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"I Don't Think of All the Misery, But of the Beauty That Still Remains": Holocaust Education in the Music Classroom

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“I Don’t Think of All the Misery, but of the Beauty that Still Remains”:

Holocaust Education in the Music Classroom

By

Kathryn E. Stiadle

A Proposal Submitted to the Honors Council

For Honors in Music

December 17, 2015

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Abstract

On June 26, 2014, Pennsylvania Governor Tom Corbett signed a law requiring mandatory Holocaust and Genocide education in all Pennsylvania schools. This legislation, the result of efforts made by Holocaust author and advocated Rhonda Fink-Whitman, made Pennsylvania the sixth state to require Holocaust and Genocide education. However, the law does not state *how* to teach about this rather difficult topic. According to anthropologist and ethnomusicologist Alan Merriam, one of the functions of music in any society is “emotional expression.” Because music gives us the ability to convey emotions in a way that speech perhaps cannot, it is a beneficial tool to use when teaching about the unspeakable horrors of the Holocaust. I propose that music is an effective method to teach about the Holocaust. The ultimate purpose of this best-practice and historical research project is to create lesson plans for music educators to utilize in order to effectively and appropriately teach about the Holocaust based on the relationship of music and memory, the role of music in concentration camps, and Holocaust commemoration music.

“What is done cannot be undone, but one can prevent it happening again.”

—Anne Frank

Introduction

In 1944, Polish-born Jew Raphael Lemkin coined the term “genocide.”¹ According to the United Nations, genocide is defined as “any of the following acts committed with intent to destroy, in whole or in part, a national, ethnic, racial, or religious group, including: (a) killing members of the group (b) causing serious bodily or mental harm to members of the group (c) deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part (d) imposing measures intended to prevent births within the group (e) forcibly transferring children of the group to another group.”² There were seven major genocides in the 20th century alone, including the Armenian Genocide in Turkey (1915-1918), Rwanda (1994) and, perhaps the most well-known and certainly the most deadly, the Holocaust (1938-1945).³ This mass murder, which occurred in Europe, resulted in the deaths of six million Jews and an additional eleven million others representing demographics including gypsies, Roman Catholics, Poles, and disabled individuals.⁴ This genocide began under the leadership of Adolf Hitler, who rose to power as the chancellor of Germany in 1933.⁵

¹ “Genocide Timeline,” *United States Holocaust Memorial Museum*. Accessed December 12, 2015, <http://www.ushmm.org/wlc/en/article.php?ModuleId=10007095>.

² “Genocide in the 20th Century,” *The History Place*. Accessed December 12, 2015, <http://www.historyplace.com/worldhistory/genocide/>.

³ Ibid.

⁴ Mortia Melnyk, “A Curriculum Guide for Teaching Genocides with a focus on the Holodomor, the Famine Genocide in Ukraine,” January 2011, <http://cis.uchicago.edu/sites/cis.uchicago.edu/files/resources/110128-ukraine-genocide.pdf>.

⁵ “Timeline of Events,” *United States Holocaust Memorial Museum*. Accessed November 15, 2013, <http://www.ushmm.org/learn/timeline-of-events/after-1945>.

In the twelve years between the start of his reign and the end of the Holocaust, approximately 42,500 Nazi camps were erected across Europe.⁶

The French Prosecutor at the Nuremberg Trials, Champetier de Ribes, stated, “This [was] a crime so monstrous, so undreamt of in history throughout the Christian era up to the birth of Hitlerism that the term ‘genocide’ has had to be coined to define it.”⁷ Prisoners endured the most despicable actions a person could inflict on another human being: forced labor, starvation, medical experiments on the disabled, and death in gas chambers.⁸ Even then, however, in these most difficult of times, music was a source of solace to the prisoners. “The need to preserve one’s spiritual and mental wholeness guided artistic expression as inhabitants used music, art, and literature as a means of survival.”⁹ As music once preserved the living spirits of Holocaust victims so the world must strive to preserve the spirits of their memories through music. Although bearing these memories is painful, “To advocate forgetting, it seems, moves dangerously close to denying the historical events and erasing memory itself.”¹⁰ Failing to recognize the severity of the Holocaust is dishonorable to both victims and survivors.

“Where words leave off, music begins.” These profound words of nineteenth-century German poet Heinrich Heine acknowledge that music is a powerful medium capable of expressing even our deepest emotions. Novelist Victor Hugo said that “Music expresses that which cannot be put into words and that which cannot remain silent.” There are no words to

⁶ Eric Lichtblau, “The Holocaust Just Got More Shocking,” *The New York Times*, last modified March 1, 2013, http://www.nytimes.com/2013/03/03/sunday-review/the-holocaust-just-got-more-shocking.html?_r=1&.

⁷ “The Holocaust,” *United to End Genocide*. Access December 12, 2015, <http://endgenocide.org/learn/past-genocides/the-holocaust/>.

⁸ Ibid.

⁹ Rachel Rensink-Hoff, “I Never Saw Another Butterfly: Choral Settings of Children's Poems from Terezin,” *The Choral Journal* 46, no. 2 (2005): 7, <http://www.jstor.org/stable/pdf/23555998.pdf?acceptTC=true>.

¹⁰ Bjorn Krondorfer, “Is Forgetting Reprehensible? Holocaust Remembrance and the Task of Oblivion,” *The Journal of Religious Ethics* 36, no. 2 (2008): 234, <http://www.jstor.org/stable/40014887>.

describe the despicableness of the Holocaust, but it must be remembered. We can do that through music.

“Music is...is God. In difficult times you feel it, especially when you are suffering,” said Alice Herz-Sommer, who survived the Holocaust due to her success as a musician.¹¹ Holocaust refugees were comforted by music and used it to help them recall memories of their pasts.

“Empowered to reconstruct their own realities, prisoners used artistic expression as a means of reclaiming control over their lives.”¹² Music was clearly very important to victims during the Holocaust and may be the most effective medium we can use to remember it today.

On June 26, 2014, Pennsylvania Governor Tom Corbett signed a law calling for mandatory Holocaust and Genocide education in all Pennsylvania schools.¹³ While this law does require Pennsylvania teachers to incorporate Holocaust education into their curricula, it does not explain the importance of this topic nor does it provide the best medium through which to teach it. I propose that music is a best-practice method of teaching about the Holocaust. I aim to confirm this by looking at the connection between music and memory. I will then discuss the significance of music in concentration camps and ghettos during the Holocaust. Next, I will explore musical responses to the Holocaust and music’s role in commemorating this tragic event. The purpose of this project is to investigate the efficacy of teaching the Holocaust through music and provide lesson plans for music teachers to utilize in their classes.

In a recent Facebook post, Holocaust survivor, author, and activist Marion Blumenthal Lazan stated, “in 10 years’ time, there will be no one left to tell the truth of what happened in

¹¹ “How Alice, 107, Survived the Holocaust with Music,” *Open Culture*, July 6, 2011, http://www.openculture.com/2011/07/how_alice_107_survived_the_holocaust_with_music.html.

¹² Rensink-Hoff, “I Never Saw Another Butterfly,” 7-8.

¹³ “94 Maidens,” Accessed June 12, 2014, <http://www.94maidens.com/>.

those dark days of the Holocaust.”¹⁴ As uncomfortable as this topic may be, educators must strive to ensure their students know the truth about the Holocaust to honor its victims and survivors. Holocaust survivor and author Elie Wiesel once said, “Listen to the survivors and respect their wounded sensibility. Open yourselves to their scarred memory, and mingle your tears with theirs.”¹⁵ What better way to do this than with music?

Movement One: Music to Remember the Holocaust

There is a strong connection between music and memory.¹⁶ Petr Janata, an associate professor of psychology at the University of California, Davis, reports that “The region of the brain where memories of our past are supported and retrieved also serves as a hub that links familiar music, memories and emotion.”¹⁷ Each person has a different interpretation of the same piece of music simply because every individual uses his own experiences to analyze what he hears.¹⁸ The concept of using recognizable signs or symbols to interpret music is called “semiotics.”¹⁹ When a person listens to a piece of music, he initially applies signs, classified as “familiar” or “unfamiliar,” to apply meaning to the work.²⁰ In his article “Understanding Semiotics in Music,” Douglas Worthen states, “When we listen, we identify what we hear as something new, something we have heard before, or something that is similar but not exactly the

¹⁴ Marion Blumenthal Lazan’s *Facebook* page, Accessed October 29, 2015, <https://www.facebook.com/fourperfectpebbles/>.

¹⁵ Elie Wiesel, “Art and the Holocaust,” *The New York Times*, June 11, 1989, <http://www.nytimes.com/1989/06/11/movies/art-and-the-holocaust-trivializing-memory.html?pagewanted=all&src=pm>.

¹⁶ “Study Finds Brain Hub That Links Music, Memory and Emotion,” *UC Davis*, last modified February 23, 2009, http://www.news.ucdavis.edu/search/news_detail.lasso?id=9008.

¹⁷ *Ibid.*

¹⁸ Douglas Worthen, “Understanding Semiotics in Music,” *Southern Illinois University Carbondale*, 2010, http://opensiuc.lib.siu.edu/cgi/viewcontent.cgi?article=1000&context=safmusicpapers_faculty.

¹⁹ *Ibid.*

²⁰ *Ibid.*

same as what has been heard before.”²¹ Later in the article, Worthen says, “The signals, individually or in aggregate, may transmit acculturated meaning to the listener, if the listener and the composer share a certain common understanding of what a particular signal ‘means.’ Over time, those already vague signals are weakened, strengthened, or modified by both the signifier and the receiver.”²²

In order to use music to commemorate an event, sounds that represent the occurrence must be universally agreed upon. For example, “Battle Hymn of the Republic” has historical connections to the Civil War and can therefore be used to symbolize this event.²³ In the case of the Holocaust, “the sound of Klezmer in Germany creates a metonymic association between the sound of this ‘Jewish’ music and the experience of Jews.”²⁴ This sound is widely recognized as *the* sound of Jewish culture, as any fan of *Fiddler on the Roof*, the successful musical penned by Jerry Bock, Sheldon Harnick, and Joseph Stein, could explain.²⁵ Klezmer music is heard in a number of commemorative Holocaust pieces including the choral work *Annelies* by James Whitbourn and the soundtrack to the film *Schindler’s List*. However, an event is not limited to one musical symbol. In addition to the Klezmer sound associated with Jewish culture, there are other musical representatives of the Holocaust that assist the listener in recognizing fear, sadness, and other emotions that suggest both the scale and severity of this genocide. In Steve Reich’s *Different Trains*, for example, the composer utilizes the sounds of air raid sirens in the second movement, “During the War,” to instill a sense of fear in the listener. In the second movement

²¹ Ibid.

²² Ibid.

²³ Benjamin R. Tubb, “Civil War Music: The Battle Hymn of the Republic,” *Civil War Trust*, accessed December 5, 2013, <http://www.civilwar.org/education/history/on-the-homefront/culture/music/the-battle-hymn-of-the-republic/the-battle-hymn-of-the.html>.

²⁴ Leslie Morris, “The Sound of Memory,” *The Germany Quarterly*, 74, no. 4 (2001), 376, <http://www.jstor.org/stable/pdf/3072631.pdf>.

²⁵ Matti Kovler, “Beyond the Fiddler on the Roof,” Accessed December 12, 2015, <http://mattikovler.com/jmt-jewish-music-theater/>.

of *Annelies*, entitled “The capture foretold,” the sopranos and altos gasp to create a sense of uneasiness and fear, transmitting the emotions Anne Frank and her family (and all Jews in Europe at the time) felt at the prospect of being found and deported.

Other Holocaust commemoration pieces use the idea of semiotics to parallel the Holocaust and other major discriminatory events. One such piece is the oratorio *A Child of Our Time* by Michael Tippett. Tippett was a political and social activist whose music represents themes of injustice.²⁶ *A Child of Our Time* premiered in London on March 19, 1944.²⁷ The work is based on a newspaper story about Henschel Grynspan, a Polish Jew who attempted to escape to France, costing the lives of his entire family.²⁸ *A Child of Our Time* is Tippett’s “response to his outrage at the world’s apathy to the plight of Jewish refugees.”²⁹ The oratorio is modeled after Handel’s *Messiah* and Bach’s Passions and utilizes traditional Baroque elements such as counterpoint, imitation, and recitative.³⁰ The structure of the piece is based on *Messiah* as well; both works have three major sections.³¹ Tippett stated, “Part I deals with the general state of oppression in our time; Part II presents...the story of a young man’s attempt to seek justice...and the catastrophic consequences; while Part III considers the moral to be drawn, if any.”³² *A Child of Our Time* contains elements that parallel the injustices of slavery in nineteenth-century America with those of the Holocaust. Based on the idea of Bach Lutheran chorales, Tippett used well-known African-American spirituals as chorale interludes for the

²⁶ Dave Kopplin, “A Child of Our Time,” *LA Phil*, Accessed December 12, 2015, <http://www.laphil.com/philpedia/music/child-of-our-time-michael-tippett>.

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ *Ibid.*

³⁰ *Ibid.*

³¹ *Ibid.*

³² *Ibid.*

choir.³³ Because these spirituals are associated with slavery, this example demonstrates the idea of semiotics. Listeners of *A Child of Our Time* recognize these spirituals, connect them to the idea of bondage and slavery, and apply this to the storyline of the oratorio, which is based on the Holocaust.

Another piece that parallels the Holocaust and another tragic event is John Corigliano's piece *One Sweet Morning*. Composed in 2010, this work premiered with the New York Philharmonic in 2011 to commemorate the tenth anniversary of 9/11.³⁴ The piece is scored for a mezzo-soprano soloist and a chamber ensemble.³⁵ Corigliano explains, "September 11th, 2001 was discrete and specific: but war and its anguishes have been with us forever. I needed a cycle of songs that would embed 9/11 into that larger story. So I chose four poems (one of them part of an epic poem) from different ages and countries."³⁶ The first poem in this piece is "A Song on the End of the World," composed by Czeslaw Milosz in 1944 in Warsaw.³⁷ The words of this poem are as follows:

On the day the world ends
 A bee circles a clover,
 A fisherman mends a glimmering net.
 Happy porpoises jump in the sea,
 By the rainspout young sparrows are playing
 And the snake is gold-skinned as it should always be.

On the day the world ends
 Women walk through the fields under their umbrellas,
 A drunkard grows sleepy at the edge of a lawn,
 Vegetable peddlers shout in the street
 And a yellow-sailed boat comes nearer the island,
 The voice of a violin lasts in the air
 And leads into a starry night.

³³ Ibid.

³⁴ John Corigliano, "One Sweet Morning," Accessed December 12, 2015, <http://www.johncorigliano.com/index.php?p=item2&item=120>.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

And those who expected lightning and thunder
 Are disappointed.
 And those who expected signs and archangels' trumps
 Do not believe it is happening now.
 As long as the sun and the moon are above,
 As long as the bumblebee visits a rose,
 As long as rosy infants are born
 No one believes it is happening now.

Only a white-haired old man, who would be a prophet
 Yet is not a prophet, for he's much too busy,
 Repeats while he binds his tomatoes:
 No other end of the world will there be,
 No other end of the world will there be.³⁸

Corigliano explained that it was important to use words in *One Sweet Morning* to prevent the audience from creating their own false interpretations of the piece. He said, "If I wrote an orchestral piece without words, whatever I did, every time there would be a timpani roll or bass drum or the huge brass coming in, somebody would think, 'that's the plane hitting the building.'" ³⁹ Corigliano still allows listeners to create their own associations with *One Sweet Morning* based on their own connotations, but uses poetry to define his message of war as a global experience rather than one specific event.⁴⁰ Using a Holocaust poem in particular allowed Corigliano to demonstrate that the human race still experiences acts of terrorism and injustice. The relationship between music and memory enables individuals to use their experiences and emotions to interpret and create associations between sounds and events.

³⁸ Czeslaw Milosz, "A Song on the End of the World."

³⁹ "With 'One Sweet Morning,' Corigliano Finally Writes His 9/11 Piece," *WQXR*, Accessed December 12, 2015, <http://www.wqxr.org/#!/story/161781-one-sweet-morning-corigliano-finally-writes-his-911-piece/>.

⁴⁰ *Ibid.*

Movement Two: Music to Survive the Holocaust

“In addition to being a subject for historical scrutiny, music created in the Nazi ghettos and camps has acted as a powerful vehicle for the transmission of memory.”⁴¹ Comprehending the importance of music during the Holocaust can result in an understanding of how to effectively use it to remember this tragic event. Music played a significant role in the Holocaust from its beginning in 1933, the same year Hitler became the chancellor of Germany.⁴² “When the Nazis came to power in 1933, musicologists were commissioned to rewrite the history of German music in accordance with Nazi principles. Noted composers, performers, educators, critics [...] and musicologists contributed, through statements, manifestoes, articles and books, to the justification of totalitarian design and practice.”⁴³ As they had done with many other aspects of life, the Nazi Party firmly dictated acceptable musical practices in Europe in order to create the cultural features they desired. In an attempt to generate an image of uniformity, the Nazi Party aimed to remove any music they considered unacceptable.⁴⁴ “Indeed, this Nazi policy toward music seemed to consummate a trend in German music and music commentary which originated with Wagner.”⁴⁵ A successful and well-known opera composer of the Romantic Era, Richard Wagner, flourished in the mid-19th century, several decades before the beginning of the Holocaust.⁴⁶ The German composer was one of Hitler’s influences.⁴⁷ Many of Wagner’s operas, such as *Die Meistersinger von Nürnberg* (composed in 1868), featured the ideas of German

⁴¹ Shirli Gilbert, “Music as Historical Source: Social History and Musical Texts,” *International Review of the Aesthetics and Sociology of Music* 36, no. 1 (2005): 133, <http://www.jstor.org/stable/30032162>.

⁴² Michael Meyer, “The Nazi Musicologist as Myth Maker in the Third Reich,” *Journal of Contemporary History* 10 no. 4 (1975): 649, <http://www.jstor.org/stable/pdf/260106.pdf?acceptTC=true>.

⁴³ Ibid.

⁴⁴ Ibid, 650.

⁴⁵ Ibid.

⁴⁶ Robert Raphael, *Richard Wagner* (New York: Twayne Publishers, Inc., 1969), 20.

⁴⁷ “Music and the Holocaust,” *World Ort*. Accessed October 25, 2013, <http://holocaustmusic.ort.org/music/>.

nationalism and anti-Semitism, the same concepts Adolf Hitler relied on during his rise to power.⁴⁸ The monologue that concludes the final scene of *Die Meistersinger* clearly exhibits these sentiments:

“Beware! Evil threatens us:
 if the German land and folk should one day decay
 under a false foreign rule
 soon no prince will understand his people any more,
 and foreign mists with foreign conceits
 they will plant in our German land;
 what is German and pure no one will know
 if it does not live in our esteem for our German masters.
 Therefore I say to you:
 Honor your German masters!
 Then you will have protection of the good spirits;
 and if you remain true to their endeavors,
 even if mists should dissolve
 the Holy Roman Empire,
 there would still endure
 our holy German art!”⁴⁹

Wagner used this speech to express his belief that those who remain true to the German culture will prevail over outside influences. In the years prior to the Holocaust, Hitler convinced many Germans that their unstable government was collapsing because of the Jews. He assured them that eradicating the Jewish culture would enable the country to prosper once again, the idea Wagner suggested in many of his operas.

In 1850 under the pseudonym K. Freigedank, Richard Wagner published an essay entitled “Judaism in Music.”⁵⁰ In this article, Wagner asserted that certain composers, such as Giacomo Meyerbeer (1791-1864) and Felix Mendelssohn (1809-1847), were incapable of writing good music because they were Jewish.⁵¹ Despite the fact that both Meyerbeer and Mendelssohn had

⁴⁸ Richard Taruskin and Christopher H. Gibbs, *The Oxford History of Western Music* (New York, New York: Oxford University Press, Inc., 2013), 682.

⁴⁹ Ibid.

⁵⁰ Ibid., 606, 667.

⁵¹ Ibid., 667.

been highly praised by music critics, Wagner claimed Mendelssohn was unable to “call forth in us that deep, that heart-searching effect which we await from Music.”⁵² At the time, the German culture was becoming steadily more progressive as it looked toward the future to solve its problems of government instability. Mendelssohn and Wagner both composed progressive music, introducing the public to musical ideas that had not been seen before. It is clear, therefore, that Wagner’s perspective in “Judaism in Music” is based solely on Mendelssohn’s religion, not his music. Wagner capitalized on this turning point in German nationalistic history by combining the exposition of Mendelssohn’s approach to composition with his own anti-Semitic commentary. By the time “Judaism in Music” was published, Wagner had emerged as one of the greatest composers in history, and many Germans were influenced by the opinions he expressed in his essay. “Wagner’s words achieved an almost scriptural authority for his many followers, and he was, together with Beethoven, probably the most single influence on succeeding generations of European composers.”⁵³ Swayed by the anti-Semitic beliefs of this great composer, German culture shifted from a perspective of nationalistic pride to one of nationalistic progress. As a result of this particular movement, music was carefully scrutinized as the Third Reich rose to power.

This musical nationalistic practice extended well past Wagner’s lifetime and became a significant aspect of the Nazi political movement. In the early 1930s a new German cultural organization, *Reichsmusikkammer* (RMK), emerged.⁵⁴ The RMK worked to unify Germany by “‘cleansing’ of the musical world, which consisted primarily of eliminating Jews, foreigners and political leftists from the musical scene, and ensuring that music composed by such

⁵² Ibid., 606.

⁵³ Ibid., 607.

⁵⁴ “Music and the Holocaust.”

‘undesirables’ was neither available nor performed.”⁵⁵ In an effort to eliminate corrupt musical influences from German culture, the organization banned public performances and broadcasts of music by notable composers such as Aaron Copland and Arthur Schnabel.⁵⁶ In particular, Jewish music and music from America was strictly prohibited.⁵⁷ For example, “as a product of America, the favorite place of ‘blatant race mixing,’ jazz was identified as a major alien ingredient of German music culture.”⁵⁸

A number of resistance movements emerged in Europe as a result of these strict musical prohibitions enforced by the Nazi Party. “Several of the works devoted to chronicling religious heroism during the war contain instances of singing as a form of resistance.”⁵⁹ Music emerged as a form of organized resistance within concentration camps.⁶⁰ Prisoners “used music to express their opposition to the regime.”⁶¹ Meanwhile, even outside the concentration camps, certain pieces of music became symbols of “solidarity and resistance” to the Third Reich.⁶² Beethoven’s Fifth Symphony, for example, came to represent victory because its short-short-short-long rhythmic motif matched Morse code for the letter “V.”⁶³

Even beyond resistance, music had a powerful presence in concentration camps. The manifestation and purpose of music varied from camp to camp. In some places, music was illegal.⁶⁴ Other concentration camps served as propaganda camps.⁶⁵ In these places, such as

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Meyer, “The Nazi Musicologist,” 655.

⁵⁹ Eliyana R. Adler, “No Raisins, No Almonds: Singing as Spiritual Resistance to the Holocaust,” *Shofar: An Interdisciplinary Journal of Jewish Studies* 24 no. 4 (2006): 51, <http://www.jstor.org/stable/pdf/42944196.pdf>.

⁶⁰ “Music and the Holocaust.”

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Ibid.

Theresienstadt, music was encouraged because it showed the outside world that prisoners were being treated well enough to create art.⁶⁶ This was the case for Alice Herz-Sommer, the subject of the documentary “Alice Dancing Under the Gallows.” The Czechoslovakian Jew was sent to Theresienstadt in 1943, accompanied by her young son.⁶⁷ Theresienstadt was a Czech propaganda camp, meaning the Nazi Party used it to “show the world how ‘well’ the inmates were treated.”⁶⁸ Successful artists were the subjects of this propaganda and performed concerts for audiences comprised of their fellow prisoners. Nazis used this image of community as a falsely positive example of all concentration camps. This did benefit the prisoners, both performers and audience members, to an extent. For Alice Herz-Sommer, who performed a number of piano concerts in Theresienstadt, “I felt that this [music] is the only thing which helps me to have hope...it’s a sort of religion actually.”⁶⁹ One of Herz-Sommer’s friends, also a Holocaust survivor, spoke of Alice’s performances: “And I was quite captivated...it was magic to hear this music in that kind of surrounding...which you don’t realize until it’s over. So you come back to earth and see where you are...and how much it was moral support and not entertainment...as most people think we were having fun. It had a much bigger value.”⁷⁰ Inmate Franz Danimann recalled that music strengthened his will to live, stating that “[...] the music warned us not to despair and lose hope.”⁷¹ Contrary to the beliefs of Nazi propagandists, the performances in Theresienstadt were not for leisurely enjoyment; they boosted morale and optimism, giving refugees the will to survive.

⁶⁵ “Music,” *United States Holocaust Memorial Museum*, Accessed October 12, 2015, <http://www.ushmm.org/research/research-in-collections/search-the-collections/bibliography/music>.

⁶⁶ Nick Reed, *Alice Dancing Under the Gallows*, Trailer. 2011.

⁶⁷ *Ibid.*

⁶⁸ “How Alice, 107, Survived.”

⁶⁹ *Ibid.*

⁷⁰ Reed, “Dancing Under the Gallows.”

⁷¹ “Music and the Holocaust.”

Music was allowed in other concentration camps as well. In Auschwitz, for example, musicians could audition for ensembles. The movie *Playing for Time*, written by Arthur Miller and Fania Fénelon, chronicles Fénelon's experiences as a musician in the Women's Orchestra of Auschwitz.⁷² Upon her arrival at Auschwitz, Fénelon, a singer and pianist, learned that she could prolong her survival by playing in the orchestra.⁷³ In the trailer of the documentary "Dancing Under the Gallows," Alice Herz-Sommer's friend recounts a conversation she had with a fellow prisoner shortly after she arrived at Auschwitz:

'What did you do before you were arrested?' And like an idiot I said, 'I used to play the cello.' ...you know, a really ridiculous thing to say. And he said, 'Oh fantastic, you'll be saved.' So I became in my orchestra, which was completely lifesaving, because as long as they wanted music they couldn't put us in the gas chamber, you know. There's a certain amount of logic in the Germans.⁷⁴

Although musicians were generally treated somewhat better than other prisoners in concentration camps, they had the difficult task of performing while the condemned victims marched into the gas chambers, an accompaniment for death.⁷⁵ "Who has not heard the heroic stories of the Jews from Warsaw dying in the gas chambers with 'Ani Ma'amin' on their lips or of the partisans of the Vilna Ghetto electrified by the singing of 'The Partisan's Song?'"⁷⁶ Within the heavily guarded walls of Auschwitz were a number of Nazi-run ensembles used to accompany public punishments and executions.⁷⁷ Trumpeter Herman Sachnowitz stated:

Every morning we played as the inmate work crew departed; the same in the evening, when they returned to the camp [...]. We also played on other occasions, especially during executions, which usually occurred on Sunday afternoons or evenings [...]. Perhaps they intended to drown out the last protests and final curses with music. A

⁷² Arthur Miller and Fania Fénelon, *Playing For Time*, directed by Joseph Sargent and Daniel Mann (1980; Dolby, 2010), DVD.

⁷³ Ibid.

⁷⁴ Reed, "Dancing Under the Gallows."

⁷⁵ Ibid.

⁷⁶ Adler, "No Raisins, No Almonds," 51.

⁷⁷ "Music and the Holocaust."

grotesque spectacle that had been ordered at the highest level. And the SS men surrounded us with loaded weapons.⁷⁸

Regardless of its purpose, the simple presence of music in concentration camps was extremely significant. “Since people would only have engaged with music where they found it in some way meaningful—because of the risks involved in engaging in illegal activities, and because their energy was focused primarily on survival—any endorsement that they demonstrated was significant.”⁷⁹ Prisoners faced a number of extreme hardships in the concentration camps including malnourishment, labor, loss, and fear. One can only imagine how painfully draining this daily suffering must have been. Why, then, would prisoners exert themselves in order to participate in “illegal” musical activities? Interestingly, “singing was one way that Jews communicated their pain and their hope and continued to live day by day.”⁸⁰ Cultural songs helped prisoners bond with each other and connect to the outside world.⁸¹ Surviving songbooks and scores reveal that Jewish inmates performed Yiddish songs in the ghettos which may have triggered memories from before the Holocaust, offering a sense of nostalgia and community.⁸² “Jews were subtly or explicitly reminded of the world that was and could, for a moment, forget their present miseries or at least join with a community instead of mourning alone.”⁸³ Music also helped detainees remember their pre-war lives.⁸⁴ In the trailer for the documentary “Dancing Under the Gallows,” a Holocaust survivor states, “[So] the people who were sitting in the audience, we were transported to a different time...the time before, when we lived in a normal civil life, civilized well, and hoping and being convinced that the war will

⁷⁸ Ibid.

⁷⁹ Gilbert, “Music as Historical Source,” 133.

⁸⁰ Adler, “No Raisins, No Almonds,” 66.

⁸¹ Gilbert, “Music as Historical Source,” 126 .

⁸² Ibid., 122.

⁸³ Adler, “No Raisins, No Almonds,” 66.

⁸⁴ Gilbert, “Music as Historical Source,” 125.

soon finish and we will go back home and it will go on.”⁸⁵ Music reminded both performers and listeners that there *was* an outside world and that perhaps they were not condemned to earthly eternal damnation. It served as a figurative vehicle, transporting the minds of the victims to the years before the Holocaust when all seemed right with the world. Memories of a pleasant past allowed prisoners to temporarily forget the pain of the present.

Music provided a number of benefits to refugees during the Holocaust. Understanding the use of music in the concentration camps helps to better comprehend what life was like for these prisoners. Historians and musicologists have learned a lot from the remaining songbooks and scores from these camps, such as Oliver Messaien’s “Quartet for the End of Time,” because “they convey to us not the retrospective understanding of individuals that survived—as do post-war testimonies—but the uncertain, shifting perspectives of prisoner communities facing daily life over an extended time period.”⁸⁶ Music allows those of us who have not experienced this hell to better comprehend the fear and discomfort of day to day life in the concentration camps. “Because it helped people to process and deal with the events within a more communal framework than was possible through other artistic means, the music is thus particularly valuable as a historical source, as it can provide insight not only into the individual responses of victims but also (indirectly) into the possible responses of larger groups.”⁸⁷ Music was, and still is, an outlet for our deepest emotions.⁸⁸ When speaking of the Holocaust, survivor Elie Wiesel said, “Today the question is not what to transmit, but how.”⁸⁹ Some people think words are enough to preserve memories; however, there are emotions associated with the Holocaust for which there

⁸⁵ Reed, “Dancing Under the Gallows.”

⁸⁶ Gilbert, “Music as Historical Source,” 123.

⁸⁷ *Ibid.*, 124.

⁸⁸ Steven N. Kelly, *Teaching Music in American Society* (New York: Taylor and Francis, 2009), 61.

⁸⁹ Wiesel, “Art and the Holocaust.”

are simply no words. If music was enough to lift the spirits of refugees in their darkest hours, then it should certainly be powerful enough to preserve their memories.

The spring of 1945 marked the official end of the Holocaust. During the Liberation, Soviet, American, and British troops uncovered the unspeakable crimes that had been perpetrated by Adolf Hitler and the Nazi Party.⁹⁰ The Allies were overwhelmed by the inhumanity they revealed: mountains of emaciated corpses, skeletons of diseased and severely malnourished survivors, and piles of human excrement. Lieutenant Colonel Lewis H. Weinstein recalled, “I saw Eisenhower go to the opposite end of the road and vomit. From a distance I saw Patton bend over, holding his head with one hand and his abdomen with the other. And I soon became ill.”⁹¹ As horrible and grotesque as these sights must have been, troops saved a handful of survivors, all of whom faced a long road to physical and emotional recovery. Although many eventually went to live with surviving relatives or emigrated to other countries such as the United States, there was no immediate place for these survivors to go following the Liberation. Many were placed in Displaced Persons’ camps.⁹² Music was present in these camps, as it had been in the concentration camps. Survivors created ensembles among themselves and performed for entertainment, to increase optimism, for comfort, and to help recall life before the war.⁹³ One nurse’s testimony states that music healed even some of her most depressed patients.⁹⁴ In the post-war years, music continued to positively transform victims of the Holocaust.

⁹⁰ “Timeline of Events.”

⁹¹ “Liberators,” *A Teacher’s Guide to the Holocaust*. Accessed October 31, 2013. <http://fcit.usf.edu/holocaust/people/liberato.htm>.

⁹² “Music and the Holocaust.”

⁹³ Ibid.

⁹⁴ Ibid.

Movement Three: Music to Commemorate the Holocaust

When speaking of the Holocaust, survivor Elie Wiesel said, “Then, it defeated culture; later, it defeated art, because just as no one could imagine Auschwitz before Auschwitz, no one can now retell Auschwitz after Auschwitz.”⁹⁵ However, music, an art form, has been used to commemorate the Holocaust since the Liberation in 1945. “Because it helped people to process and deal with the events within a more communal framework than was possible through other artistic means, the music is thus particularly valuable as a historical source, as it can provide insight not only into the individual responses of victims but also (indirectly) into the possible responses of larger groups.”⁹⁶ Pieces composed in concentration camps have become crucial resources for historians and musicologists because “They convey to us not the retrospective understanding of individuals that survived—as do post-war testimonies—but the uncertain, shifting perspectives of prisoner communities facing daily life over an extended time period.”⁹⁷ One such piece, Olivier Messiaen’s *Quatuor Pour la Fin du Temps* (Quartet for the End of Time), premiered on January 15, 1941 for an audience of prisoners and Nazi guards.⁹⁸ The French Messiaen began the performance by explaining his piece, later stating he “had never had so attentive and understanding a public.”⁹⁹ The eight-movement work is scored for violin, cello, clarinet, and piano, as these were the instruments available to him in the camp.¹⁰⁰ During the debut of *Quartet for the End of Time*, Messiaen himself performed on a broken piano while his three fellow musicians also played dysfunctional instruments.¹⁰¹ Several of the movements

⁹⁵ Wiesel, “Art and the Holocaust.”

⁹⁶ Gilbert, “Music as Historical Source,” 124.

⁹⁷ *Ibid.*, 123.

⁹⁸ “Music and the Holocaust.”

⁹⁹ Joseph Machlis, *The Enjoyment of Music* (New York: W.W. Norton & Company, 1977), 451.

¹⁰⁰ *Ibid.*

¹⁰¹ “Music and the Holocaust.”

feature birdsong. Messiaen considered birdsong a holy sound, the song of God.¹⁰² The program notes for Movement III, “Abyss of the birds,” state, “The birds are the opposite of Time; they are our desire for light, for stars, for rainbows and for jubilant outpourings of song!”¹⁰³ The presence of birdsong in *Quartet for the End of Time* demonstrates music’s ability to communicate hope in even the darkest places. “It testifies to the courage of the human spirit that Messiaen was able to rise above the squalor, hunger, and cold of the dreadful winter in Stalag VIIIA to conceive and execute so bold a work. This need to soar above the immediacies of life to a higher plane of experience imparts to all his music its quality of aspiration, its essential spirituality.”¹⁰⁴

Another significant work that survived the concentration camps is a children’s opera entitled *Brundibár*.¹⁰⁵ The opera was initially composed and premiered in 1938 by Hans Krása but was re-orchestrated in Theresienstadt for available instrumentalists.¹⁰⁶ The re-worked version of *Brundibár* premiered in this concentration camp on September 23, 1943.¹⁰⁷ Over the course of a year, the opera was performed in Theresienstadt a total of fifty-five times as “part of the ghetto’s ‘leisure time activity.’”¹⁰⁸ The synopsis of “Brundibár” is as follows:

Anika and Pepíček, two little children, have a sick mother. The doctor has prescribed milk for her health, and they go to seek it in the town marketplace, but they have no money to purchase it. Three traders hawk their wares: an ice-cream man, a baker, and a milkman. The children engage the milkman in song, but he tells them that they need money for milk. Suddenly the children spot the organ-grinder, Brundibár, playing on the street corner. Seeing his success, they decide to busk as well (and proceed to sing a song about geese), much to the annoyance of the townsfolk and Brundibár, who chase them

¹⁰² Merryll Goldberg and Bill Bradbury, *the lost face of music: oliver messiaen*.
<http://public.csusm.edu/dsmall/messiaen.pdf>.

¹⁰³ Ibid.

¹⁰⁴ Machlis, *The Enjoyment of Music*, 543.

¹⁰⁵ Rebecca Rovit, “The Brundibar Project: Memorializing Theresienstadt Children’s Opera,” *PAJ* 22 no. 2 (2000): 111, doi: <http://www.jstor.org/stable/pdf/3245896.pdf?acceptTC=true>.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

away. Three animals—a sparrow, cat and dog—come to their aid, and together they recruit the other children of the neighbourhood in their plan. Night falls, the dawn comes, the children and animals begin morning exercises and the townsfolk get ready for the day. The plan goes ahead: the animals and children drown out Brundibár; they then join in a beautiful lullaby. The townsfolk are very moved and give Anika and Pepíček money. Suddenly, Brundibár sneaks in and steals their takings. All the children and the animals give chase and recover the money. The opera concludes with a victory march sung about defeating the evil organ-grinder.¹⁰⁹

Brundibár was popular in the ghetto for three major reasons: inmates could see children enjoying a theatrical experience; the allegorical nature of the story of victory over a tyrant could be extrapolated to include the current political oppression suffered by the inmates; and the music was approachable, memorable and enjoyable.”¹¹⁰ Years later, *Brundibár* is still performed, a tribute to the child victims of the Holocaust.¹¹¹

Since the end of the Holocaust, there has been an outpouring of music that has striven to comfort, commemorate, and educate.¹¹² At first, survivors composed songs as a means of expressing their own suffering, recounting horrors, loss, and displacement.¹¹³ In the years following this initial response, a number of commemorative pieces emerged in an attempt to most accurately capture and communicate the emotions and memories associated with this genocide. “Many composers and writers have tackled the subject of the Holocaust since the post-war years, attempting in their musical Holocaust memorials not only to commemorate the events but also, in some cases, to use their artistic representations as a means for social commentary.”¹¹⁴

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

¹¹¹ Ibid., 112.

¹¹² Shirli Gilbert. “Buried Monuments: Yiddish Songs and Holocaust Memory,” *History Workshop Journal* no.66 (2008), 109, http://muse.jhu.edu/journals/history_workshop_journal/v066/66.gilbert.pdf.

¹¹³ Ibid.

¹¹⁴ Ibid.

In 1947, only two years after the Liberation, German composer Arnold Schoenberg wrote *A Survivor from Warsaw*.¹¹⁵ This twelve-tone piece has since become part of the musical canon. The work features a single vocalist accompanied by an orchestra, an arrangement referred to as a vocal cantata.¹¹⁶ The vocalist serves as the narrator of the piece, representing a Holocaust survivor from the Warsaw ghetto. Instrumental cues from the orchestra prompt the narrator to remember aspects of the ghetto. Accompanied by the orchestra, the survivor tells of Nazi soldiers making the group assemble, the ensuing confusion, the beatings, and being counted off and sent to death camps. The intensity builds throughout the piece and culminates with the entrance of a choir. The choir, which represents the Jewish culture, sings the “Shema Yisroel,” a Hebrew prayer that translates:

Hear, O Israel, the Lord is our God, the Lord is One.
 You shall love the Lord your God with all your heart, with all your soul and with all your might.
 And these words which I command you today shall be on your heart.
 You shall teach them thoroughly to your children, and you shall speak of them when you sit in
 your house and when you walk on the road, when you lie down and when you rise up.
 You shall bind them as a sign upon your arm, and they shall be for a reminder between your
 eyes.
 And you shall write them upon the doorposts of your house and upon your gates.¹¹⁷

Arnold Schoenberg studied musical memory and incorporated this concept in *A Survivor from Warsaw*. By using instrumental cues to trigger the narrator’s memory in the piece, Schoenberg played with his belief that memory is “a precondition for musical comprehension.”¹¹⁸ “For example, in the text of *Survivor*, the narrator admits that he cannot remember everything but does remember the singing of the *Shema Yisroel*. The recollection of this one moment then leads

¹¹⁵ Amy Wlodarski, “‘An Idea Can Never Perish’: Memory, the Musical Idea, and Schoenberg’s *A Survivor From Warsaw* (1947),” *The Journal of Musicology* no. 4 (2007): 581, doi: 10.1525/jm.2007.24.4.581.

¹¹⁶ Ibid.

¹¹⁷ Arnold Schoenberg, *A Survivor from Warsaw: Opus 46*.

¹¹⁸ Wlodarski, “An Idea Can Never Perish,” 595.

to his remembrance of the events leading up to the singing of the prayer.”¹¹⁹ Based on his research of music and memory, Schoenberg composed this piece as a response to the Holocaust in an effort to transmit information about this genocide to his audience. “Schoenberg intended *Survivor* not only to enact memory but also to produce it.”¹²⁰ In 1951, philosopher Theodor Adorno stated, “...Schoenberg made the impossible possible, standing up to contemporary horror in its most extreme form, the murder of the Jews, in art. This alone would be enough to earn him every right to the thanks for a generation that scorns him, not least because in his music that inexpressible thing quivers that no one any longer wants to know about.”¹²¹ Interestingly, Adorno had previously stated that “to write poetry after Auschwitz is barbaric.” In *A Survivor from Warsaw*, Schoenberg was able to use a work of art to transmit memories of an event whose horrors cannot be expressed through words alone.

A Survivor from Warsaw is not the only piece in the musical canon composed as a response to the Holocaust. In 1988, Steve Reich composed a work entitled *Different Trains*.¹²² Like Schoenberg, Reich is of Jewish descent and responded to the Holocaust due to the connection he felt to his heritage.¹²³ He used the piece to compare how his childhood may have differed had he grown up in Europe rather than the United States. *Different Trains* consists of three movements: “America: Before the War,” “Europe: During the War,” and “After the War.” The work is a mixed media piece composed of layers of sound including a live string quartet, prerecorded string quartet tracks, voice samples, and sound effects such as train whistles

¹¹⁹ Ibid, 601.

¹²⁰ Ibid, 586.

¹²¹ “Music and the Holocaust.”

¹²² Amy Lynn Wlodarski, “The Testimonial Aesthetics of *Different Trains*,” *Journal of the American Musicological Society* 63, no. 1 (2010), doi: 10.1525/jams.2010.63.1.99.

¹²³ Wlodarski, “An Idea Can Never Perish,” 581.

and air raid sirens.¹²⁴ The rhythmic and melodic patterns used in *Different Trains* were inspired by voice inflections presented in interviews conducted by Reich. The composer interviewed a variety of people including his former governess and several Holocaust survivors, selected phrases from these interviews, and used speech patterns to develop the melodies presented in the live and pre-recorded string quartets that accompany the spoken lines in the piece.¹²⁵

The first movement, “America: Before the War,” is based on speech patterns from Reich’s governess, Virginia, and from a man named Mr. Davis.¹²⁶ The movement is a reflection of Reich’s actual childhood.¹²⁷ Reich’s parents were divorced, and he used to take the train across the country in order to spend time with both parents.¹²⁸ While this situation was not exactly ideal, Reich considers these train rides to be fond childhood memories.¹²⁹ The movement opens with the strings playing a pattern reminiscent of the sound of a train. A few seconds later, a train whistle enters. On its second entrance the whistle ascends in pitch, possibly indicating that this movement reflects a relatively positive experience. Next, Virginia’s voice enters, saying “From Chicago, to New York.” Parts of the phrase are broken up and repeated, and whichever phrase she says is repeated by a string instrument. Once this initial phrase has been used, broken up, and repeated, the string switch to a different pattern, as Reich uses the strings to indicate when a new phrase is about to start. The movement becomes increasingly frantic and ends with Mr. Davis saying 1939, 1940, and 1941 followed by Virginia saying, “1941 I guess it must’ve been” right before the movement abruptly ends. This leads into the second movement entitled “Europe: During the War.” This movement illustrates what Reich’s

¹²⁴ Wlodarski, “The Testimonial Aesthetics of *Different Trains*”

¹²⁵ Ibid.

¹²⁶ Ibid.

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ Ibid.

childhood may have been like had he grown up in Europe during the 1940s. As a Jew, he likely would have ended up on a deportation train, sent to a concentration camp. In this movement, Reich uses voiceovers from three Holocaust survivors, Rachella, Rachel, and Paul, who recount details from their deportations.¹³⁰ The movement opens with Rachella repeating “1940” as an air raid siren wails in the distance. Reich arranged the voiceovers so the three survivors take turns recounting the days their homelands were invaded; Rachella remembers Holland being invaded on her birthday, while Paul recalls the Germans invading Hungary when he was in second grade. Rachel remembers that she was told there would be no more school because they “must go away.” In this movement, Reich chose to allude to the trains directly as one of the survivors recounts the “cattle wagons,” a term used to reference deportation trains. As the movement progresses, some of the strings begin to imitate a screaming train whistle. Shortly before the movement ends, the majority of the strings unsettlingly drop out, leaving a violin, the air raid siren, and a train whistle to accompany a survivor describing her arrival at the camp:

“They shaved us/
 ‘They tattooed a number on our arm/
 ‘Flames going up to the sky—it was smoking”

The word “smoking” could be interpreted in two ways: the smoke from the deportation trains, signaling the beginning of imprisonment, and the smoke from the crematoriums, signaling the end of imprisonment. This recollection is perhaps the most chilling part of the entire piece, the moment when the survivor’s memory mingles with the listener’s perception and comprehension of the horrors of the Holocaust. After a deadly silence, the third movement, “After the War,” opens with the phrase “and the war was over.” This movement is a juxtaposition of the first two movements, the idea being that the Holocaust survivors (Paul and Rachella) moved to America following the liberation. Reich wove their voices in among those of Virginia and Mr. Davis

¹³⁰ Ibid.

throughout the third movement. Near the end of the piece, Mr. Davis says, “but today, they’re all gone,” perhaps referring to the deportation trains, as the Holocaust is over. The piece ends with the strings playing a melodious, uplifting rhythm to accompany Rachella’s one last recollection:

“‘There was one girl, who had a beautiful voice’
‘and they loved to listen to the singing, the Germans’
‘and when she stopped singing they said, “More, more” and they applauded’”

Reich used the end of the piece to create a correlation between the significance of music during the Holocaust and the importance of his piece in commemorating the Holocaust. By incorporating voiceovers from interviews, Reich’s work is composed of memories, which will preserve these recollections. Both Schoenberg and Reich used the concept of memory in their compositions. Schoenberg presented the idea that music can help a person remember a series of events while Reich simply incorporated voice clips of testimonials to preserve the memories of Holocaust survivors. Schoenberg himself once stated that “the role of memory in music evaluation is more important than most people realize.”¹³¹

“Musical transmission is dependent on the process of remembering. At the same time, music enhances memory by helping us to recall aspects of our life experience.”¹³² Research has shown that music can help patients with Alzheimer’s and amnesia recall forgotten memories.¹³³ Songs and melodies have the ability to remind people of places and events.¹³⁴ “Music also draws on a partly subconscious bank of memories, sometimes triggering recollections—and emotions—long forgotten.”¹³⁵ Sound is the only one of the five senses that must be transmitted through a

¹³¹ Wlodarski, “An Idea Can Never Perish,” 594.

¹³² Kay Kaufman Shelemay, *Soundscapes: Exploring Music in a Changing World*, (New York: W.W. Norton, 2006), 215.

¹³³ Oliver Sacks, *Musicophilia: Tales of Music and the Brain* (New York: Alfred A. Knopf, 2007)

¹³⁴ Shelemay, *Soundscapes: Exploring Music*, 215.

¹³⁵ *Ibid.*, 216

separate medium.¹³⁶ “The sound of memory can be a tangible ‘recording’ of how an event is remembered acoustically, while the memory of sound presupposes a melancholic relationship to the sound that once was and is now lost.”¹³⁷

“Over time, certain musical events can come to symbolize meaningful moments, evoking emotions ranging from celebration to sadness.”¹³⁸ It is for this reason that music plays such a prominent role in Holocaust commemoration ceremonies. These events provide an opportunity for the general public to memorialize victims, recognize survivors, and experience emotions associated with this genocide. “Musical transmission plays a vital role in the process, providing a stabilizing factor that can at once ground individual and community experience within the realm of the familiar and provide a channel for adaptation to new settings and challenges.”¹³⁹

Recently, a number of Holocaust commemoration ceremonies have occurred in the United States. In 2009, the Anne Frank Center USA received eleven saplings from the white horse chestnut tree that once stood outside the window of the Secret Annex.¹⁴⁰ In 1944, Anne Frank referenced the tree several times in her diary, and it came to symbolize hope due to the joy it brought her.¹⁴¹ On May 13, 1944, for example, Anne wrote:

Our chestnut tree is in full bloom. It’s covered with leaves and is even more beautiful than last year.¹⁴²

The eleven sapling locations are: Little Rock Central High School (AR), the William J. Clinton Presidential Center (AR), Sonoma State University (CA), the Idaho Anne Frank Human Rights Memorial (ID), The Children’s Museum of Indianapolis (IN), Boston Common (MA), the

¹³⁶ Morris, “The Sound of Memory,” 368.

¹³⁷ Ibid.

¹³⁸ Shelemay, *Soundscapes: Exploring Music*, xliv.

¹³⁹ Ibid., 213.

¹⁴⁰ “The Sapling Project,” *Anne Frank Center USA*, accessed November 30, 2013, <http://www.annefranktreeusa.com/af/sapling.nsf/Locations/Idaho>.

¹⁴¹ Anne Frank, *Anne Frank: the diary of a young girl*, (Garden City, NY: Doubleday, 1967).

¹⁴² Ibid.

Holocaust Memorial Center (MI), Liberty Park Commemorating 9/11 (NY), Southern Cayuga School District (NY), the Holocaust Center for Humanity (WA), and the U.S. Capitol Building (Washington, D.C.).¹⁴³ These sites were selected because they each promote tolerance and respect and strive to eliminate unjust behaviors.

Each time a tree was planted, its host location held a commemoration ceremony. Many of these observances included music. The Idaho Human Rights Education Center in Boise, for example, scheduled several musical events leading up to its tree planting ceremony in spring 2015.¹⁴⁴ On January 18, 2014, the Boise Philharmonic Orchestra performed a concert that included a piece entitled “The Diary of Anne Frank” by American composer Michael Tilson-Thomas.¹⁴⁵ According to the Anne Frank Sapling Project’s official website, Tilson-Thomas “honors the inspirational legacy of this young heroine [Anne Frank] with his masterful The Diary of Anne Frank. A narrative piece, Tilson-Thomas frames quotes from Anne’s diary with music that speaks directly to the heart.”¹⁴⁶ The Boise, Idaho branch of the Anne Frank Sapling Project also scheduled the premier of composer Eric Sandmeyer’s piece, “Like a Tree Planted by the River.” The piece was commissioned for the Langriose Trio and was debuted on January 24 and 25, 2014.¹⁴⁷ The piece commemorated “the city of Boise receiving a sapling from the chestnut tree outside of Anne Frank’s hiding place in Amsterdam.”¹⁴⁸ Another sapling recipient, the Holocaust Memorial Center in Farmington Hills, Michigan, planned a number of community art and music programs inspired by the Diary of Anne Frank surrounding their commemoration

¹⁴³ “The Sapling Project.”

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

¹⁴⁶ Ibid.

¹⁴⁷ Ibid.

¹⁴⁸ Ibid.

ceremony.¹⁴⁹ The Southern Cayuga Central School District in Upstate New York has held a Holocaust commemoration ceremony every year since it planted its sapling on June 12, 2013.¹⁵⁰ Its initial dedication ceremony included two works: an instrumental piece composed by the author of this paper entitled *Our Lives are All Different and Yet the Same*, and a children's choral song simply called *Peace Cantata*, written by Ithaca College professor Baruch Whitehead. 2014's commemoration ceremonies included music by a local group called "The Klezmer Kings" and folk dancing by elementary school students. In 2015, the district invited a local group from Ithaca, NY called the "Dorothy Cotton Jubilee Singers" to perform at the most recent commemoration ceremony. The fact that so many sites chose to include musical performances in their dedication ceremonies indicates a communal understanding that music is an essential component to the commemoration process. "The power of music to look backward in commemoration while insuring the future of its transmission marks many soundscapes," as is the case with Holocaust commemoration music.¹⁵¹

Movement Four: Music to Teach about the Holocaust

As of June 2014, only six states require Holocaust and Genocide education: California, Florida, Illinois, New Jersey, New York, and Pennsylvania.¹⁵² In response to efforts made by Holocaust author and advocate Rhonda Fink-Whitman, Pennsylvania Governor Tom Corbett signed a law requiring mandatory Holocaust and Genocide education in all Pennsylvania schools on June 26, 2014.¹⁵³ A resident of Philadelphia, Fink-Whitman produced "The Mandate Video"

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

¹⁵¹ Shelemay, *Soundscapes: Exploring Music*, 231.

¹⁵² 94 Maidens, "The Mandate Video," *YouTube* video, 14:57, September 27, 2013, <https://www.youtube.com/watch?v=4V4bmm6yJMw>.

¹⁵³ "94 Maidens."

in 2013.¹⁵⁴ The video description reads, “94 Maidens author, Rhonda Fink-Whitman, interviews Pennsylvania public school graduates currently enrolled at four different PA universities to see what they know about the Holocaust, WWII, and Genocide in general.”¹⁵⁵ Many students struggled to respond to Fink-Whitman’s questions.¹⁵⁶ In order to solidify her point that Holocaust education is both necessary and beneficial, Fink-Whitman’s video also includes a segment in which she asks the same questions of a New York public school graduate and a New Jersey public school graduate, both of whom are able to provide accurate answers.¹⁵⁷ The video captured the attention of Pennsylvania legislators including Senator Judy Schwank.¹⁵⁸ “When you interview college students as one individual in the Philadelphia area had done, and you talk to them about specific incidents in the Holocaust such as Kristallnacht or name some of the concentration camps and they don’t even recognize those names, that’s very disconcerting,” Schwank said.¹⁵⁹

P.L. 77-70 was signed into action on June 26, 2014. The act states that its purpose is “To provide children with an understanding of the importance of the protection of human rights and the potential consequences of unchecked ignorance, discrimination and persecution, it is a matter of high priority that children in this Commonwealth be educated concerning the Holocaust, genocide and other human rights violations.”¹⁶⁰ Section 1 of P.L. 77-70, an amendment of P.L. 30-14, says, “The instruction shall be integrated within the social studies and language arts courses of study required in accordance with State Board of Education regulations. Instruction

¹⁵⁴ “The Mandate Video.”

¹⁵⁵ Ibid.

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

¹⁵⁸ Jessica Nath, “Bill Aims to Increase Holocaust Education in Pennsylvania,” June 13, 2014,

<http://wesa.fm/post/bill-aims-increase-holocaust-education-pennsylvania>.

¹⁵⁹ Ibid.

¹⁶⁰ Public School Code of 1949—Holocaust, Genocide and Human Rights Violations Instruction, Act of June 26, 2014, P.L. 776, No. 70.

may also be integrated into other appropriate courses of study.”¹⁶¹ According to Associate Professor of Music Education at Florida State University Steven N. Kelly, “successful music programs recognize the contributions music plays in achieving success in life and its connections with the entire school curriculum.”¹⁶² Since music education is most effective when aligned with curricula from other subjects, schools would benefit from teaching important topics through music, particularly because “musical moments contribute much to the construction of life’s meaning.”¹⁶³

Currently only one Holocaust music education curriculum exists in the United States.¹⁶⁴ Holocaust Ethnomusicologist Dr. Tamara Reps Freeman responded to the 1994 New Jersey Holocaust education mandate by creating this curriculum.¹⁶⁵ In addition to the lesson plans Freeman created for her project, there are a number of other methods music teachers can use to teach students about the Holocaust, incorporating other subjects such as social studies and English Language Arts. This topic can be taught through music to students of all ages, from Kindergarten through high school. Elementary school students can learn about the children’s opera *Brundibár* in their general music classes. Tony Krushner and Maurice Sendak published an illustrated children’s book of the same name that follows the plotline of the opera. While the teacher reads the story, children can act out the parts. Additionally, the teacher can show videos of recent performances of *Brundibár* so students can see costumes and scenery and hear music. This is also an opportunity for music teachers to include opera vocabulary (such as “libretto” and “aria”) in their curriculum while teaching about the Holocaust. Music teachers should use

¹⁶¹ Ibid.

¹⁶² Kelly, *Teaching Music in American Society*, 5.

¹⁶³ Shelemay, *Soundscapes: Exploring Music*, 167.

¹⁶⁴ Tamara Reps Freeman, “Holocaust Music Education and Performance,” Accessed June 30, 2015, <http://holocaustmusic.org/HOME.aspx>.

¹⁶⁵ Ibid.

additional resources, including other children's books such as *The Cat with the Yellow Star* by Susan Goldman Rubin and Ela Weissberger, to further explain the Holocaust before leading a guided discussion about the Holocaust and bullying.

Steve Reich's composition *Different Trains* is another piece that provides a number of learning opportunities. Students in grades 7-12 could learn about this piece through guided listening and research activities in general music classes. One example of a guided listening activity includes filling out a chart to compare musical and geographical components of the three movements. Another guided listening activity focuses on using adjectives to describe the mood of each movement based on context and sound. A more advanced activity teaches students to listen to the relationship between voice inflections and rhythmic patterns in the strings. *Different Trains* lends itself to the idea of tiering, a concept that provides opportunities for differentiation while enabling the entire class to participate in the same activity and meet the same objectives. For example, an entire class could listen to a movement of *Different Trains* and answer questions about the work while listening. However, students would be grouped according to ability level and each group of students would answer a specific set of questions. If students were listening to the second movement of *Different Trains*, one group might write the names of two string instruments and two other instruments heard in the piece while another group might explain how the composer uses instruments to imitate the sound of a train. Both groups of students are meeting the same objective ("identify instrumentation in *Different Trains*") but the level of critical thinking skills varies between questions.

There are a number of choral works that serve to commemorate the Holocaust. One such piece that is appropriate for high school choir is James Whitbourn's composition entitled *Annelies*. The fourteen-movement oratorio is scored for soprano soloist, SATB choir, and

instrumental accompaniment, which exists in full orchestral and chamber orchestra forms.¹⁶⁶

The instrumentation for the chamber ensemble matches the orchestration of *Quartet for the End of Time*: piano, clarinet, violin, and cello.¹⁶⁷ The libretto of *Annelies* consists mainly of excerpts from The Diary of Anne Frank with a few biblical passages from the Old Testament.¹⁶⁸ Nadine Sutcliffe, a member of the Harmonium Choral Society, states:

This piece, while presenting the chillingly dark side of the Holocaust, is also an affirmation of Anne’s faith in humankind and hope for the world. Written for the 60th anniversary of the liberation of Auschwitz, the cantata is a memorial to Anne Frank as well as the more than six million others who shared in her fate. Though the piece is a contemporary work, it is stylistically diverse, employing the instruments associated with Jewish tradition while not actually using traditional Jewish melodies.¹⁶⁹

Annelies provides choir directors with a number of opportunities. The work is extremely effective when presented as a whole and would do well as the only work at a concert. However, some movements can stand alone as single works or as part of a set and could be programmed with other pieces, particularly if the director planned a concert with a social justice theme.

Finale

“Music has from the outset functioned as a key agent or bearer of Holocaust memory, from the earliest commemorations amongst survivors until today; it is arguably one of the most important media through which ideas and attitudes about the past are constructed and shared.”¹⁷⁰ Alexander Donat, a survivor of the Warsaw ghetto, left this remark: “The central issue must not be forgotten: it is a moral issue, the issue of what the world has done and permitted to be done.

¹⁶⁶ James Whitbourn, *Annelies*.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid.

¹⁶⁹ Nadine Sutcliffe, “A Classical Cantata Memorial to Anne Frank,” <http://harmonium.org/Anneliesletter.pdf>.

¹⁷⁰ Shirli Gilbert. “Buried Monuments: Yiddish Songs and Holocaust Memory,” *History Workshop Journal* no.66 (2008), 109, http://muse.jhu.edu/journals/history_workshop_journal/v066/66.gilbert.pdf.

To insist upon making the world uncomfortable with the memory of its guilt is a necessity for that moral reconstruction which may alone prevent a repetition of our Holocaust.”¹⁷¹ Acts of injustice still occur far too often; every day, people torture or kill others simply due to ignorance and hatred. Educating students about genocides such as the Holocaust will help prevent some of this ignorance. Those who endured the Holocaust want their stories told for this reason. “To forget what we know would not be human.”¹⁷²

“This, then, is not the Holocaust—what words can be equal to it?—but merely something about it. We who did not live it can know at least this much.”¹⁷³ Music goes beyond what language can express; it communicates even the deepest of emotions.¹⁷⁴ In order to preserve memories of the Holocaust and prevent it from ever happening again, it must be understood in the best way possible: through music.

“Those who survived the killing camps tell us that as many of those people walked to their deaths, their last words were ‘Remember us. Remember us.’”¹⁷⁵

¹⁷¹ Milton Meltzer, *Never to Forget: The Jews of the Holocaust* (New York: Harper & Row, 1976), 193.

¹⁷² *Ibid.*, 191.

¹⁷³ *Ibid.*

¹⁷⁴ Shelemay, *Soundscape: Exploring Music*, 217.

¹⁷⁵ “2001 Days of Remembrance,” *United States Holocaust Memorial Museum*. Accessed November 15, 2013, <http://www.ushmm.org/learn/timeline-of-events/after-1945>.

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Appendix One

Brundibár

This five-day unit plan outlines lessons based on the opera *Brundibár*. These lessons are pedagogically appropriate for grades 4-6. All activities could contribute to a student performance of the opera.

Activities/Information that will be Covered:

- DAY ONE
 - Read *Brundibár* (Maurice Sendak and Tony Kushner)
 - Watch: <https://www.youtube.com/watch?v=u0m5mMVxMqI> (Cape Town Holocaust Centre, Cape Town Opera and Artscape)
 - 3:55-715
 - Discuss as Class
 - Why do you think they are wearing costumes?
 - Dancing
 - Singing
 - Opera Discussion
 - Introduce Vocabulary
 - Aria
 - Libretto
 - Recitative
 - Overture
 - Intermezzo
 - Bel Canto
- DAY TWO
 - Review Vocabulary
 - Matching game in groups
 - Reread *Brundibár* (Maurice Sendak and Tony Kushner)
 - Assign students to act out parts
 - Write quotes on index cards and have students speak
 - Anti-Bullying Discussion
- DAY THREE
 - Piggyback Songs
 - Assign students to groups
 - Give each group a song from *Brundibár* (Maurice Sendak and Tony Kushner)
 - Example:

From my bakery, hot and stuffy,
Crackers crunchy, cream puffs puffy.
Cornbread, pumpernickel, rye!
Every cookie, every pie,
Every biscuit, every roll,
Cross my heart and hope to die,

Oven-fresh, upon my soul!

- Ask each group to match words from the song to a well-known melody (such as “Twinkle, Twinkle Little Star”)
 - Students can either decide on a melody on their own or choose from options provided by the teacher
 - Ask groups to change an element of the song/melody combination
 - Examples of elements include rhythm, pitch, tonality
 - Groups perform composition for the class
 - DAY FOUR
 - Wrap-up Piggyback Compositions
 - Review Vocabulary
 - Group Jeopardy
 - Begin Soundscape Activity
 - Assign students to groups. Each group has a different set of instruments (mallets, unpitched percussion, body percussion)
 - Teacher sings or chants Brundibár’s song
 - Highlighted in yellow next to pictures of Brundibár
 - Example:

Little children, how I hate ‘em
How I wish the bedbus ate ‘em
When they’re rude and answer back
Stuff ‘em in a burlap sack!
 - Teacher should pre-determine melody
 - Students work in group to decide how to use instruments to respond to/accompany Brundibár’s song
- DAY FIVE
 - Wrap-up Soundscape Activity
 - Wrap-up Unit
 - Group Performance
 - Opera Vocabulary Assessment

Appendix Two

Different Trains

- PA Standards
 - 9.1.8.C: Identify and use comprehensive vocabulary within each of the arts forms
 - 9.1.8.E: Communicate a unifying theme or point of view through the production of works in the arts
 - 9.2.8.B: Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present)
 - 9.3.8.A: Know and use the critical process of the examination of works in the arts and humanities
- National Standards
 - MU:Re9.1.8a: Apply appropriate personally-developed criteria to evaluate musical works or performances
 - MU:Cn11.0.8a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life
 - MU:Pr4.2.8c: Identify how cultural and historical context inform performance and results in different musical effects
- Background: Two examples of tiering plans that could be used to teach an 8th grade general music class a listening lesson using Steve Reich’s *Different Trains*.
- Example One—Students will listen to the second movement (“Europe—During the War”) of Steve Reich’s *Different Trains*. While listening, they will fill out worksheets with the following questions corresponding to their tiers. After listening, students will share responses with other members of their tier.
- Objectives: Students will be able to:
 - Identify instruments used in the second movement of Steve Reich’s *Different Trains*
 - Describe the mood of the second movement of Steve Reich’s *Different Trains*
 - Tier One
 - Write the names of two string instruments and two other instruments you hear in this piece.
 - Write three adjectives that describe the mood of this movement.
 - Tier Two
 - How does the composer use instruments to imitate the sound of a train?
 - Write three adjectives that describe the mood of this piece and explain which musical components helped you determine these adjectives.
 - Tier Three
 - What is the relationship between the string parts and the spoken lines?
 - Describe three ways the composer alters the mood of this movement as it progresses.
- Example Two—Students will listen to all three movements of Steve Reich’s *Different Trains*. As they listen, they will complete this chart (which will be handed out before the piece begins). Then, students will share responses with other members of their tier. This activity will extend over three class periods with students listening and responding to one movement per class (each movement is approximately five minutes). After listening and responding to the third movement, students will answer the questions at the bottom of the

chart (students in tier one will only have access to the tier one questions, and groups will be labeled “group” rather than “tier”).

<u>Element</u>	<u>Movement One</u>	<u>Movement Two</u>	<u>Movement Three</u>
Instrumentation			
Voices (Quality, what are they telling you?)			
Mood (Adjectives and what makes you feel this way)			
Other (List other aspects of this piece you consider to be important)			
Is there a steady beat present in this piece? (Feel free to tap or clap to try to find a beat)			
Draw a Picture as a response to each movement			

- Objectives: Students will be able to
 - Identify instrumentation used in Steve Reich’s *Different Trains*
 - Describe the various moods used throughout Steve Reich’s *Different Trains*
- Tier One
 - Name two instruments used in Movement Two that are not used in either of the other movements.
 - Name three similarities and three differences in mood between the three movements.
- Tier Two
 - In all three movements, Reich uses the sounds of the instruments to imitate the sounds of trains. Name one way these sounds change throughout movements.

- How and why does the mood vary between movements?
- Tier Three
 - What elements of the first two movements appear in the third movement?
 - What is the relationship between mood and instrumentation?

Extension Activities

- History—Go to <http://holocaustmusic.ort.org/memory/memorials0/europe-during-war0/>, click on one of the links under “Learn More,” and answer the following questions:
 - What is the title of the piece you chose?
 - Who is the composer of this piece?
 - Why did the composer write this piece?
- Composition—Draw a picture of or write about your favorite setting. Choose sounds to match that setting. Answer the following questions:
 - What sounds did you choose?
 - Why did you choose these sounds?

If you would like to turn these sounds into a piece of music, please see me to talk about it!

Appendix Three

Name: _____

Date: _____

Title of Piece: Annelies

Composer: James Whitbourn

Score Analysis Worksheet—Life in Hiding (Movement 5)

Tempo Markings—Please define the following tempo markings. Use dictionary.onmusic.org for assistance.

Lento ma non Troppo:

Con Moto:

Alla Marcia:

Meno Mosso:

Grave:

Dynamics—Please list all dynamic markings in this movement. Then, arrange them from softest to loudest.

Time Signatures—Please list all time signatures in this movement (hint: there are four total). For each time signature, explain which note value receives one beat and state the number of beats in each measure.

Key Signatures—REMEMBER TO SPECIFY MAJOR OR MINOR (tonality)

What is the key signature at:

--The Beginning

--I1 (m. 106)

--N1 (m. 173)

--Q1 (m. 202)

--S1 (m. 228)

Mood—The mood changes several times in this movement. Please determine the mood of each section based on the lyrics. Explain your reasoning.

1. Beginning-I1:

2. I1-M1:

3. N1-Q1:
4. Q1-T1:
5. T1-End:

Next, please look at the musical elements (dynamics, articulations, tempo) in each section. How can we use these elements to convey mood?

1. Beginning-I1:
2. I1-M1:
3. N1-Q1:
4. Q1-T1:
5. T1-End:

Name: _____

Date: _____

Title of Piece: AnneliesComposer: James Whitbourn

Journal Reflection—Life in Hiding (Movement 5)

1. Please carefully read the lyrics (which, remember, are from *The Diary of Anne Frank*) in this movement. What is this movement about?
2. Reference the lyrics to determine at least two aspects of life that helped Anne Frank continue her optimism while in hiding.
3. Imagine that you have been in the same room with the same people for a long period of time (it may help some of you to think of detention, except you cannot leave for any reason and you do not have access to your phone). How would you prevent yourself from losing hope?
4. Next rehearsal, we will listen to a recording of this movement. After we do so, write about how this movement makes you feel. Please reference musical elements and your knowledge of history to explain your emotions.