



Violins of Hope

STRINGS OF THE HOLOCAUST



Knoxville Education Guide

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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: Mission & Educational Opportunities

Violins of Hope is a cultural and educational initiative organized by the Stanford Eisenberg Knoxville Jewish Day School and inspired by Israeli violin maker Ammon Weinstein and writer Assiela (Bielski) Weinstein. The project will focus on over 50 violins with extraordinary histories connected to the events of the Holocaust. The survival, restoration, and playing of these violins creates the hope on which the project is based and for which it is named. From the amazing stories and sheer beauty of the violins comes the inspiration for musical performances and visual exhibitions, as well as educational initiatives that explore the history and practice of music and art in the face of oppression.

Open to all Knoxville-area schools:

1. Knoxville Symphony Orchestra ensembles visit your school and present a themed program to your students in your auditorium.
2. Field trip opportunity to view the Violins of Hope Exhibit at Digital Motif (108 S. Gay St.) from March 3rd - April 9th 2025.
3. Performances of the Violins of Hope with the Knoxville Symphony Orchestra on the evenings of March 5th and April 8th at the Historic Tennessee Theatre.

If you are interested in involving your school or students in any of these events, please contact Violins of Hope Knoxville:

violinsofhopeknox.com
VOH@kjds.org
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Knoxville, Tennessee 37919

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 mv.

<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).

<http://www.youtube.com/watch?v=6jk16b9pvXY>

Played by popular American violinist Joshua Bell. 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 Nuremberg 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 Weill (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

<http://www.youtube.com/watch?v=NoHiFOSAxa4>

Length 3:53.

The Mormon Tabernacle Men's 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 Nuremberg

<http://www.youtube.com/watch?v=TnBs8KoHfkk>

Length 9:30. This opening clip of the famous Nazi propaganda film "Triumph of the Will" documents the 1934 Nazi Party Congress in Nuremberg, accompanied by music from Richard Wagner's opera "The Mastersinger from Nuremberg".

Degenerate Composers:

Mendelssohn's "A Midsummer Nights Dream" Wedding March

<http://www.youtube.com/watch?v=bDr8Q7lDW8o>

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.

Schoenberg's "Pierrot Lunaire"

<http://www.youtube.com/watch?v=utm1HH16uwM>

Length 8:56. Austrian/Jewish composer Arnold Schoenberg wrote this ground breaking avant garde work in 1912. It involves "Sprechstimme", a kind of speak-singing, that at times only approximates notes. (You can hear the effect in less than 45 seconds).

TO PLAY:

Mabler *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

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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.

Adolf Ziegler, *The Four Elements* (before 1937)

<http://0.tqn.com/d/arthistory/1/0/d/1/1/Adolf-Ziegler-The-Four-Elements-before-1937.jpg>

Adolf Ziegler (1892-1959) was Hitler's favorite painter. This painting of the four elements – fire, water and earth, and air, hung over the fireplace in one of Hitler's residences. (Includes nudity)

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.

(<http://www.ushmm.org/museum/exhibit/online/music/detail.php?content=burning>).

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:

Hitler's favorite composer:

Richard Wagner's "Pilgrims' Chorus" from the opera Tannhäuser

<http://www.youtube.com/watch?v=NoHiFOSAxa4>

Length 3:53. The Mormon Tabernacle Men's 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.

Victor Ullman

http://www.youtube.com/watch?v=wBVJ4Q_aO8I

Length: 7:44. Begins with an introduction in Hebrew. Ullman's third string quartet begins at 1:28. The quartet was completed in 1943 at Theresienstadt.

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

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:

Nazi propaganda poster, 1943.

<http://www.calvin.edu/academic/cas/gpa/posters/derjude.jpg>

This propaganda poster reads: "The Jew: The inciter of war, the prolonger of war."

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.

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:

The following are drawings in pencil and/or ink done by three prisoners at Theresienstadt (Terezin) between 1941 and 1944. All died in concentration camps.

Leo Haas, *The Drawing Room*

<http://daytonholocaust.org/leo.hass1.jpg>

Bedrich Fritta (1906-1944), *Life and Death in the Yard*

<http://daytonholocaust.org/bedrich.fritta6.jpg>

Karel Fleischman (1887-1944), *Line for Food*

<http://daytonholocaust.org/karel.fleischmann7.jpg>

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*

<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. 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.

Contributing Educators

Anna Brock
Lesson Program Coordinator
Charlotte Latin School

Amy Diamond
Charlotte Mecklenburg Schools

Jackie Fishman
Charlotte Latin School

Wendy Fishman
Coordinator of Exhibitions, Educational Programming and Film, Violins of Hope

Jennifer L. Frisina
Orchestra Director
Randolph Middle, A.G. Middle , Charlotte Mecklenburg Schools

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Leigh Marsh
Orchestra Director
South Mecklenburg High School
Quail Hollow Middle School, Charlotte Mecklenburg Schools

Mark Propst
Mark Propst, Performing Arts Specialist, Charlotte Mecklenburg Schools

Chris Stonnell
Educational Programs Manager, Charlotte Symphony Orchestra

Meg Whalen
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Architecture

Eric Whiteside
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SOURCES

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Whalen, Robert. Professor of History at Queens University of Charlotte.