

**Music and the Holocaust:
Culture, Identity, and Ideology
FSP 134-04
M Th 12:30-1:50
Education Building 308
Fall 2013**

In early twentieth-century Germany musical culture was a central ingredient of national pride and identity. For many of Germany's Jews, this classical music heritage was a core element of their own identification as German citizens. Indeed, many of Germany's leading composers, singers, conductors, violinists, and pianists were Jewish and Jewish patrons were a mainstay of classical music audiences and key figures in music publishing, management, and journalism.

With the rise of religious and "racial" anti-Semitism in the later nineteenth century and the institution of anti-Semitic legislation by the Nazi regime of Adolf Hitler music was principal battleground of cultural and "racial" ideology, becoming for some the arbiter of what it meant to be German, and for others, pushed to the point of extinction, what it meant to be a human being.

This course begins with an exploration of Jewish experience within German culture from the late eighteenth to the early twentieth centuries, as well as the rise of right-wing aesthetic ideology and the means by which it was transformed into state policy after 1933. The central focus of the seminar rests upon the years of the Nazi regime from 1933 to 1945 and the role of music during a time in which Jews were gradually ejected from public musical life and finally either forced into emigration or hiding, or herded into ghettos and concentration camps, such as Dachau, Buchenwald, Sachsenhausen, Theresienstadt, and Auschwitz. The final section of the course examines some of the controversies surrounding music as a means of commemorating the Holocaust in concert works and in film.

Grading:

Attendance/Participation	25%
Short Papers (SP), 2-3 pages	25%
Classroom Presentations (CP)	25%
Final Paper (FP), 12 pages	25%

**MUSIC AND THE HOLOCAUST:
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I Germans, Jews, and Cultural Identity

WEEK 1 Culture, Identity, Ideology

Aug 29 Introduction

Reading:

Elon, *The Pity of it All*, Introduction, Ancient Renown, 1-31

WEEK 2 The Promise of the Enlightenment

Sep 3 Moses Mendelssohn

SP1

Reading:

Elon, *The Pity of it All*, The Age of Mendelssohn, 33-64

Sep 5 Music and Enlightenment Ideals

CP1

Reading:

Miller, "Beethoven and His Jewish Contemporaries," 48-61

Listening:

Ludwig Beethoven, Ninth Symphony, Finale (SOCS)

WEEK 3 GERMANS, JEWS, AND A MUSIC HERITAGE

Sep 9 Acculturation or Assimilation?

SP2

Reading:

CP2

Elon, *The Pity of it All*, Miniature Utopias, 65-100

Werner, "Judaism in Transition," in *Mendelssohn*, 28-44 (SOCS)

Listening:

Felix Mendelssohn, Reformation Symphony, mvt 4

Sep 12 *We Want the Light: Living Memories*

Reading:

Elon, *The Pity of It All*, Heine and Börne, 101-148

Viewing:

Christopher Nupen: *We Want the Light* (2004)

WEEK 4 THE QUESTION OF GERMAN IDENTITY

Sep 16 Music and Cultural Identity: Giacomo Meyerbeer

CP3

Reading:

SP3

Elon, *The Pity of It All*, Spring of Nations, 149-183

Wagner, "Wagner Admires Meyerbeer (*Les Huguenots*)," 335-346 (SOCS)

Listening/Viewing:

Giacomo Meyerbeer, *The Huguenots*, 1836: Overture; Finale (SOCS)

Sep 19 Music and Cultural Identity: Richard Wagner

CP4

Reading:

Wagner, "Judaism in Music," 79-122 (SOCS)

Viewing:

Richard Wagner, *Lohengrin*, Act I Finale (SOCS)

WEEK 5 THE FRUITS OF SUCCESS

Sep 23 Full Rights?

SP4

Reading:

Elon, *The Pity of it All*, "Assimilation and its Discontents," 259-295

Sep 26 Case Study: Vienna

CP5

Reading:

Botstein, "Social History and the Politics of the Aesthetic: Jews and Music in Vienna 1870-1938," 43-63 (SOCS)

Listening:

Gustav Mahler, Symphony No. 1 (SOCS)

II Anti-Semitism: from Ideology to Policy

WEEK 6 HATE ON THE RISE

Sep 30 Ideologies of Anti-Semitism: The Weimar Republic
SP5 Reading:
Elon, *The Pity of it All*, “War Fever,” 297-354

Oct 3 Nazi Germany and “Decadent Music”
CP6 Reading:
Elon, *The Pity of it All*, “The End,” 355-403

Listening/Viewing:
Kurt Weill, *Mahagonny Songspiel* (1927)

WEEK 7 A BELEAGUERED COMMUNITY

Oct 7 Germany 1933-1941; The Jewish Cultural Association
CP7 Reading:
SP6 Goldsmith, *The Inextinguishable Symphony*, 1-118

Viewing:
Joseph Vilsmaier, *The Harmonists* (film, 1997)

Oct 10 Germany 1933-1941; The Jewish Cultural Association
CP8 Reading:
Goldsmith, *The Inextinguishable Symphony*, 119-288

Viewing:
Leni Riefenstahl: *Triumph of the Will* (film, 1935)

III A World Enclosed: Ghettos and Camps

WEEK 8 DACHAU, BUCHENWALD AND SACHSENHAUSEN

Oct 14 Dachau and Buchenwald

CP9

Reading:

SP7

Fackler, "Music in Concentration Camps 1933-1945," 1-24 (SOCS)

Paul Cummins, *Dachau Song*, 75-108 (SOCS)

Listening:

"Dachau Song"; "Peet Bog Soldier" (SOCS)

Oct 17 Sachsenhausen

Reading:

Gilbert, *Music in the Holocaust*, "Sachsenhausen," 99-143

Viewing:

Stefan Ruzowitzky: *The Counterfeiters* (2007)

WEEK 9 TEREZÍN/THERESIENSTADT

Oct 21 A CITY FOR THE JEWS

CP10

Reading:

SP8

Karas, *Music in Terezín*, 1-19 (SOCS)

Viewing:

Petr Brada, *A Town Marked by Tragedy; Chapters from Terezín's History* (2006)

Oct 24 BETWEEN SENTIMENT AND SARCASM

Reading:

Karas, *Music in Terezín*, 143-156 (SOCS)

Listening:

Cabaret and Jewish Songs (SOCS)

WEEK 10 INNOCENCE IN THE SHADOW OF DEATH

Oct 31 Terezín/Theresienstadt: The Children

CP11 Reading:
Karas, *Music in Terezín*, 85-110 (SOCS)

Listening:
Hans Krása: *Brundibár*, 1938 (SOCS)

WEEK 11 AUSCHWITZ

Nov 4 Auschwitz

SP9 Reading:
CP12 Gilbert, *Music in the Holocaust*, “Auschwitz,” 144-195
Laks, *Music of Another World*, 1-60

Viewing:
Laurence Rees: *Auschwitz: Inside the Nazi State* (2005)

Nov 7 Auschwitz Testimonies: Szymon Laks

Reading:
Laks, *Music of Another World*, 60-130

WEEK 12 AUSCHWITZ

Nov 11 Auschwitz Testimonies: Fania Fénelon

CP13 Reading:
Fénelon, *Playing for Time*, vii-112
Newman and Kirtley, *Alma Rosé; Vienna to Auschwitz*, 249-286 (SOCS)

Nov 14 Auschwitz Testimonies: on Alma Rosé

Reading:
Fénelon, *Playing for Time*, 113-262
Anita Lasker-Wallfisch, *Inherit the Truth*, 68-86; 153-156 (SOCS)

Viewing:
Linda Yellen: *Playing for Time* (1980)

IV After Auschwitz

WEEK 13 MUSIC IN RESPONSE

Nov 18 Music of Shock

SP10

CP14

Reading:

Gilbert, *Music in the Holocaust*, 1-17 (SOCS)

Goldsmith, *The Inextinguishable Symphony*, 289-334

Listening:

Arnold Schoenberg, *A Survivor from Warsaw*, op. 46, 1947 (SOCS)

Nov 21 Music of Reflection

CP15

Reading:

Dümling, "Eisler's Music for Resnais' *Night and Fog* (1955): A Musical Counterpoint to the Cinematic Portrayal of Terror," 575-584 (SOCS)

Viewing:

Alain Resnais: *Night and Fog* (1955)

WEEK 14 CONTENTIOUS LEGACIES: BEETHOVEN AND WAGNER

Nov 25 Beethoven in Mauthausen/Wagner in Israel

CP16

Reading:

Rattle, "The Statement of Sir Simon Rattle about Mauthausen" (SOCS)

Schmidt, "Not These Sounds': Beethoven at Mauthausen" (SOCS)

Viewing:

Christopher Nupen: *We Want the Light* (2004)

WEEK 15 MUSIC AFTER THE HOLOCAUST

Dec 2 After Auschwitz: Final Paper Discussions

Dec 5 After Auschwitz: Final Paper Discussions

Dec 9 FP due

Books (required):

- Elon, Amos, *The Pity of it All* (New York: Picador, 2003)
Fénelon, Fania, *Playing for Time* (Syracuse: Syracuse University Press, 1997)
Gilbert, Shirli, *Music and the Holocaust* (Oxford and New York: Oxford University Press, 2005)
Goldsmith, Martin, *The Inextinguishable Symphony* (New York: John Wiley, 2001)
Laks, Szymon, *Music of Another World* (Evanston: Northwestern University Press, 1989)

Books (recommended):

- Karas, Joza, *Music in Terezín* (New York: Pendragon Press, 1990)
Kater, Michael H., *The Twisted Muse; Musicians and their Music in the Third Reich* (New York and Oxford: Oxford University Press, 1997)
Newman, Richard/Kirtley, Karen, *Alma Rosé; Vienna to Auschwitz* (Portland, OR: Amadeus Press, 2000)

SOCS Readings:

- Botstein, Leon, "Social History and the Politics of the Aesthetic: Jews and Music in Vienna 1870-1938," *Vienna; Jews and the City of Music 1870-1938*, ed. Leon Botstein and Werner Hanak (Annandale-on-Hudson: Bard College and Wolke Verlag, 2004), 43-63
Cummins, Paul, *Dachau Song; The Twentieth-Century Odyssey of Herbert Zipper* (New York: Peter Lang, 1992), 75-108
Dümling, Albrecht, "Eisler's Music for Resnais' *Night and Fog* (1955): A Musical Counterpoint to the Cinematic Portrayal of Terror.," *Historic Journal of Film, Radio and Television*, 18/4 (1998), 575-584
Fackler, Guido, "Music in Concentration Camps 1933-1945," *Music & Politics* I/1 (2007), 1-24
Miller, Malcolm, "Beethoven and His Jewish Contemporaries," *Shofar* XVIII/4 (Summer 2000), 48-61
Schmidt, James, "'Not These Sounds': Beethoven at Mauthausen" *Philosophy and Literature* 29/1 (2005), 146-163
Schoenberg, Arnold, Correspondence with Wassily Kandinsky, in *Arnold Schoenberg: Letters*, in *Arnold Schoenberg: Letters*, ed. Erwin Stein (Berkeley: University of California Press, 1987), 88-93
Wagner, Richard, "Judaism in Music," in *Richard Wagner's Prose Works*, Vol. 3, translated by William Aston Ellis (New York: Broude Brothers, 1966), 79-122
Wagner, Richard, "Wagner Admires Meyerbeer (*Les Huguenots*)," translated and annotated by Thomas S. Grey, in *Richard Wagner and His World* (Princeton: Princeton University Press, 2009), 335-346
Werner, Eric, "Judaism in Transition," in *Mendelssohn: A New Image of the Composer and His Age* (Westport, CT: Greenwood Press, 1963), 28-44

Short Paper Topics

SP1	September 3	Acculturation vs Assimilation - in America today (250)
SP2	September 9	Acculturation/Assimilation - in Germany around 1800 (250)
SP3	September 16	Wagner: The arguments summarized (500)
SP4	September 23	A Story: Three Friends (750)
SP5	September 30	Film Review (500)
SP6	October 7	A Scene: Stay or Leave? (5 pages)
SP7	October 14	Music: Uses and Abuses (500)
SP8	October 21	Spiritual Resistance? (500)
SP9	November 4	Differing Accounts (500)
SP10	November 18	FP Topic and Bibliography (150; 10 sources)

Classroom Presentations and Discussion Leaders

(select one from each series and a partner)

Series I

CP1	September 5	Ludwig van Beethoven
CP2	September 9	Felix Mendelssohn
CP3	September 16	Giacomo Meyerbeer
CP4	September 19	Richard Wagner
CP5	September 26	Gustav Mahler
CP6	October 3	Kurt Weill
CP7	October 7	Comedian Harmonists
CP8	October 10	Leni Riefenstahl

Series II

CP9	October 14	Dachau, Buchenwald, Sachsenhausen
CP10	October 21	Theresienstadt
CP11	October 31	Theresienstadt
CP12	November 4	Auschwitz
CP13	November 11	Auschwitz
CP14	November 18	Music after Auschwitz
CP15	November 21	Music after Auschwitz
CP16	November 25	Music after Auschwitz