficult to define, in music as much as in the visual arts, but the dominant criteria for inclusion in Ziegler's show were race and 'modernism'. The advertisement for the exhibit showed a black jazz musician with the features of an ape, playing a saxophone and wearing a Jewish star. Perhaps ironically, the composer whose opera was the source of this image was neither Jewish or black; rather, it was the Catholic Austrian Ernst Krenek, whose enormously popular opera *Jonny spielt auf* (Jonny Strikes Up) became the inspiration for Ziegler's nightmare of musical and racial degeneration.

Ernst Krenek was born in Vienna in 1900, and studied music in Paris, Vienna, and Berlin, with Franz Schreker among others. Deeply embedded in the cultural world of Weimar Germany, Krenek was friends with the greatest musicians of his day, and enjoyed a brief marriage to Gustav Mahler's daughter. His jazz-inspired opera *Jonny spielt auf* was one of the most popular and widely performed compositions of the period, touring all over Europe and the United States.

In his early years Krenek was not a modernist, but later started using Schoenberg's 12-tone system. His musical alliance with Schoenberg, his brief marriage to Mahler's daughter, and above all his opera, convinced many Nazis that he must, somehow, be Jewish. Having already fled the increasingly reactionary environment of Germany in 1928 for his homeland, in the early 1930s the composer responded to the political crisis by re-asserting his faith in Catholicism as a supranational religion and his faith in Austria as a supranational state. His first work in the 12-tone system, the opera *Karl V*, was conceived as anti-Nazi, pro-Austrian and Catholic. Commissioned by the Vienna Opera, *Karl V* was completed in 1933, but under pressure from Hitler's supporters its scheduled premiere was cancelled. In dire economic straits, the composer emigrated to the United States.

Unimpressed with the American lifestyle and cultural scene, Krenek had an initially difficult time. His early concerts were unpopular, and a teaching appointment ended in humiliation when suspicious colleagues got him fired in 1942 for his allegedly 'communist' modernist leanings. Despite the difficulties and restrictions of America, Krenek managed to establish a strong modern music scene in the small Minneapolis college of Hamline, before moving to California in 1950. Happy in the warm weather, and living in the Los Angeles area where both Schoenberg and Stravinsky had settled earlier, he secured a steady income for himself through teaching and composing. His operas remained far more popular in Germany and Vienna than in the land that inspired his masterpiece *Jonny spielt auf*. Krenek died at the age of 91 in California.

Kurt Huber

For most musicians living under Hitler, the threat of unemployment and artistic censure, fear for their lives and those of their loved ones, and a sense of isolation and powerlessness, prevented even those ideologically opposed to Nazism from taking an active stance. One of the exceptions to this rule was Kurt Huber, a mentor to and active member of one of the most famous student resistance movements, the Munich-based White Roses. His conviction and execution in 1943 sent shock-waves throughout the world, making him a martyr for the left.

Kurt Huber was born on 24 October 1893 in Switzerland. The family moved to Stuttgart when he was very young, and, after the death of his father they moved again, this time to Munich. Supported in his childhood love of music by his family, at university he chose to study music, psychology and philosophy. His initial attempts to find a job as a psychology professor were thwarted by Nazi accusations of a neurological handicap caused by a childhood disease. During these early years of financial difficulty, newly married and the father of young children, Huber became increasingly active in the revival of German, especially Bavarian, folk music. He organized folk music festivals, encouraged the transmission of folk music traditions, and collected and recorded songs and melodies. Due to his success in these endeavours, in 1927 he was offered a position as a musicologist in Berlin. Still without the permanent position he wanted, he and his wife and children returned to Munich, where he was hired as a professor of folk music. He developed a friendship with Carl Orff, and published and lectured on the Bavarian folk tradition.

While not committed to a fascist agenda, Huber was strongly opposed to Communism, and initially hoped that the Nazis would protect the country from the 'Bolshevik threat'. In addition, the strong Nazi commitment to the German 'folk culture' extended into impressive state support for his research. In the mid-1930s he was a regular contributor to Nazi discussions of German folk music, and a writer for the Nazi journal *Deutsche Musikkultur*.

However, along with his growing success came a growing scepticism regarding Nazi methods and goals. At a music conference in the late 1930s, Huber attacked the racial approach that was central to German musicology. He continued to be outwardly conformist, joining the Nazi party in 1940. But it was the stories he heard from students who had returned from the Russian Front that convinced him that 'not the military victory over Bolshevism, but the defeat of National Socialism, must be the concern of every German'. This was the claim of the White Roses, a small group of Munich students notorious for distributing anti-Nazi propaganda and spray-painting walls and buildings with anti-Nazi slogans. Several members of the group sought Huber out, alerted to his political opinions by subtle comments he would make while he was teaching. Persuaded to join their struggle, Huber agreed to assist in writing a pamphlet condemning Hitler and the Party.

One night, whilst scattering the pamphlets around the Munich university campus, siblings Hans and Sophie Scholl – the two founding members of the group – were caught. Huber was arrested, along with the other members (the rest of whom were students) and all were executed after a summary trial. Huber died on 13 July 1943.

Huber remains one of the only professors within Germany to actively protest the Nazi regime, a rare figure in the otherwise passive or actively collaborationist German academy. Such was his reputation that even a slight association with him worked to salvage other reputations after the war. After Germany's defeat, Huber's former friend, Carl Orff was under suspicion for collaboration with the Nazis. Afraid for himself and his career, Orff told an American intelligence agent interviewing him in early 1946 that he had been a founding member of the White Roses. This story, accepted at face value by the American occupation government, cleared Orff's name, and allowed his career to flourish after the war. However, the widows of both Huber and Orff deny this story vehemently. Although the two men did enjoy a brief friendship, Orff had no involvement with Huber's activism, nor was he ever in danger of imprisonment, let alone execution.

Franz Schreker

In recent decades there has been a revived interest in musicians suppressed by the Third Reich. One of the most striking of these losses to music history was the Austrian-Jewish composer Franz Schreker. Neither an experimental modernist like Schoenberg nor a committed leftist like Kurt Weill, Schreker was considered by some to be one of the most promising twentieth-century composers. In the eight years between the peak of his popularity in 1924 and his forced resignation in 1932, however, the Nazis managed to ensure the almost total disappearance of his music from the public consciousness, not just within the Reich but throughout the world.

The toast of German opera in the early Weimar years, Franz Schreker was born in 1878. His family travelled around much of Europe before his father died suddenly in Linz in 1888, after which they moved to Vienna. As a young aspiring musician, Schreker worked at various odd jobs to help care for his mother and three siblings, before being awarded a scholarship to the Vienna conservatory in 1892, where he studied violin and composition.

Schreker gradually built a reputation as one of the most talented young artists of turn-of-the-century Europe. In 1909 he married the soprano Maria Binder, who subsequently sang in several leading roles in his productions. During these years he produced several sets of songs and pieces of symphonic music. However, it was as an opera composer that he was to make his name. One of his earliest works – a one-act opera titled *Der Ferne Klang* (The Distant Sound) – frankly explored issues of sexuality and eroticism. In 1912 he was appointed professor at the music academy in Vienna, where he developed a reputation for being a talented and committed teacher.

Schreker's next opera, *Das Spielwerk und die Prinzessin* (The Music Box and the Princess), was less well received, and the outbreak of World War I the following year interrupted the continuing success of *Der Ferne Klang*. Schreker continued to teach in the Vienna Conservatory during World War I, and it was the inter-war years that were to see the brief blossoming of his career. He was made the director of the prestigious Berlin Academy of Music in 1920. During these years Schreker was the focus of much positive publicity. An influential Frankfurt critic, for example, wrote that the composer represented an important trend in German music:

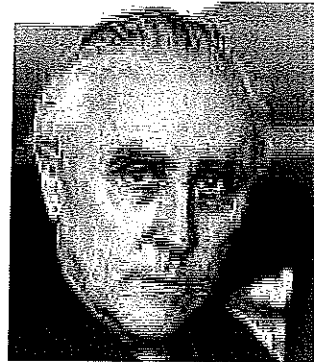
There are currently three [major] German opera composers: Hans Pfitzner, Richard Strauss, Franz Schreker ... First with the emergence of Franz Schreker has the transition been perfected ... For the first time in decades we have a row of works that is outside any following of trends, any speculative theories, beyond mere artificial style or any sort of formal experimentation ... Schreker sees the stage of the opera with the eye of the irrational and emotional fantasy man. From this basic attitude emerges the difference not only to the doctrinal idea-opera of Pfitzner or the intellectually restricted artfulness of Strauss ... Schreker is in comparison to these ... a natural force.

By the late 1920s, Nazis had begun to boycott Schreker's performances and to interrupt them with anti-Semitic threats. The premiere of his new opera, *Christopherus*, which was dedicated to Schoenberg, had to be cancelled in 1932 due to threats of violence; (it was first premiered 47 years later). By this point, Schreker's musical fate was sealed, and he resigned from the Academy in March 1932. He died in Berlin in March 1934, barely a year after Hitler came to power.

Nazi Approved Musicians



Herbert von Karajan Hans Pfitzner



Werner Egk



Carl Orff



Richard Wagner

Herbert von Karajan

In 1938, the same year that Hitler's Germany annexed Austria, a 30-year-old conductor from Salzburg led the Berlin State Opera in a production of Richard Wagner's *Tristan and Isolde*. The show was spectacular, and the Austrian conductor Herbert von Karajan was hailed as a wonder. Soon after, he signed a lucrative contract with Deutsche Grammophon. Already a member of the Nazi party, von Karajan was on the way to becoming one of the leading musicians of the Third Reich. Like many of his fellow non-Jewish German musicians, however, von Karajan was to emerge from World War II relatively unscathed, going on to become one of the most-recorded musicians in the world. While his egotism and ambition were no secret, his political convictions were vague enough to allow the post-war musical world to look the other way.

Herbert von Karajan was born on 5 April 1908 in Salzburg, the son of a successful physician. As a youth he studied music and conducting in Salzburg. In 1929 he took up the position of orchestra conductor in Ulm, and in 1934 was appointed as Kapellmeister at Aachen, where he remained until 1941. He joined the Nazi party in 1933 or 1935, and his breakthrough came in 1938, when he emerged as a favourite of the Nazi elites. In Berlin he made a name for himself as a conductor of politically-acceptable contemporary music, particularly the works of Carl Orff and Richard Strauss. After a 1941 performance of the popular *Carmina Burana*, the composer himself said admiringly, 'the orchestra under Karajan sounds fantastic'. Constantly striving to further his career, von Karajan was irked by the looming figure of Wilhelm Furtwängler – a man who, despite his politically ambiguous relationship to the Reich, was the undisputed pre-eminent German conductor. The competition between the young von Karajan and the older Furtwängler did not go unnoticed, but few thought that von Karajan posed a real challenge. An exiled Russian princess wrote that von Karajan 'is very fashionable and some people tend to consider him better than Furtwängler, which is nonsense. He certainly has genius and much fire, but is not without conceit'.

Although von Karajan never involved himself in any explicit political affairs, he profited from the re-organisation of the musical world under Hitler. Most famously, Richard Strauss's being fired after his defence of a Jewish librettist gave Peter Raabe a job, which in turn allowed von Karajan to take Raabe's post at the Aachen opera. Eventually his name was included in Goebbels' list of musicians 'blessed by God'. However, even he was not to remain immune from the Führer's notoriously fickle affections. In 1939 von Karajan led a performance of Wagner's *Die Meistersinger* that was a total failure. Hitler, in the audience, took this as a personal affront and purportedly never forgave him. Even more scandalously, von Karajan married Anita Gutermann, the heiress to a textile fortune who was burdened with a Jewish grandfather.

However, the very thing that threatened his career in the Third Reich was to salvage it after the war was over. After the war, the Soviets issued a prohibition on the conductor's public performances – his voluntary entrance into the Nazi party several years before the war began was enough to condemn him. By 1947, though, all bans had been lifted, and he was free to perform and conduct at will. The clearing of his name was largely thanks to his part-Jewish wife, whose Jewishness he exploited in order to plead 'resistance' to the Reich. Some historians believe that he deliberately lied in order to ensure his denazification. In any case, his career continued on its astronomical trajectory toward fame and fortune. In 1955 von Karajan took over as music director of the Berlin Philharmonic; in addition, he led the Vienna State Opera and the Salzburg Festival, as well as working extensively in London and around the world. He remained the artistic director of the Berlin Philharmonic until he retired in 1989, due to poor health. Soon after retiring, von Karajan died in Salzburg, one of the wealthiest and most famous conductors in the world.

Hans Pfitzner

The composer Hans Pfitzner was born on 5 May 1869 in Moscow, but moved with his ethnic German parents to Germany while he was still a toddler. His parents supported his musical talent, and his father was himself a violinist. After completing his musical studies in Frankfurt, Pfitzner struggled to support himself and his family as a teacher in Berlin. His first break came in 1905, when his second opera *Die Rose vom Liebesgarten* (*The Rose from the Garden of Love*, 1901) was performed in Vienna under the direction of Gustav Mahler. Pfitzner was pleased with the result, which marked the beginning of his long friendship with Mahler and his family. Despite the opera's success, however, the composer remained on the fringe of the German musical world, without either the money or respect that he felt was his due.

It was not until he was close to the age of forty that Pfitzner was offered a respectable position, that of opera director and head of the Strasbourg conservatory in Alsace-Lorraine. Directing performances in this far western outpost of German culture, Pfitzner saw himself as a bulwark defending the German nation, values, and culture against a 'degenerate' and 'corrupt' France. It was during his time here that probably his greatest composition, the opera *Palestrina*, premiered in 1917. The opera was received enthusiastically, and it led to the development of a cult of followers of this 'unrecognised genius'. The war, however, interfered with its expected fame and national success.

With Germany's defeat in 1918, both Pfitzner's spiritual faith and his material security were destroyed. Germany lost Alsace to France, and he was forced to leave his possessions and his career behind. This proved to be a pivotal moment for the composer, who felt personally violated by his expulsion. It was during the Weimar years that the self-styled 'Hans Pfitzner, the German' began actively to take up arms against 'enemies of the Reich'. An increasingly vocal anti-Semite, he believed that Weimar was the product of an international Jewish conspiracy, bemoaning the fact that during the shame and crime of a revolution... German workers, German people, allowed themselves to be seduced by Russian-Jewish criminals, showering them with an enthusiasm that they denied their German heroes and benefactors.

Seeing a direct link between the racial and political degeneracy of the Weimar era and its modernist musical trends, Pfitzner believed that German music was under vicious attack by the dual threats of atonality – he reserved a passionate hatred for the 12-tone system and its master, Arnold Schoenberg – and jazz, the 'musical expression of Americanism'. He greatly admired Wagner, and saw the Jew as the basic opposite of the German, yet developed a more subtle variety of anti-Semitism that distinguished between good German nationalist Jews and bad foreign Jews. Nonetheless, his allegiance remained clear. While Hitler was in jail after the failed Munich coup attempt, Pfitzner sent a book with the inscription 'To Adolf Hitler, the great German – Hans Pfitzner on the first of April 1924'.

Pfitzner was unable, however, to find unqualified favour with the Nazi elite. In 1943 Goebbels wrote in his diary that Hitler was 'strongly opposed to Pfitzner. He thinks him to be a half-Jew, which, according to his personal records, he certainly is not'. In May 1934, on his 65th birthday, Pfitzner was 'retired' with an offensively low pension. He tried to seek recognition among lower-level employees of the Nazi party, and became active in Nazi organisations such as the German Labour Front. He conducted in the occupied lands after the war began, giving concerts for Germans living in Poland, Alsace, and Holland thus winning the patronage of the director of the

Generalgouvernement, Hans Frank. After he gave several successful concerts in Kraków, Frank wrote him a personal letter thanking him for his tremendous cultural-political favour, in the service of the fight for Germanism in the east'. Despite these successes, however, he was deemed unreliable and unfriendly to the political aims of the Reich. He never joined the Nazi Party, and remained uninterested in party politics. He also occasionally rejected Party requests: he refused to condemn some of the great Jewish artists he had worked with over the

years, and turned down a commission to rewrite Mendelssohn's score for *A Midsummer Night's Dream*, claiming he could not improve on the music (even though it had been composed by a Jew).

Nonetheless, Pfitzner was one of most successful composers of the Nazi years, and performed frequently throughout Germany. Although he did not attain the success he desired, he survived the post-war years better than might have been expected. During his denazification trial, along with Furtwängler, Egk and Strauss, he was found not guilty. Pfitzner died in Salzburg in May 1949.

Werner Egk

Werner Egk, the so-called *Komponist des Wiederaufbaus* (Composer of the Reconstruction), is best remembered for the role he played in rebuilding the musical landscape of a physically devastated and culturally demoralized post-war Germany. Appointed Director of the Berlin Music Academy, President of the German Composers' Association, and holder of numerous other positions of influence in musical associations in West Germany until his death in 1983, Egk's career under the Nazis was largely ignored, regarded as a footnote to an otherwise great career. With the exception of a brief period of criticism during the leftist student revolts of the 1960s, it is only recently that this narrative has been challenged. This is hardly surprising, for even the Nazis were hard-pressed to find a political or ideological message in his music. In the eyes of many Nazi officials, Egk was a great German composer, but his link to Nazism was harder to pin down. Praise for him, though effusive, tended toward the abstract and idealistic. Like so many of his fellow German composers, Egk chose simply to disengage from his political surroundings. Neither actively resisting nor condoning the actions of the Nazi state, he accepted state honours and the admiration of Goebbels and Hitler without directly participating in the purges and denunciations that defined the lives of so many of his colleagues.

Werner Egk was born Werner Joseph Mayer in Auchsheim in 1901. Musical from an early age, he entered a municipal conservatory at the age of 18, and later studied theory, composition and conducting with Carl Orff in Munich. He adopted the nom de plume Werner Egk, an acronym based on his wife's name: 'Elisabeth, geborene Karl' (Elisabeth, née Karl). After supporting himself and his small family through private music teaching, Egk got a job in radio, which remained a lifetime interest. After several years in Munich, he relocated to Berlin, where he met important representatives of the artistic avant-garde including Arnold Schoenberg, Hanns Eisler, Kurt Weill and Bertolt Brecht.

Egk rose to prominence in the early 1930s with his popular opera *Die Zauberflöte* (The Magic Violin), which became one of the most frequently performed works of the period. The opera combined tonality and the use of Bavarian folk material with freely dissonant orchestral writing – a key influence was Stravinsky – and complicated rhythmic patterns.

Already there were a few voices criticizing the modernist influences in his music. However, his defenders were more persuasive than his enemies. One enthusiastic Nazi critic defended Egk against suspicions of left-wing sympathies and, asserting his Germanic allegiances, assured his readership that Werner Egk wants nothing from the radicals, and even less from the conservative musical sense of the reactionaries. Without compromise he creates a musical style that rings with the sound of *Heimat*, that is tied to the folk, a style that is entirely timeless.

The debates that surrounded *Die Zauberflöte* were augmented in the dramatic saga of his next opera, 1938's *Peer Gynt*, based on Ibsen's play. While the story itself was praised, the score was attacked for atonality and some jazz elements. Particularly provocative were the numbers that bore an uncanny resemblance to the 'degenerate' music of Kurt Weill. The potential discomfort with the opera was reflected in its lukewarm early reviews; however, as had been the case with his earlier opera, *Peer Gynt* was an enormous success with the public.

Goebbels was impressed by Egk's work, writing in his diary that

"Egk is a huge, original talent. He moves in his own very individualistic direction. Does not associate himself with anybody and anything. But he knows how to make music. I am totally delighted and so is the Führer. A new discovery for both of us; we have to remember this name."

Peer Gynt was selected as featured opera in the 1939 Reichsmusiktag (Nazi Music Festival) in Düsseldorf, and the composer was awarded a string of prizes, honours and commissions. He composed marches for the Hitler Youth, worked on a film score about them, and created songs for the Munich Olympics.

In 1941 Egk replaced Paul Graener as head of the Board of Composers of the Reichsmusikkammer. Busy, popular and well-paid, Egk carved a comfortable niche for himself in the cultural establishment of the Third Reich, remaining a favourite composer of Hitler throughout the war years.

In early post-war Germany, Egk managed to avoid being implicated in the Nazi regime. Although one of the most successful composers of the Third Reich, his lack of political activity and his more progressive musical style freed him from the need for denazification. Instead, he was embraced as a key figure free of the taint of Nazism, capable of rebuilding Germany's musical world. In the early 1950s Egk worked as Professor of Composition and Director at the Berlin Music Academy, and later directed the Bavarian State Opera.

Werner Egk died on 10 July 1983, an internationally respected and admired composer.

Carl Orff

Carl Orff remains something of an enigma in the musical history of Nazi Germany. As an artist, the odds seemed stacked against him when the Nazis came to power: it was expected that the composer would become yet another victim of the Third Reich's oppressive cultural policies. Yet Orff managed to establish a place for himself and his music within Nazi Germany. Like that of Paul Hindemith and Ernst Krenek, Orff's music was often categorised as 'degenerate'. But the artist's attempts to ingratiate himself with the regime paid dividends. By the early 1940s, his music was celebrated by many Nazi elites, and his *Carmina Burana* was one of the most popular pieces in Nazi Germany. Yet, later on, by means of a misleading representation of his own 'resistance activities' during the Nazi years, and by judiciously emphasising negative Nazi opinions of his music, he managed to secure a clean slate to perform and work in post-war Germany, untainted by his accommodationism throughout the Hitler years.

Carl Orff was born in 1895 into an upstanding Munich family of officers and scholars. His mother was an accomplished pianist who taught him when he was a child. While still a teenager he enlisted, but returned home in 1917 after a near-lethal case of shell shock. After several years of experimentation, sampling various musical career possibilities, Orff became a partner in the Munich Günther School, an educational institution that united music and movement. The composer maintained a life-long interest in music education.

By the late 1920s, Orff had established himself as a significant figure in the small but important modernist musical oasis in otherwise conservative Munich, the League for Contemporary Music. Founded in 1927, it presented works by Bartók, Hindemith, Schoenberg and Stravinsky, among others. The young musician also collaborated briefly with Bertolt Brecht, and participated in the innovative new Bach Club in Munich, all of which solidified his reputation for being outside the mainstream, even avant-garde. Nonetheless, his star was slowly rising by the early 1930s, when Hitler came to power and the reality of making music in Germany was to change dramatically.

Like many other artists of the time, Orff was considered a leftist. He had many Jewish friends, including Kurt Weill and the poet Franz Werfel, and collaborated extensively with well-known Marxists like Brecht. There are also reports that Orff was a quarter Jewish, a fact that could only have added to his insecurities. Despite this, or perhaps because of it, Orff never either overtly or covertly resisted or opposed Nazi policies. Recognising the precariousness of his status in the new Nazi Germany, throughout the 1930s he tried to establish his loyalty to the regime. Awarded a job composing music for schools, he developed his theories on music pedagogy, trying to integrate his ideas into the music policies of the Hitlerjugend (Hitler Youth), sometimes tailoring them specifically to Nazi demands. Choosing to forget all associations with Jewish, leftist, or modernist artists, Orff emphasised his hatred of jazz music and the atonality of Schoenberg and his disciples, and emphasised his own sincere and deep-seated appreciation of folk music.

For years Orff had been targeted by the Kampfbund für Deutsche Kultur (Fighting League for German Culture, KfdK) as a cultural bolshevik. This dangerous reputation was initially confirmed at the controversial premiere of what was to become his best-known work, the *Carmina Burana*, in 1937. Despite Orff's increasing contacts with Nazi officials, and his well-regarded work in music pedagogy, the premiere was met with a stinging critique by the influential Nazi musicologist Hans Gerigk. According to Gerigk, *Carmina Burana* suffered from a 'mistaken return to primitive elements of instrumentalism and a foreign emphasis on rhythmic formulae'. For most, such a damning review would have signalled the end of the piece, if not of the career of the composer. However, his positive contacts with high-ranking figures, and the sheer popularity of the piece with the public, gradually transformed it into a hit. Despite its exotic sounds and sexual themes, the piece came to be perceived as 'a celebration of the power of an uninterrupted life instinct' and its elemental melodies and rhythms were said to bear witness to 'the indestructible and always re-emerging power of the ways of the common people'.

The success of Carmina Burana led the mayor of Frankfurt to ask the composer to write alternative music for A Midsummer Night's Dream (originally written by the Jewish composer Felix Mendelssohn).

After the war, along with most artists who had continued to be active under the Nazis, Orff was placed on a blacklist, as someone in potential need of denazification. However, he managed to clear his name with the help of an American friend. Suddenly afraid of being 'too Nazi', rather than not Nazi enough, Orff fabricated an elaborate account of his involvement in the Munich resistance group, the White Roses, organised by his friend Kurt Huber. (In fact, he had never had any involvement with the group). In addition, despite Carmina Burana's success under Hitler, he repeatedly represented the piece as covertly anti-Nazi. Orff died in Munich in 1982 as one of 20th century Germany's most prominent composers.

Richard Wagner

In 1933, the year of Hitler's accession to power, the fiftieth anniversary of the composer Richard Wagner's death was celebrated at the Bayreuth festival under the theme 'Wagner and the new Germany'. The links between the 19th century opera composer and the 20th century dictator existed from the Nazi Party's beginnings, and were to be strengthened and developed throughout the years of Hitler's reign. Perhaps no other musician is as closely linked with Nazism as is Wagner, and no composer's music is as tainted with the ideological associations of the Third Reich.

Richard Wagner was born in Leipzig on 22 May 1813, one of nine children in a working-class family. Soon after his birth the family moved to Dresden, and later to Prague. As a youth, Wagner was drawn to the theatre, and saw music as an expansion of his interest in the stage. By the time he was ready to begin his studies, he had decided to commit himself to composition, and he entered the University of Leipzig to study music. An early marriage to the actress Minna Planer was undermined by infidelity on both sides, and the struggling musician moved to Riga, Paris, and then back to Dresden, seeking both artistic success and to avoid his creditors. He had his first real success with the staging of his opera *Rienzi*. He also, however, became involved with the underground nationalist movement, an involvement that was to force him into exile after the revolution of 1848. In 1850, he wrote his infamous treatise *Das Judentum in der Musik* (Judaism in Music), in which he denied that Jews were capable of true creativity. According to Wagner, the Jewish artist can only 'speak in imitation of others, make art in imitation of others, he cannot really speak, write, or create art on his own'.

Wagner suffered years of financial hardship in Zürich, but his slow rise to fame and wealth began with the ascendancy of Ludwig II to the Bavarian throne in 1864. With the king's financial support, he returned to Germany (this time to Munich) with his wife; he also began an affair with Cosima von Bülow. The affair, along with his controversial operas, injured Wagner's reputation, and he was pressured to leave Munich. He did, however, marry Cosima, with whom he had three children. The family settled in the Bavarian town of Bayreuth, where Wagner constructed a special opera house for the premiere of his epic four-opera cycle *Der Ring des Nibelungen*. During these later years, as his popularity grew, so too did his public commitment to anti-Semitism. Despite his hatred for 'Jewry', however, Wagner maintained close personal friendships with many Jews, and did not seem to espouse a clearly developed racial theory.

He died of a heart attack while on an Italian vacation, on 13 February 1883. Almost exactly 50 years later, on 30 January 1933, Hitler was named Chancellor of Germany. Some days later, the German-Nordic Richard Wagner Society for Germanic Art and Culture released a statement inaugurating the Bayreuth celebrations. Claiming that Wagner had 'wrought for the Germans a self-reliant national art, by having created Bayreuth', it declared that

just as Richard Wagner created *Der Ring des Nibelungen* out of faith in the German spirit, it is the mission of the German people ... to reflect upon themselves and to complete the organisation of the German people, through which, in addition, all the ideal aspirations of the German-Nordic Richard Wagner Society will maintain a real political impact on the state, the nation, and the world around us in the national Germanic spirit of Richard Wagner.

With the support of industrial lobbies and the German military, the Wagner Society promoted its idol's music as symbolizing a solution to the threat of bolshevism and Jewry, as well as being the purest representation of the glory of the Germanic race. Many members of the Society were also involved with the *Kampfbund für deutsche Kultur* (Combat League for German Culture).

The Society's success in promoting Wagner's music was due as much to its propaganda efforts as to Hitler's personal predilections. Hitler felt a deep connection to Wagner, and as early as 1924 claimed that his vision of a future Germany was manifest in the composer's music. Hitler was also influenced by the writings of Wagner's son-in-law, the 'race theorist' Houston Stewart Chamberlain, and became a friend of his children, particularly his

daughter-in-law Winifred. After Hitler became Chancellor of Germany, the fascination with Wagner was turned into a kind of national cult. The Bayreuth festival was used as an opportunity to publicise Nazi propaganda. Nazi Party events prominently featured Wagner's music, including excerpts from *Rienzi* and *Die Meistersinger von Nürnberg*.

The precise nature of the relationship between Wagner and Nazism, however, is difficult to pin down. Hitler seldom mentioned Wagner in his writings, and rarely in public; when he did make reference to Wagner, it was not in relation to anti-Semitism, but rather as a German leader and visionary. Furthermore, Wagner's music and ideology was not appropriated wholesale, but only where it accorded with Nazi concerns: works like *Tristan und Isolde* and *Parsifal*, for example, were ignored. Although Wagner's operas reflect a nationalistic world view that echoes that of Nazism, they cannot legitimately be described as 'Nazi music'. At the same time, the impact of the composer and his works on the dictator cannot be denied. According to Hitler's memoirs, it was his teenage viewing of *Rienzi* that made him understand for the first time his destiny: to strengthen and unite the German Reich. For his 50th birthday, he requested the originals of several Wagner operas, and, against the wishes of Wagner's family, took them with him into his bunker. This legacy hangs over the music, which for many can never be freed from the taint of Hitler's adoration. Wagner's work is still regarded as controversial today, and is rarely played in Israel.

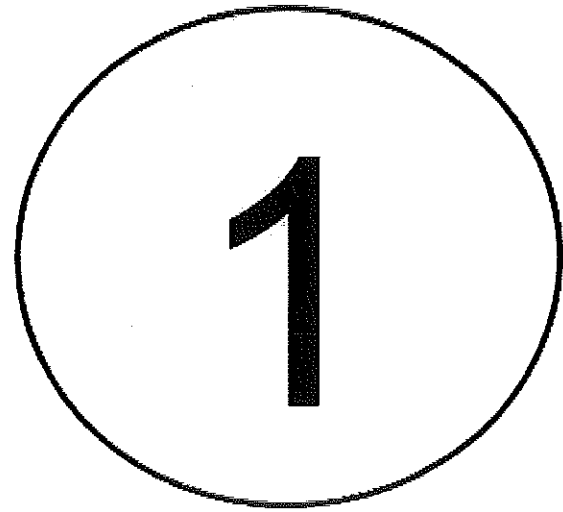
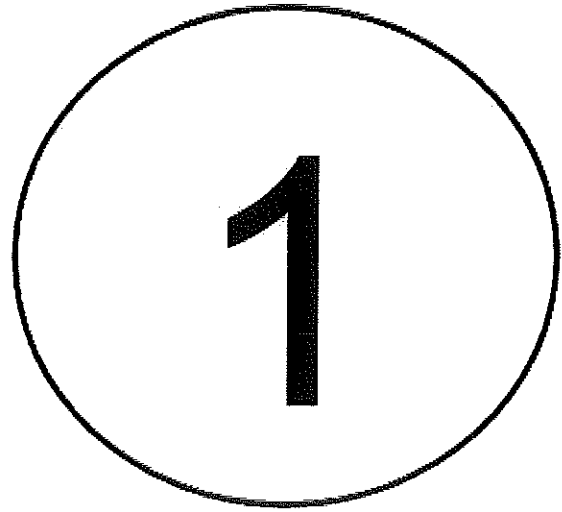
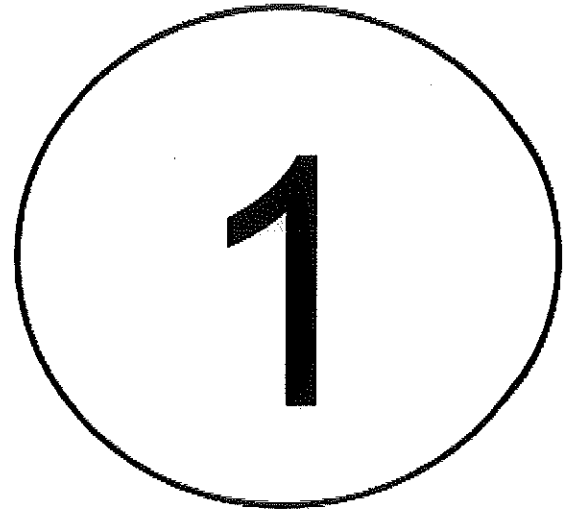
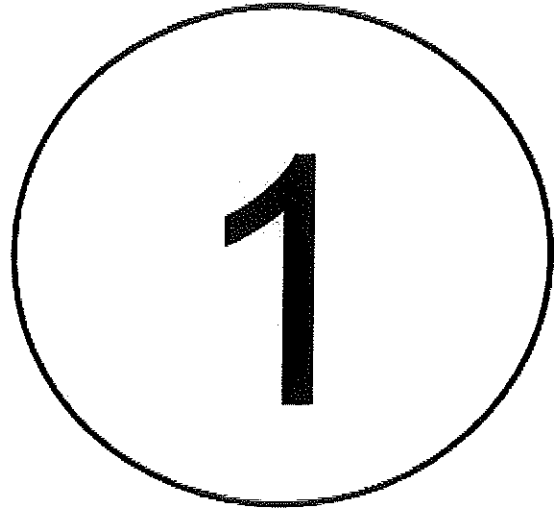
COMPOSER IDENTIFICATION
Music and Musicians of the Holocaust

Name: _____

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| 1. Felix Mendelssohn ____ | a. Team 1 |
| 2. Arnold Schoenberg ____ | b. Team 2 |
| 3. Berthold Goldschmidt ____ | c. Team 3 |
| 4. Ernst Krenek ____ | d. Team 4 |
| 5. Kurt Huber ____ | e. Team 5 |
| 6. Franz Schreker ____ | f. Team 6 |
| 7. Herbert von Karajan ____ | g. Team 7 |
| 8. Hans Pfitzner ____ | h. Team 8 |
| 9. Richard Wagner ____ | i. Team 9 |
| 10. Werner Egk ____ | j. Team 10 |
| 11. Carl Orff ____ | k. Team 11 |

Degenerate Music

Nazi Approved Music



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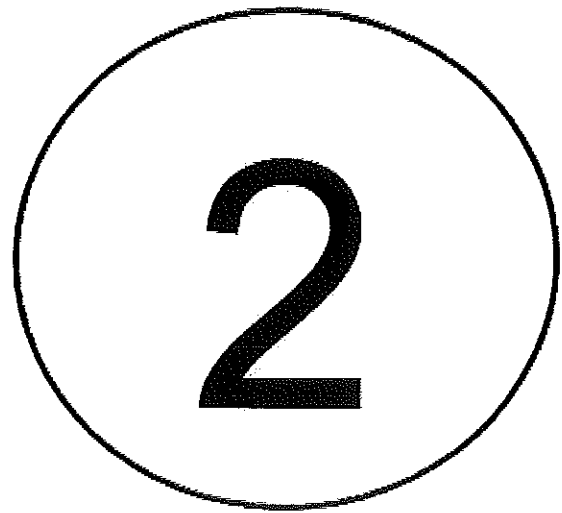
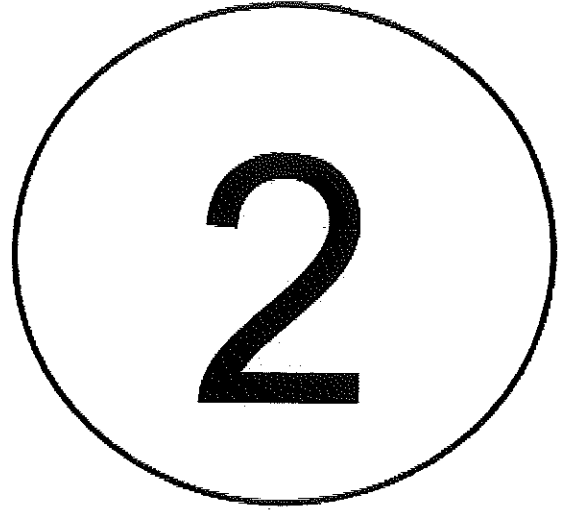
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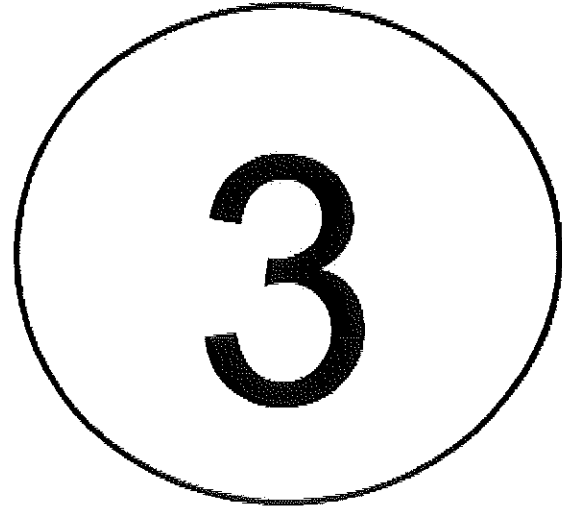
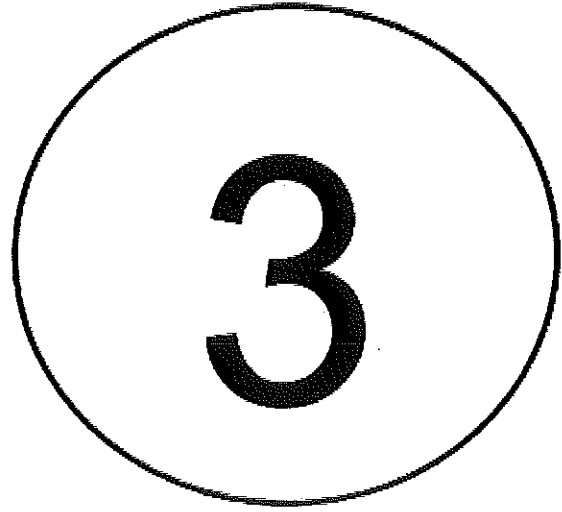
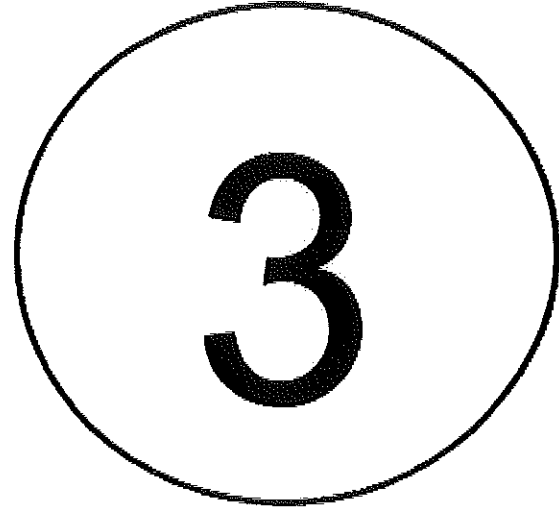
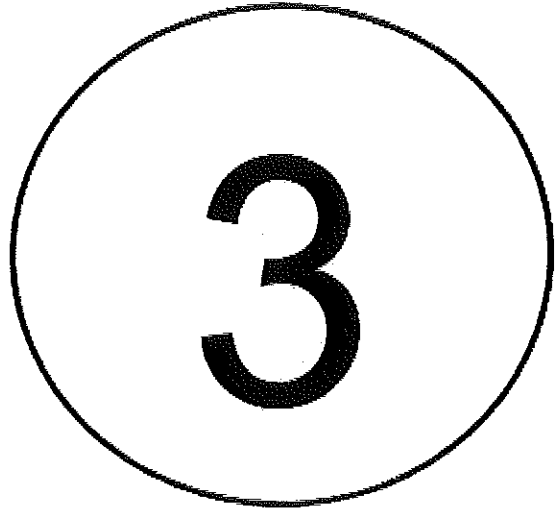
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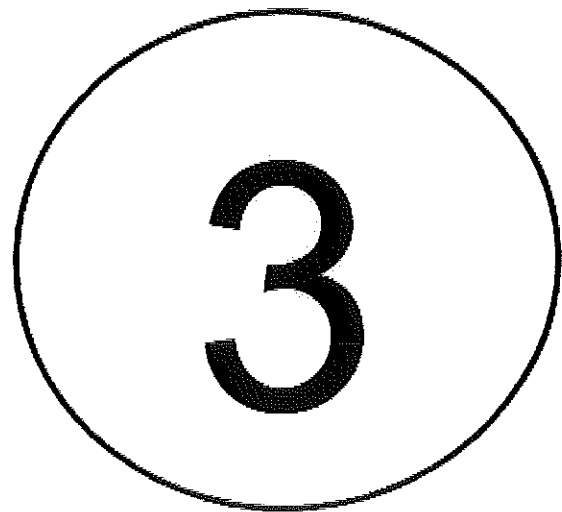
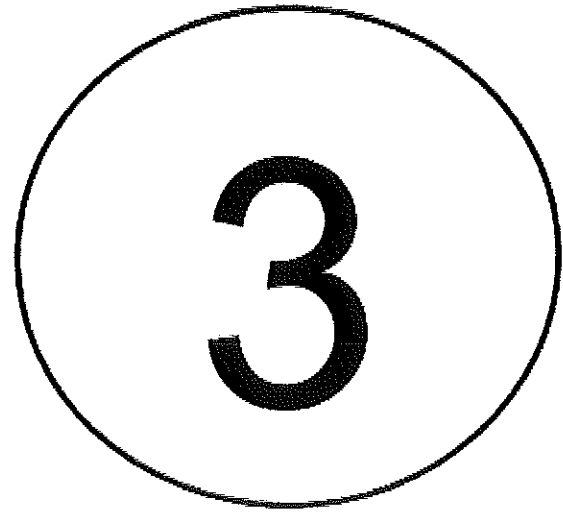
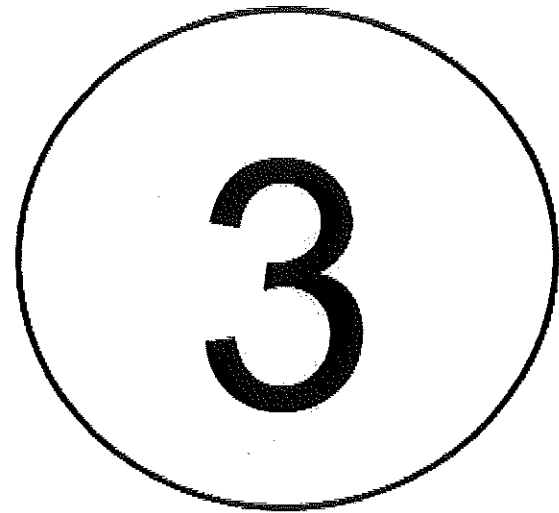
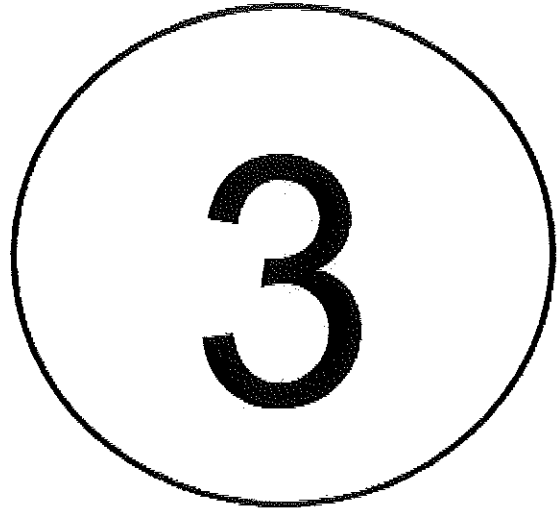
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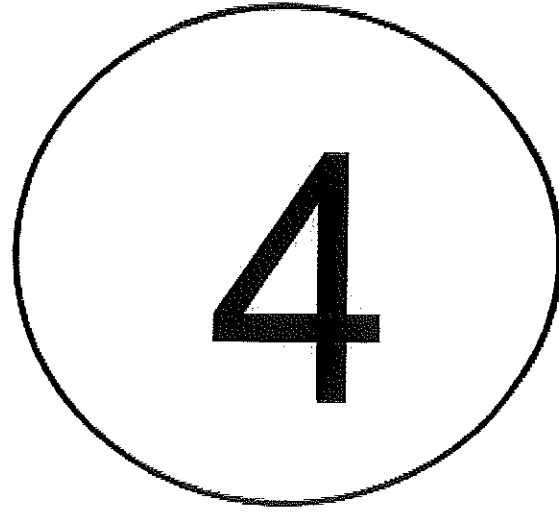
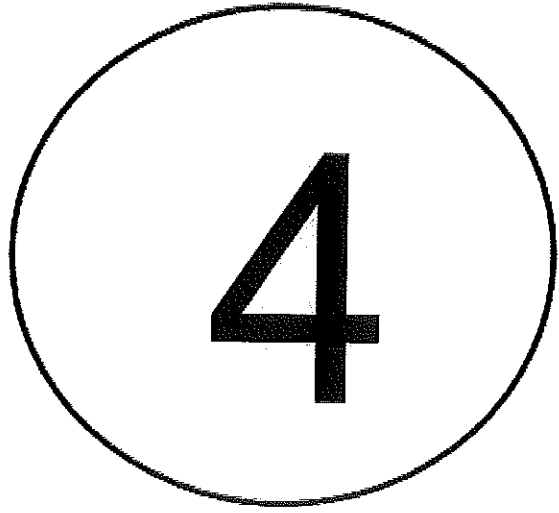
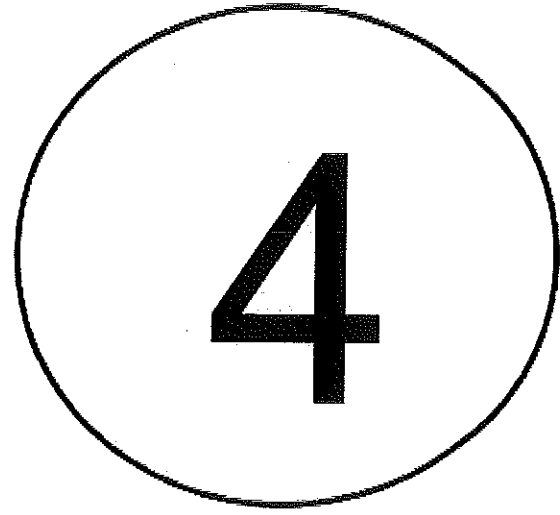
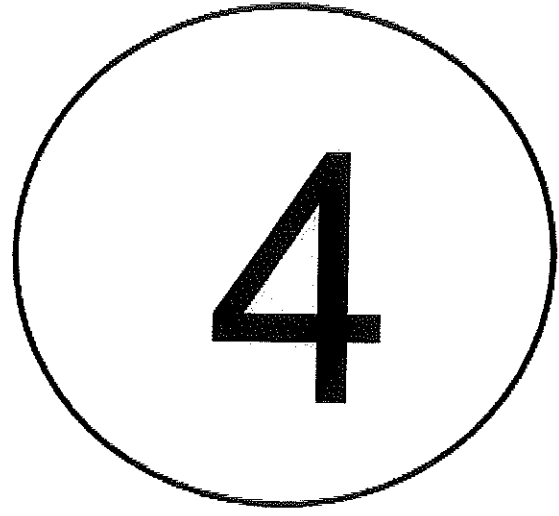
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