VIOLINS OF HOPE

East Bay

TEACHER'S GUIDE

As ashes of the Holocaust fell to the ground, hope rose from the strings of violins. The East Bay Holocaust Education (EBHEC) in Pleasanton is honored to bring ***Violins of Hope*** to your school in January to February 2023. ***Violins of Hope*** is a collection of restored violins that were played by Jewish musicians during the Holocaust. These instruments have survived concentration camps, ghettos, pogroms and many long journeys to tell remarkable stories of injustice, suffering, resilience and survival. The collection was assembled and restored by Israeli master violinmaker and Amnon Weinstein.

In some cases, the ability to play the violin spared Jewish musicians from more grueling labors or death. Nearly 50 years ago, Amnon heard such a story from a Holocaust survivor who brought him a violin for restoration. This man survived the Holocaust because his job was to play the violin while Nazi soldiers marched others to their deaths. When Amnon opened the violin's case, he saw ashes. He thought of his own relatives who had perished and was overwhelmed. Amnon put out a call for violins from the Holocaust that he would restore in hopes that the instruments would sound again. ***Violins of Hope*** was born.

During January and February 2023, Avshalom Weinstein, a *Violins of Hope* founder, and musicians will present an educational concert with the *Violins of Hope* at your school. This life changing educational program will reach tens of thousands of students and teachers like yourself, and emphasize messages of hope, tolerance, and resilience through music, bringing the violins' stories alive.

The attached Teachers Guide was originally created in 2012 as a supplemental resource for educators for to the North American premiere of Violins of Hope in Charlotte, North Carolina. Violins of Hope Charlotte included an exhibition of violins and accompanying performances and programs presented by the University of North Carolina at Charlotte in collaboration with multiple cultural institutions.

The guide has been updated to include information about Jake Heggie's *Intonations: Songs from the Violins of Hope*, commissioned to commemorate the 75th anniversary of the end of the Holocaust. This beautiful and moving song cycle has a libretto by Gene Scheer that was inspired by the book *Violins of Hope: Violins of the Holocaust—Instruments of Hope and Liberation in Mankind's Darkest Hour* (Harper Perennial, 2014), written by UNC Charlotte Professor of Musicology James A. Grymes.

We would like to thank University of North Carolina Charlotte, College of Arts + Architecture, for granting us permission to use this fantastic Teacher's guide to help teachers supplement Holocaust studies for their students.

Thank you,

Lawrence J. Lagin

Larry Lagin
President, East Bay Holocaust Education Center

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Instruments of Hope in Mankind's Darkest Hour

An Educational Guide to Music in the Holocaust

Presented by:

CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

This Educational Guide was originally created in 2012 as a supplemental resource to the North American premiere of Violins of Hope, an exhibition of violins with Holocaust histories and accompanying performances and programs presented by the University of North Carolina at Charlotte in collaboration with multiple cultural institutions.

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When the sun itself, so it seemed, turned to ash, I believed and my faith was absolute.
For as long as there is song in me, Lead bullets cannot destroy me; For as long as I, in the circle of death, can experience poetry,
Sorrow will find meaning and redemption.

-Avrom Sutzkever

Violins of Hope Charlotte: Legacy

In 2012, UNC Charlotte and the Charlotte community presented the North American premiere of *Violins of Hope*, violins with Holocaust histories, restored by Israeli violinmaker Amnon Weinstein. Since that groundbreaking exhibition and program, more than a dozen American cities have hosted the instruments.

In addition, readers across the United States and indeed the world have learned the powerful stories of the violins and the people who played them through the book *Violins of Hope: Instruments of Hope and Liberation in Mankind's Darkest Hour*, written by UNC Charlotte musicologist James Grymes. Published by Harper Collins in 2014, *Violins of Hope* won a National Jewish Book Award and has been translated into German and Japanese. *Violins of Hope: Strings of the Holocaust*, a PBS documentary narrated by Adrien Brody and featuring Dr. Grymes, premiered in February 2016.

Intonations of Remembrance

Commemorating the 75th anniversary of the end of the Holocaust

In January 2020, the Violins of Hope were in California, where they were in exhibition in the San Francisco/Bay Area through mid-March 2020, before going on to Los Angeles.

To commemorate the 75th anniversary of the liberation of Auschwitz, Music at Kohl Mansion in the Bay Area commissioned renowned composer Jake Heggie to write a chamber work for mezzo-soprano, violin soloist and string quartet. *Intonations: Songs from the Violins of Hope,* which draws its text from Dr. Grymes's book, received its world premiere in January 2020 and was repeated in concerts throughout the Bay Area during the months of the Violins of Hope project there.

A Charlotte Premiere, April 2022

To bring Heggie's music and the profound history it embodies to Charlotte audiences, UNC Charlotte has collaborated with Queens University of Charlotte and the Stan Greenspon Holocaust and Social Justice Education Center to create a musical commemoration of Yom HaShoah on April 26, 2022. This is the work's East Coast premiere.

As the last of the World War II generation leave us, this event becomes an occasion of great significance, a meaningful moment to connect to stories and storytellers through music.

PART 1: PRE-WWII EUROPE
Jewish Cultural Life

HISTORY

In 1933 approximately nine million Jews lived in Europe, the majority concentrated in Poland, the Soviet Union, Hungary and Romania. Many lived in predominantly Jewish *shtetls,* or small villages, existing as a separate minority within the larger national culture. They spoke Yiddish, a combination of German and Hebrew, and went to school, conducted business, read books and newspapers, and attended theatre and movies, all in Yiddish. Some Eastern European Jews dressed in modern styles, while many of the older people dressed in traditional garb – men in hats and women covering their hair with wigs or kerchiefs, as customary among Orthodox Jews.

The majority of the smaller population of Western European Jews in Germany, France, Italy, Austria, the Netherlands and Belgium dressed and spoke in the manner of their countrymen and were generally less religious and more assimilated. They tended to live in urban areas, and many pursued formal education and were patrons of the arts.

Klezmer musicians at Jewish wedding
Courtesy of Yad Vashem

European Jews operated in all walks of professional life; some were wealthy, some poor, some highly educated, some trained in a useful craft, some artistic. With the rise of the Nazis however, their differences were of no consequence. They were all to become victims.

MUSIC

The Jews who lived in Poland and the Soviet Union (Ashkenazic Jews) in the early 1900s created a kind of music called "Klezmer," a word which can refer to the style of music or a musician who plays it. Klezmer bands included violin, bass, trumpet, hammer dulcimer and later,

clarinet. Klezmer music sounds soulful and improvised and often accompanies folk dancing.

Jewish musical culture in Germany and Austria from 1900 to 1930 was an integral part of mainstream European culture. Jewish composers of the time included Gustav Mahler (1860-1916), who conducted the Vienna Philharmonic, and Fritz Kreisler (1875-1962), whose famous violin compositions were often performed in Viennese coffee houses. Max Bruch (1823-1920), though not Jewish, wrote a well-known cello concerto and a musical score for "Kol Nidre," a declaration recited before the solemn holiday of Yom Kippur, or the Day of Atonement.

TO CONSIDER:

1. What is the role of tradition in your family's life? Give some examples. How important is it?
2. How important are traditions in defining your personal identity?
3. Is music important in your life? Why?
4. What is your favorite type of music?
5. Does a person's ethnic or racial identity/background determine the kind of music he/she likes or can create? Can a white person play/sing blues or hip-hop? Can a Jewish person sing soul?

TO LISTEN:

Klezmer music

Hava Nagila
http://www.youtube.com/watch?v=2dIafKIty2s
Length: 2:59. Shows musicians playing traditional Klezmer instruments.

Mainstream European Music

Mahler's 5th Symphony, Adagietto mvt.
http://www.youtube.com/watch?v=CFQQsu6VBYA
Length: 10:06. Russian conductor Valery Gergiev conducting the World Orchestra for Peace. Jewish composer Gustav Mahler conducted the Vienna State Opera from 1897 to 1907. His music was later banned by the Reich. *Listen for the beautiful violin and harp melody from 6:36 to 10:06.

Kreisler's "Liebesleid" and "Liebesfreud" (Love's Sorrow and Love's Joy).
https://www.youtube.com/watch?reload=9&v=-QQOc2NGe-0
Kreisler was a Jewish composer who wrote these pieces often associated with Viennese coffee houses in the early 1900's. Liebesleid (Love's Sorrow) 0:00 to 3:42. Liebesfreud (Love's Joy) 4:06-7:33.

Bruch's "Kol Nidre" (A declaration recited before the beginning of Yom Kippur.)
http://www.youtube.com/watch?v=8mgaICZS79Y
Length: 6:15. The Vienna Women's Philharmonic performs with cellist Teodora Miteva. German composer Max Bruch (1838-1920) wrote this piece for cello solo and orchestra.

TO PLAY:

Hava Nagila
Arr. Clebanoff, H
Publisher Dorabet Music Co.
J W Pepper #2390755
Level: VBODA Grade V

PART 2: THE THIRD REICH
Jews in Peril

HISTORY

Following defeat in WWI, the formerly imperial Germany experimented with democracy. The government was then known as the Weimar Republic. Following great political strife, President Paul von Hindenburg appointed Adolf Hitler as chancellor in 1933, and thus the groundwork of the Nazi state, known as the Third Reich, began. Individual freedoms were no longer acknowledged, as racist and authoritarian principles guided the creation of a Volk (*folk*) Community, which should, in theory, eclipse class and religious differences.

After a mysterious fire at the Reichstag (Congress) on February 28, 1933, civil rights were suspended and Germany became a police state monitored by the SS, the elite Nazi guards who controlled the police. Communists, Social Democrats and Jews were increasingly intimidated and persecuted while discriminatory legislation legalized such actions.

German policeman cutting off sidelocks of a Jew. Tomaszow Mazowiecki, Poland
Credit: Yad Vashem

Jews were eliminated from government, economic, legal, and cultural life according to the dictates of the Civil Service Law of April 1933. Trade unions were abolished as well. The Nuremburg Laws (the Laws for the Defense of German Blood and Honor) quickly removed citizenship for any Jew, half-Jew or quarter-Jew in the Reich and made them subjects.

With the passage of the Enabling Law in March 1933, no other political parties remained; all had been either outlawed or dissolved under pressure. The Reichstag had no power other than to rubberstamp Hitler's dictatorship. Following the death of President Hindenburg, in August 1934, all power was vested in Hitler, now known as the Fuehrer, and his personal will became the underpinning of all law.

MUSIC

Hitler saluting crowd
Credit: Yad Vashem

In 1933, Nazi Minister for Popular Enlightenment and Propaganda, Joseph Goebbels began to bring German culture in line with Nazi ideals. Beginning in September 1933, the Reich Culture Chamber began to promote music they considered "Aryan" (referring to the blond-haired, blue-eyed physical ideal of Nazi Germany) and that glorified the heroism of war. They denounced music written by Jewish composers, atonal classical music, and American jazz, all of which they considered degenerate.

The Nazis promoted the music of Johann Sebastian Bach (1685-1750), Ludwig von Beethoven (1770-1827), Anton Bruckner (1824-1896), and Richard Wagner (1813-1883). Wagner was Hitler's favorite composer. Jewish composers such as Felix Mendelssohn (1809-1847), Gustav Mahler (1860-1911), Fritz Kreissler (1875-1962) and Max Bruch (1823-1920) were considered degenerate and their works banned. The Reich Culture Chamber also prohibited the music of Berlin cabaret composer Kurt Weil (1900-1950), along with American jazz. Modern composers who did not comply with the ideals of the Reich were also banned. This included works by Paul Hindemith ((1895-1963) and Arnold Schoenberg (1874-1951).

TO CONSIDER:

1. Imagine a classroom in which there is no distinction between student and teacher. What would that be like?
    a. What would be good about that?
    b. What would be bad about that?
2. What is the role of authority in our lives?
    a. Why do we need it?
    b. What would happen without it?
    c. How do we keep authority from becoming too powerful?
    d. Give examples of authority and how it is used in today's world.
3. Have you ever felt ignored or invisible?
    a. What did that feel like?

TO LISTEN:

Hitler's favorite composer:

Richard Wagner's "Pilgrims' Chorus" from the opera Tannhäuser
https://www.youtube.com/watch?v=CoSLD1sCyfc
Length 3:53.
The Bayreuth Festival Choir performs this chorus from the opera Tannhäuser, completed in 1845 by German composer Richard Wagner. Wagner's operas were often based on old myths and tales of Germany.

Richard Wagner, The Mastersinger from Nuremburg
https://www.youtube.com/watch?v=YlPScCOM7-Q
Length 9:30. This opening clip of the famous Nazi propaganda film "Triumph of the Will" documents the 1934 Nazi Party Congress in Nuremburg, accompanied by music from Richard Wagner's opera "The Mastersinger from Nuremburg".

Degenerate Composers:

Mendelssohn's "A Midsummer Nights Dream" Wedding March
https://www.youtube.com/watch?v=HJ2k144XxjA
Length 4:57. You may recognize this piece, often played as the bride and groom leave a wedding. It was written by German composer Felix Mendelssohn in 1826. His music was banned by the Reich because of his Jewish background.

Kurt Weill's "Mack the Knife" sung (in German) by his wife, Lottie Lenya
http://www.youtube.com/watch?v=aPG9GcykPIY
Length 3:40. "Mack the Knife" is a song from Weill's "Three Penny Opera" which premiered in Berlin in 1928. Weill's work was objectionable to the Nazis because he was Jewish, and his music was influenced by jazz.

Duke Ellington, "It Don't Mean a Thing if it Ain't Got That Swing"
https://www.youtube.com/watch?v=-FvsgGp8rSE
American jazz, created and performed mostly by African American and Jewish American musicians, was considered "degenerate" by Hitler and the Nazi's and was banned. But some German teenagers, who loved jazz music, defied the ban and played the music anyway. The "Swing Kids" were often punished, sent to youth labor or detention camps, just for the music they listened to.

TO PLAY:

Mahler Symphony #1, 3rd movement

Arr. Meyer
Alfred Music Publishing
JW Pepper # 2442622
Level: Grade II or III

Or in an easier arrangement:

Essential Elements for Strings
Arr. Allen, Gillespie, Hayes
#69, page 16

TO VIEW:

Arno Breker, *The Nazi Party*
http://en.wikipedia.org/wiki/File:ArnoBrekerDiePartei.jpg
Arno Breker (1900-1991) was one of Nazi Germany's most celebrated sculptors, named by Hitler as the "official state sculptor" in 1937. In this sculpture, he represents the idealized "Aryan" figure.

Nazi Propaganda Posters
https://encyclopedia.ushmm.org/content/en/article/nazi-propaganda
Nazi propaganda posters depicted Jewish people as monstrous and evil, to influence public opinion and create fear, distrust, and ultimately cruelty towards Jewish citizens.

PART 3: GHETTOS
Isolation and Deportation

HISTORY

Playing on a tradition of European and church-sponsored anti-Semitism, hatred of Jews became fundamental to German National Socialism. By late 1939 Hitler and the commanders of SS units all over Europe had begun the process of deporting Jews from German occupied territories into several chosen cities, then segregated them into areas within those cities. The areas were to be overseen by Jewish Councils that would conduct internal affairs for the Jewish populations. Reinhard Heydrich spoke to his SS commanders about keeping the "ultimate aim" of this process as "strictly secret." Any resistance to the move would be "threatened with the severest measures." The new Jewish occupied areas were to be called ghettos, a medieval term not used since the time of Napoleonic conquests.

It is clear, through even the most cursory historical examination that Hitler intended to move toward genocide. As a young man, he wrote "I began to see Jews….and often grew sick to the stomach from the sight of these caftan-wearers." He believed Jews were a "moral stain" involved in every disreputable act or agency in the history of mankind and that they were the "cold-hearted … scum of the big city". Thus, it seems that the secret aim of the movement was to ease and facilitate the elimination of the Jewish people. Ghettoization was the first stage in a process of systematic removal, a major first step towards genocide.

Pedestrians in ghetto walk past corpses; Warsaw, Poland
Credit: U.S. Holocaust Memorial Museum

Though meant to be only a temporary arrangement, the ghettos, under the puppet governance of the Judenrat (Jewish Council), usually contained some semblance of community, including medical services and religious, educational, and cultural activities. The ghetto occupants tried to live as normal a life as possible, but harsh German directives

regularly hampered these efforts. Ordered to surrender their homes and their belongings and forced to supply labor to the German war machine, the Jews were exploited and starved while they struggled to survive.

Conductor from Nazi Propoganda film, "Der Fuehrer Schenkt den Juden eine Stadt" [The Fuehrer gives the Jews a City]; Terezin Credit: Yad Vashem

Despite the terrible living conditions and the constant threat of deportation, the ghetto/camp known as Theresienstadt had a highly developed cultural life. Outstanding Jewish artists, mainly from Czechoslovakia, Austria, and Germany, created drawings and paintings, some of them clandestine depictions of the ghetto's harsh reality. Writers, professors, musicians, and actors gave lectures, concerts, and theater performances. The ghetto maintained a lending library of 60,000 volumes. Fifteen thousand children passed through Theresienstadt. Although forbidden to do so, they attended school. They painted pictures, wrote poetry, and otherwise tried to maintain a vestige of normalcy.

In the end, approximately 90 percent of these children perished in death camps.

One of the most heroic examples of Jewish resistance took place in the Polish ghetto of Warsaw. In an uprising in 1943, Jews resisted German efforts to "liquidate" the ghetto, bravely fighting the German soldiers for months before succumbing to the overwhelming force of the Nazi military.

MUSIC

Theresienstadt had an unusually rich musical environment with multiple daily performances. Many professional musicians were imprisoned there, including composer Viktor Ullman who wrote 20 musical works, though he could not finish all of them before his deportation in 1944. His opera, *Der Kaiser von Atlantis; oder der Tod dankt ab* (*The Emperor of Atlantis;* or *Death Resigns*), written in collaboration with Peter Kien, is thought by many to be one of the most significant creations in the spiritual legacy of the Holocaust era.

Ullman, and fellow inmate, composer Pavel Haas were later murdered at Auschwitz, and

Theresienstadt prisoner, composer/pianist Gideon Klein, at nearby Fürstengrube.

At Theresienstadt, Jewish conductor Raphael Schächter organized choirs and operas. He conducted Verdi's *Requiem* fifteen times in the ghetto with one hundred fifty choral singers, four well-known soloists, and a small orchestra. Schächter tirelessly trained new soloists and choral members as his musicians were deported to the East one by one.

Schächter's final performance was given for the visiting International Red Cross Committee. Afterward, the ghetto commander promised Schächter he would not separate the musicians again. He kept his promise. All of them, including Schächter, were sent to Auschwitz-Birkenau with the first transport after the performance.

Remembered with equal emotion and reverence is the Theresienstadt prisoner Hans Krása's children's opera, *Brundibár*, which was performed 55 times during the existence of the camp-ghetto, and on one occasion during the 1944 visit of representatives from the International and Danish Red Cross.

One of the most poignant songs of this time was written by Mordecai Gebirtig. The song implores the listener to douse the fires of burning Jewish villages, as it predicts the coming holocaust.

Mordecai Gebirtig, born in Cracow in 1877, made his living as a carpenter but was celebrated throughout the Yiddish-speaking world as a folk poet and songwriter – the "troubadour of the Jewish people." During World War II, he continued to write and perform, using the medium of song to chronicle his experiences under the German occupation. In June 1942, Gebirtig, age 65, was shot and killed by German soldiers when he refused to comply with a deportation order.

Gebirtig wrote *Our Town is Burning* in response to a 1936 pogrom in the Polish town of Przytyk. In retrospect, the song seems prophetic of the Holocaust, but Gebirtig had hoped its message ("Don't stand there, brothers, douse the fire!") would be heard as an urgent call to action. He was reportedly gratified to learn, during the war, that Cracow's underground Jewish resistance had adopted *Our Town is Burning* as its anthem. The song *Our Town is Burning* remains a popular recital piece that is performed at Holocaust commemoration ceremonies around the world.

TO CONSIDER:

1. How might one group scapegoat another group?
2. Do some research to find examples from other moments in history when groups of people were alienated. Consider this list:
    a. Native Americans
    b. Africans
    c. African Americans
    d. Japanese
    e. Mexicans

    How was language used to isolate these groups?

3. Do any groups in the United States today suffer from this type of treatment?

TO LISTEN:

Pavel Haas Study for Strings
http://www.youtube.com/watch?v=lxNSZ47DYA8
Length 8:56. This fast, rhythmic work for string orchestra by Czech composer Pavel Haas was completed in 1943 in Theresienstadt. The video traces Haas' life, beginning with scenes of Jewish life in the Czech Republic and ending with footage from concentration camps.

Gideon Klein, Piano Sonata
http://www.youtube.com/watch?v=AAUB_ZIvhvU
Length 10:23. Czech composer Gideon Klein wrote this piano sonata in 1943 at Theresienstadt, where he gave piano concerts, accompanied choirs, and taught music to children. This is a modern sounding work for piano solo.

Mordecai Gebirtig, "Our Town is Burning"
http://www.youtube.com/watch?v=zKChlB72wts
Length 2:58. This video shows pictures of a ghetto. The Yiddish text is translated.

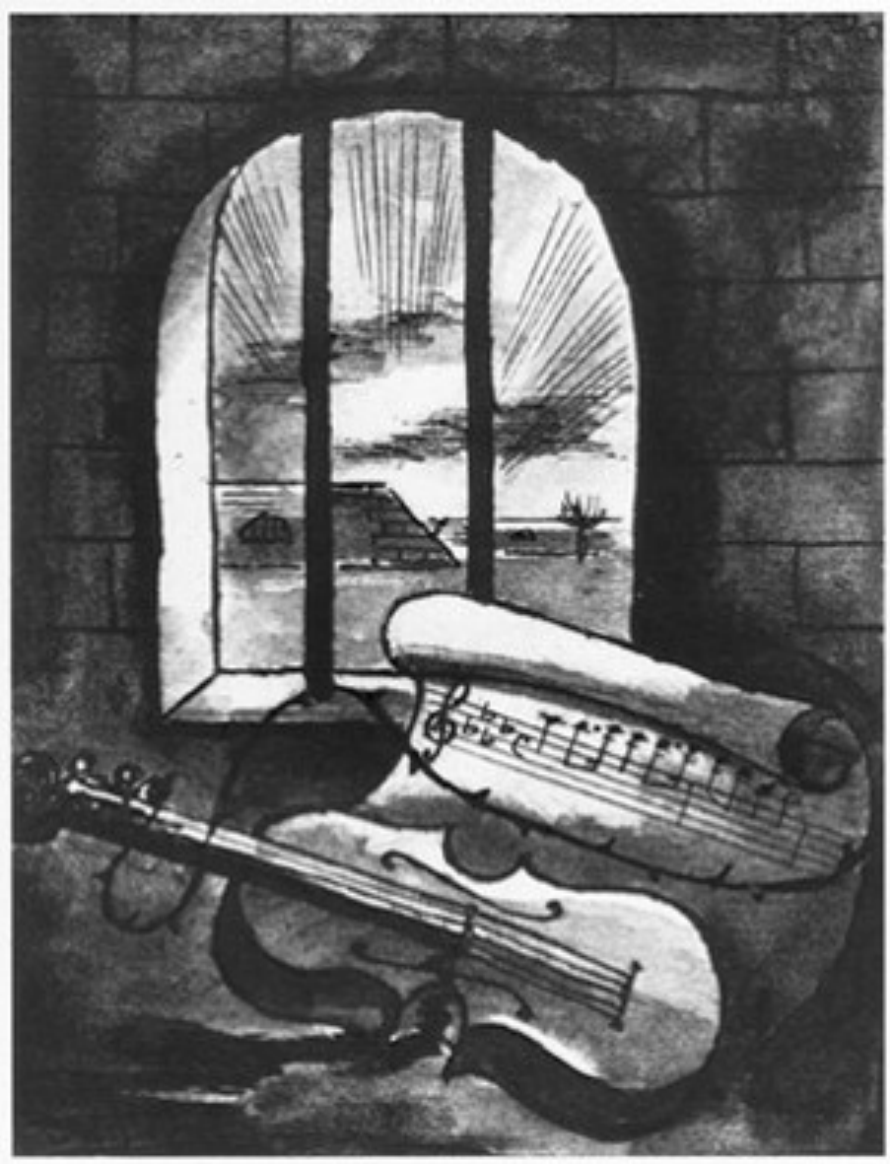
Arnold Schoenberg, A Survivor from Warsaw

http://www.youtube.com/watch?v=rGWai0SEpUQ
Length : 8:20. Arnold Schoenberg's expressionist work for narrator, orchestra, and men's chorus is a profoundly moving depiction of the Warsaw Ghetto uprising. The powerful text is in English. This filmed performance has wonderful close-ups of individual orchestral instruments.

TO VIEW:

Felix Nussbaum, *The Refugee* (1939)
http://s4.hubimg.com/u/1335423_f520.jpg
Felix Nussbaum (1904-1944) was a Jewish German painter who was killed at Auschwitz.

Warsaw Ghetto Uprising, Photograph.
http://fcit.usf.edu/Holocaust/GALL31R/46193.htm
SS soldiers guard members of the Jewish resistance during the Warsaw Ghetto uprising.



Still Life by Bedrich Fritta, 1943, Terezin

PART 4: CONCENTRATION & EXTERMINATION CAMPS
The Death Machine

HISTORY

Between 1933 and 1945, Nazi Germany established about 20,000 camps to imprison its many millions of victims. These camps were used for a range of purposes, including forced-labor camps, transit camps serving as temporary way stations, and extermination camps built primarily or exclusively for mass murder. These facilities were called "concentration camps" because those imprisoned there were physically concentrated in one location.

Following the German invasion of Poland in September 1939, the Nazis opened forced-labor camps where thousands of prisoners died from exhaustion, starvation, and exposure. SS units guarded the camps. During World War II, the Nazi camp system expanded rapidly. In some camps, Nazi doctors performed medical experiments on prisoners.

Following the June 1941 German invasion of the Soviet Union, the Nazis increased the number of prisoner-of-war (POW) camps. Some new camps were built at existing concentration camp complexes (such as Auschwitz) in occupied Poland. The camp at Lublin, later known as Majdanek, was established in the autumn of 1941 as a POW camp and became a concentration camp in 1943. Thousands of Soviet POWs were shot or gassed there.

Roll Call at Buchenwald
Credit: Yad Vashem

To facilitate the "Final Solution" (the genocide or mass destruction of the Jews), the Nazis established extermination camps in Poland, the country with the largest Jewish population. The extermination camps were designed for efficient mass murder. Chelmno, the first extermination camp opened in December 1941. Jews and Roma (Gypsies) were gassed in mobile gas vans there. In 1942, the Nazis opened the Belzec, Sobibor, and Treblinka extermination camps to systematically murder

the Jews of the General government (the territory in the interior of occupied Poland).

The Nazis constructed gas chambers (rooms that filled with poison gas to kill those inside) to increase killing efficiency and to make the process more impersonal for the perpetrators. At the Auschwitz camp complex, the Birkenau extermination camp had four gas chambers. During the height of deportations to the camp, up to 10,000 Jews were gassed there each day.

Millions of people were imprisoned and abused in the various types of Nazi camps. Under SS management, the Germans and their collaborators murdered more than three million Jews in the extermination camps alone. Only a small fraction of those imprisoned in Nazi camps survived.

An orchestra escorts prisoners destined for execution, Mathausen, Austria
Credit: Yad Vashem

MUSIC

The Nazis created a vast prison empire that included many kinds of installations, from labor camps to extermination camps. Music performed by inmates took place in almost all of them. There was considerable variety in the music. Solo musicians, small ensembles such as quartets or quintets, wind bands, choirs, and full orchestral ensembles were among the performing groups. In Auschwitz, for example, there was a 120-member brass band and an 80-piece orchestra. The music ranged from traditional to popular to classical. In addition, original music was composed in the camps.

In all the camp environments, music was created under two conditions: forced music-making and self-defined music-making. Music, therefore, was both an instrument of cruel oppression and an instrument of survival, protest, and hope. Musicians in the camps were commanded to perform in multiple settings. Detainees were ordered to sing while exercising, marching, or working. The songs demanded included Nazi soldier songs and folk songs and, as a form of mockery, songs representative of the prisoners' culture and heritage. Those who did not comply, or who sang too loudly or too softly, were beaten.

Ensembles of musicians (amateur and professional) performed instrumental and choral music on demand. They performed to entertain officers, to accompany prisoners as they marched to and from work, and to accompany staged executions. They also performed as prisoners were gathered for execution in the death camps. Repertoire was often determined by the SS officers, sometimes in consultation with the musicians.

Men's Orchestra in Auschwitz
Credit: U.S. Holocaust Museum

Recorded music was also broadcast from loudspeakers in order to "re-educate" the prisoners, to prevent them from sleeping, or to drown out the sound of executions. The music broadcasted included Nazi marching music, music by Richard Wagner, and German nationalist music.

Musicians also initiated music-making, playing music for themselves for entertainment, for comfort, to preserve their cultural identity, and to protest and resist the oppression of the Nazis. Contrary to music on demand, which took place daily, self-defined music-making could take place only during the restricted
"leisure" time after the evening curfew or on Sundays.

Performances included choral and orchestral concerts, chamber music concerts, cabaret performances, and theatrical presentations.

Music with political content or purpose was forbidden and had to be performed in secret. Much self-determined music-making, however, was done with the approval of the concentration camp directors. Musicians who were allowed to perform on their own initiative were often part of a "privileged" group of prisoners.

Prisoners in the camps used music to help lessen their fear and provide some comfort, to inspire feelings of companionship with each other, and to help retain their sense of cultural and ethnic identity.

TO CONSIDER:

1. Is music part of your daily routine, such as waking up, going to sleep, studying, traveling, or during meals, etc.?
2. How can music give you courage? Cheer you up? Distract you from feeling sad or scared or sick?
3. Can music be dangerous? Can lyrics stir up negative emotions towards a particular group? Can you think of any examples?
4. Can music be used to protest injustice? Give some examples.

TO LISTEN:

"Hatikvah" ("The Hope")
http://www.youtube.com/watch?v=syUSmEbGLs4
Length 3:45. Prisoners in Bergen Belsen, on the 5th day of their liberation – April 20th, 1945 – sing "Hatikvah" ("The Hope"), which became Israel's national anthem. Begins with narration.

Strauss, Waltz (In an excerpt from the film "The Grey Zone"
http://www.youtube.com/watch?v=aJKhpzJpRkU
Length 1:53. In this film clip, the Strauss waltz plays during the march to the gas chamber.

TO PLAY:

"Ode to Joy, from Beethoven's 9th Symphony
Arr. Mayer
Alfred Music Publishing
JW Pepper # 2442614
Level: Grade II or III

TO VIEW:

These artworks from the Yad Vashem Collection were created by artists between 1939 and 1945 and represent a living testimony from the Holocaust, as well as a declaration of the indomitable human spirit that refuses to surrender.
https://www.yadvashem.org/yv/en/exhibitions/art/index.asp

PART 5: POSTWAR EUROPE
Life in the Ashes

HISTORY

In 1945 the Allies began liberating the Nazi concentration and extermination camps. The horrors of mounds of corpses, ponds full of human ashes, and stacked bones were overshadowed by the sight of thousands of suffering survivors, barely fending off starvation and disease. How would these people rebuild their lives? Returning home was not always an option – in the Polish town of Kielce in 1946, forty-two returning Jews were murdered by rioters.

The United Nations Relief and Rehabilitation Administration and the occupying troops of the United States, the United Kingdom, and France created hundreds of Displaced Persons (DP) camps to assist the refugees.

Buchenwald, Corpses on a truck after liberation
Credit: Yad Vashem

The American Jewish Joint Distribution Committee supplied food and clothing, and the Organization for Rehabilitation through Training offered vocational opportunities. Some survivors formed their own organizations whose aim was to establish a Jewish state in British-occupied Palestine. Sh'erit ha-Pletah (*surviving remnant* in Hebrew), the largest of the survivor groups, lobbied for greater emigration opportunities. The United States, however, had limited quotas and the British had restricted immigration to Palestine.

Palestinian Jews organized illegal immigration by ship, yet the British turned back many of these ships, including the *Exodus 1947*, which carried 4,500 survivors and was forced to return to Germany. Many other passengers on these ships were held in detention camps in Cyprus.

Under the Truman Directive, the United States lifted its quota restrictions on the immigration of displaced persons in 1945; by 1952, nearly 450,000 displaced persons, both Jewish and non-Jewish had resettled in America. When the state of Israel was established in 1948,

thousands of displaced persons poured in to find a new life. Other Jewish refugees settled in Canada, Australia, New Zealand, Western Europe, Mexico, South America, and South Africa.

LIFE IN THE DP CAMPS

The attempt to reunite families was the first priority of the survivors. The United Nations Relief and Rehabilitation Administration established the Central Tracing Bureau to aid in this effort. Radio and newspapers were used to attempt to locate family members. Not surprisingly, though so many families were broken, new ones were established through weddings and births that occurred in the DP camps.

Teachers came to the camps from Israel and the US, and both secular and religious schools were formed. Jewish holidays were celebrated with supplies provided by Jewish volunteer agencies.

Soon cultural and social activities were started. More than 170 publications were available, theatre and musical troupes appeared there, and occupational centers and athletic clubs were formed.

TO CONSIDER:

1. What does it take for a place to be a "home"?
2. What makes your home a "home"?
3. If you had to start all over, what would it take for you to call the new place "home"?
4. Should there be any restrictions on where a person lives in America? Why? Why not?
5. What is the difference between: "all the (Asians) want to live there" and "all the (Asians) should live there"?
6. Substitute African-American or Hispanic in the parentheses and "sit at that lunch table" for "live there." Does that matter?

TO LISTEN:

"Hatikvah" ("The Hope")
http://www.youtube.com/watch?v=syUSmEbGLs4
Length 3:45. Prisoners in Bergen Belsen, on the 5th day of their liberation – April 20th, 1945 – sing "Hatikvah" ("The Hope"), which became Israel's national anthem. The video begins with a narration.

Leonard Bernstein, Chichester Psalms (1965)

http://www.youtube.com/watch?v=LCOBWxUZbmA&feature=related

Length 5:52. Jewish American composer and conductor Leonard Bernstein conducts his setting of Psalms 23 and 2. in the second movement of this three-movement choral work. The text, sung in Hebrew, follows:

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.

Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Thou preparest a table before me
In the presence of my enemies,
Thou anointest my head with oil,
My cup runneth over.

Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

TO PLAY:

Hashivenu (Cause us to Return)
Arr. John Leavitt
Hal Leonard Corporation
JW Pepper # 1003362

Bashana Haba'ah (Next Year)
Arr. Lloyd Conley
Hal Leonard Publishing
JW Pepper # 2433100
Level: I or II

PART 6: ISRAEL
A New Land

HISTORY & MUSIC

In 1898 Theodor Herzl, an Austrian Jew and the founder of political Zionism, visited Palestine and Jerusalem. He concluded that anti-Semitism was a stable and immutable factor which assimilation would not solve and that it was futile to combat. He asserted Jews everywhere are one people and their plight could only be transformed into a positive force by the establishment of a Jewish state.

Herzl's dream of a Jewish homeland in the Holy Land led a movement of Europeans to emigrate by the early twentieth century and begin building new lives and a new culture . Though pre-occupied with communal farming and revolution, early Zionists (those who supported the establishment of a Jewish state) knew the importance of the arts, especially for children being born in this *Sabra* culture of the desert. Musicians and composers sought an innovative style that would give expression to their new national identity and discard much of their European roots that spoke only of oppression and death.

World-renowned musicians arrived to give concerts, among them virtuosos such as Emil Hausner of the Budapest Quartet and the violinist and conductor Bronislaw Huberman.

Concert of Palestine Philharmonic Orchestra
Courtesy of Amnon Weinstein

Additional immigrants started arriving in 1933, fleeing the Nazis and effecting enormous growth and change in the country's musical life. In 1936, Huberman established the Palestine Philharmonic Orchestra. He went to Europe to recruit Jewish musicians for his musical endeavor and to save them and their families from persecution and death by removing them to this Jewish safe haven. Of those musicians who declined his offer, none survived the Holocaust. The orchestra debuted under the baton of Arturo Toscanini and became a leading force in Israeli music and culture, launching the careers of many famous musicians. It was during this period that great young violinists were discovered, nurtured, and

taught by notable teachers, many of them newly arrived immigrants.

A Hungarian woman and graduate of Budapest's Franz Liszt Academy of Music, Ilona Feher emigrated to Israel in 1949 and taught for 50 years, building a reputation as one of the finest, most inspiring and legendary teachers of the violin. Her students included Shmuel Ashkenasi, Yitzhak Perlman, Pinchas Zuckerman, Shlomo Mintz and Hagai Shaham. Mintz and Shaham will perform in Charlotte in April 2012. These artists have graced the world's most prestigious stages. Musical conservatories cropped up throughout the state, and after the official establishment of Israel, even the government pronounced that "every child should learn to play an instrument, just like reading and writing."

Just as the 1960s marked the dawning of social and political change in our country, the same held true in Israel. After the 1967 War, the preoccupation with defining a national musical style faded, and the exploration and incorporation of other ethnic and international styles began. Oriental, Sephardic, Arab and African sounds, instruments, and textures were heard at educational institutions and woven into a broadening Israeli musical culture. In the 1980s, a new wave of talented musical immigrants came to Israel from Russia, fleeing age-old anti-Semitism in that nation as political upheaval rocked the USSR. These émigrés and the newfound pride of regional ethnicities among Israelis have spawned a new cultural identity.

The history of the Holocaust gives us pause to reflect on the sounds that are missing from this holy land orchestra -- the sounds of the six million whose voices were never to be heard from again, whose talents were not allowed to flower, whose brilliance was extinguished. Yet these voices live on, as Israel and the righteous of the world honor their memory.

"Hatikva" is the national anthem of the State of Israel. The text comes from a poem by Naftali Hertz Imber called "Tikvatenu", first published in Jerusalem in 1886. It soon became popular throughout the Jewish world and in 1933 was adapted as the anthem of the Zionist Movement by the 18th Zionist Congress. Upon establishment of the State of Israel in 1948, "Hatikva" became the national anthem. An excerpt from "Hatikva":

As long as deep in the heart,
The soul of a Jew yearns,
And forward to the East
To Zion, an eye looks
Our hope will not be lost,
The hope of two thousand years,
To be a free nation in our land,
The land of Zion and Jerusalem.

TO CONSIDER:

1. Can you define American music? Give an example.
2. Is there a piece of music that you think defines American identity? What is it?
3. Is music an important aspect of a child's education? Why?
4. Who is an important voice in American music today?
5. Can you name any songs or pieces of music that address social or political issues?
6. Have you ever read a poem that could be set to music?

TO LISTEN:

Mahler's Resurrection Symphony, Leonard Bernstein conducting the London Philharmonic and Chorus.
http://www.youtube.com/watch?v=rECVyN5D60I
Length 4:08. Leonard Bernstein, famous American conductor, conducting the London Philharmonic and Chorus in Mahler's Second Symphony. Bernstein conducted this work, in Israel, in 1948, during Israel's war of Independence. The second symphony is known as the "Resurrection Symphony." The lyrics follow:

Primeval Light
O red rose!
Man lies in greatest need!
Man lies in greatest pain!
How I would rather be in heaven.
There came I upon a broad path
when came a little angel and wanted to turn me away.
Ah no! I would not let myself be turned away!
I am from God and shall return to God!
The loving God will grant me a little light,
Which will light me into that eternal blissful life!

TO PLAY:

Hatikvah
Arr. John Williams (From the movie "Munich")
Hal Leonard Corporation
JW Pepper #10016087
Level: III or IV, includes harp

PART 7: AMNON WEINSTEIN
Remembrance

HISTORY

Amnon restoring violin
Courtesy of Ken Lambla

Amnon Weinstein, the son of Israel's most accomplished luthier Moshe Weinstein, follows in his father's footsteps. He pours his heart and soul into the work of restoring and building violins. Virtuosos from around the world turn to Amnon and his son Avshalom at their third generation luthier shop in Tel Aviv. Here they build and repair these delicate instruments, restoring them to their full potential.

Nearly two decades ago, Amnon shared a dream with his close friend, Maestro Shlomo Mintz, to locate and repair the violins of Jewish musicians murdered by the Nazis. His aim: to bring these violins back to life and hear them played again, thereby restoring the memory of the nameless millions and the musicians and artists who were lost.

Often the violins would arrive at Amnon's doorstep – some discovered in an attic or the possession of a deceased family member, others rebuilt in dedication to a loved one. Amnon would scour flea markets during his international travels, collecting remnants of a world gone by – photographs, musical programs, and letters, etc. – that provide provenance for the violins and a glimpse into lost lives.

Word of Amnon's mission has spread. Today, he receives visitors bearing priceless instruments in shambles. He carefully pries open the wood, revealing the instrument's secrets and adjusting wood, pegs, and scrolls to re-awaken their voices. This enormously complex process can take years for a single instrument, but when a violinist moves his bow across one of the violins, you can hear the memories. The voices of these instruments ask us to reflect on the millions of lives lost, to remember and treasure their contributions, and to NEVER AGAIN allow such brilliance to be extinguished.

PART 8: MOTELE
Young Rebel

One of the first violins that Amnon Weinstein repaired had belonged to a young Jewish rebel, Mordechai "Motele" Schlein.

Motele was just 12 years old when the Nazis murdered his mother, his father, and his little sister in a small village in Ukraine. Motele escaped to the forest, bringing with him his most prized possession—his violin. The young boy ultimately met up with and joined a legendary brigade of Jewish freedom fighters known as "Uncle Misha's Jewish Group." As a member of this paramilitary brigade, Motele established a reputation as a clever and daring young boy with a knack for espionage.

When Motele was 13, he infiltrated a Nazi soldiers' club in the town of Ovruch, Ukraine. He was given a job performing for the Nazi officers who stopped over in the club for gourmet food and great music on their way to the Eastern Front. The Nazis who frequented the club loved Motele, who played their favorite songs and laughed at their jokes.

But while he entertained the Nazis, Motele was also eavesdropping on the conversations of the German soldiers. He also tracked the numbers of units and the types of uniforms worn by German soldiers on their way to the front. Between lunch and dinner, he surveilled the streets of Ovruch, taking note of everything for his reports back to Uncle Misha, who in turn reported everything to the Russian Army, which, as an Allied Power, was fighting the Nazis.

One day, after eating lunch in the basement kitchen of the soldiers' club, Motele noticed that a storeroom across the hallway had been left open. He peered into the darkness and discovered a large cellar filled with empty wine cases, herring barrels, and other discarded items that had clearly been forgotten. On the wall opposite of the doorway was a jagged crack, presumably the result of a nearby bomb explosion. Motele, who had heard numerous tales of sabotage from other members of Uncle Misha's Jewish Group, devised a plot to fill that crack with explosives and demolish the club.

Every evening, Motele would creep into the storeroom, hide his violin inside a barrel, and leave the soldiers' club with an empty violin case. When he returned the next day, he

would bring back the case filled with explosives, sneak into the storeroom, and swap the explosives for his violin.

One evening, Motele ignited the detonator and made a dramatic escape just as the soldiers' club exploded, killing all of the Nazis inside. Motele had exacted revenge for the murder of his parents and little sister.

Now Motele's violin is on display at the Yad Vashem World Holocaust Rememrance Center in Israel, where it is in a gallery dedicated to those who defied the Nazis—just steps away from a Schindler's List.

A UNC Charlotte student plays a Violin of Hope, 2012
Photo by Nancy Pierce

TO LISTEN:

Zog Nit Keynmol (with English Subtitles), Jewish Partisan Anthem
https://youtu.be/Wz-ra7GAhQc
Length 2:35. 'The Partisans' Song' is perhaps the best-known of the Yiddish songs created during the Holocaust. 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.

TO VIEW:

Violins of Hope: Strings of the Holocaust
https://www.ideastream.org/programs/violins-of-hope/watch-violins-of-hope-strings-of-the-holocaust
Length 57:43. 'This PBS documentary, narrated by Adrien Brody, tells the story of violin maker Amnon Weinstein and his restoration of violins from the Holocaust. It features UNC Charlotte Professor James Grymes.

PART 9: Intonations:
Songs from the Violins of Hope

This dramatic song cycle by Jake Heggie (b. 1961) for mezzo-soprano, solo violin, and string ensemble is in seven movements. The first five movements focus on stories, told from the perspective of the violins, from *Violins of Hope: Instruments of Hope and Liberation in Mankind's Darkest Hour*, written by UNC Charlotte musicologist James Grymes. The music is intimate and expressive, innovative yet accessible.

1. **Ashes**. This first song reflects on the first violin from the Holocaust that Israeli violinmaker Amnon Weinstein restored. This violin was brought to his workshop by a man who had played it in Auschwitz, but hadn't touched it since. The survivor now wanted Amnon Weinstein to fix the instrument, in the hopes that his grandson would play it. When Weinstein opened the instrument to make the extensive repairs it required, he discovered ashes inside, ashes that he could only presume to be fallout from the crematoria at Auschwitz.

[Song Excerpt:]

How could it happen?
I was never meant to be an urn for ashes.
I was crafted, carved, created,
Born to intone and vibrate
To thread yesterday, today and tomorrow
With inextinguishable song.

2. **Exile.** The second song tells the story of Erich Weininger's violin, which Erich played in a clandestine orchestra in Dachau before being released. He joined 3,500 other Jewish refugees on three ships sailing from Romania to Palestine. Along the way, the prisoners had to chop up parts of the boat for fuel. When they reached Palestine, they were arrested as illegal immigrants and sent to a prison camp in Mauritius, where Erich played the violin in another camp ensemble.

[Song Excerpt:]

Erich is gone. I am still here.
Now, every time someone picks me up
And draws a bow across these strings,
Part of me is back in Erich's hands,
And I cry again like Isaac in Abraham's arms.

3. **Concert.** This song references a different violin from Auschwitz. The librettist and composer imagine a concert in the gas chambers. The movement ends with a brief unaccompanied violin solo.

[Song Excerpt:]

Henry looks up at the showerheads
That have never shed a drop of water.
We know why.
Here in the gas chamber, everything but murder is a lie.
"Forgive me," he whispers to me.
"But if I play, I will not die today."

4. **Motele.** In 1943, a 12-year old partisan, Motele, was hired to provide entertainment during meals in a Nazi Soldiers' Club in the city of Ovruch, Ukraine. Every night after performing, Motele would hide his violin in the Soldiers' Club and take home an empty violin case. He would return the next morning with a case full of explosives, which he would pack into cracks in the basement walls. One evening, during a visit by high-ranking officers, Motele blew up the building and killed everyone inside.

[Song Excerpt:]

He closes his eyes
Holds me close and quietly strums.
In his heart, he hears his mother and father
Whispering "Bravo, Motele! Bravo!"
Motele is not alone.

5. **Feivel.** In the Romanian ghetto of Transnistria, Feivel Wininger played a borrowed violin at parties in exchange for leftovers that he could bring back to his family. By playing the violin, Wininger was able to spare 17 family members and friends from starvation. He subsequently immigrated to Israel, where he continued to cherish the violin that had saved his life and his family.

[Song Excerpt:]

Pull the bow across my strings
I will sing and there they will be
Family and friends together again.
Listen! These are not simply notes you hear,
But the voices – the stardust – of eternity.

6. **Lament.** This is a slow, expressive movement for the string quartet alone.

7. **Liberation.** The final song imagines a violin watching as his owner is liberated by a soldier offering a piece of bread.

[Song Excerpt:]

When the wheel of history comes round
When hatred is chanted and screamed – again –
When innocents are blamed – again –
When the gun is loaded
When the match is lit
Let someone – someone – pick me up
And let me sing again ... to remember. Remember...

Remember this:
When they tell us not to pray
Tell us to forget
When the tell us not to hope
We will play these violins.

To LISTEN and WATCH: https://youtu.be/XohwJnVZ92Y

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