

Composers Of The Nazi Era

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Explore the complex lives and works of composers during the Nazi era, a turbulent period where music was heavily influenced by propaganda, censorship, and political ideologies. This historical overview delves into the experiences of musicians in Nazi Germany, from those who collaborated with the regime to those whose works were banned or considered "degenerate art," shaping the cultural landscape of the Third Reich.

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Composers of the Nazi Era

How does creativity thrive in the face of fascism? How can a highly artistic individual function professionally in so threatening a climate? The final book in a critically acclaimed trilogy that includes *Different Drummers* (OUP 1992) and *The Twisted Muse* (OUP 1997), this is a detailed study of the often interrelated careers of eight outstanding German composers who lived and worked amid the dictatorship of the Third Reich: Werner Egk, Paul Hindemith, Kurt Weill, Karl Amadeus Hartmann, Carl Orff, Hans Pfitzner, Arnold Schoenberg, and Richard Strauss. Noted historian Michael H. Kater weighs issues of accommodation and resistance to ask whether these artists corrupted themselves in the service of a criminal regime -- and if so, whether this is evident in their music. He also considers the degrees to which the Nazis poetically, socially, economically, and aesthetically succeeded in their treatment of these individuals, whose lives and compositions represent diverse responses to totalitarianism.

Music in the Third Reich

In this authoritative study, one of the first to appear in English, Erik Levi explores the ambiguous relationship between music and politics during one of the darkest periods of recent cultural history. Utilising material drawn from contemporary documents, journals and newspapers, he traces the evolution of reactionary musical attitudes which were exploited by the Nazis in the final years of the Weimar Republic, chronicles the mechanisms that were established after 1933 to regiment musical life throughout Germany and the occupied territories, and examines the degree to which the climate of xenophobia, racism and anti-modernism affected the dissemination of music either in the opera house and concert hall, or on the radio and in the media.

The Twisted Muse

Is music removed from politics? To what ends, beneficent or malevolent, can music and musicians be put? In short, when human rights are grossly abused and politics turned to fascist demagoguery, can art and artists be innocent? These questions and their implications are explored in Michael Kater's broad survey of musicians and the music they composed and performed during the Third Reich. Great and small--from Valentin Grimm, a struggling clarinetist, to Richard Strauss, renowned composer--are examined by Kater, sometimes in intimate detail, and the lives and decisions of Nazi Germany's professional musicians are laid out before the reader. Kater tackles the issue of whether the Nazi regime, because it held music in crassly utilitarian regard, acted on musicians in such a way as to consolidate or atomize the profession. Kater's examination of the value of music for the regime and the degree to which the regime attained a positive propaganda and palliative effect through the manner in which it manipulated its musicians, and by extension, German music, is of importance for understanding culture in totalitarian systems. This work, with its emphasis on the social and political nature of music and the political attitude of musicians during the Nazi regime, will be the first of its kind. It will be of interest to scholars and general readers eager to understand Nazi Germany, to music lovers, and to anyone interested in the interchange of music and politics, culture and ideology.

The Twisted Muse : Musicians and Their Music in the Third Reich

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Music and Nazism

DIV With National Socialism's arrival in Germany in 1933, Jews dominated music more than virtually any other sector, making it the most important cultural front in the Nazi fight for German identity. This groundbreaking book looks at the Jewish composers and musicians banned by the Third Reich and the consequences for music throughout the rest of the twentieth century. Because Jewish musicians and composers were, by 1933, the principal conveyors of Germany's historic traditions and the ideals of German culture, the isolation, exile and persecution of Jewish musicians by the Nazis became an act of musical self-mutilation. Michael Haas looks at the actual contribution of Jewish composers in Germany and Austria before 1933, at their increasingly precarious position in Nazi Europe, their forced emigration before and during the war, their ambivalent relationships with their countries of refuge, such as Britain and the United States and their contributions within the radically changed post-war music environment. /div

Forbidden Music

A detailed and moving account of the life of Anneliese Landau, who, in Nazi Germany and later in émigré California, fought against prejudice to do notable work in music.

Anneliese Landau's Life in Music: Nazi Germany to Émigré California

Offers a study of the Jewish composers and musicians banned by the Third Reich, and describes the consequences for music around the world.

Forbidden Music

"This is a long overdue and brilliant contribution to our understanding of the intellectual migration from Europe. The essays in this volume illuminate in new ways the experiences of musicians and scholars who fled Europe."—Leon Botstein, Music Director, American Symphony Orchestra "With a sweep and coherence very rare in essay collections, this volume immediately takes its place as one of the most important publications on twentieth-century music. The range of source materials is dazzling: anecdotes, letters, memoirs, interviews, newspaper articles, musical scores, films, and archival documents. Handled with deft scholarship, they add up to a balanced yet deeply moving account of how figures of exile experienced and transformed American culture."—Walter Frisch, author of *The Early Works of Arnold Schoenberg*

Driven Into Paradise

Paul Hindemith had a multifaceted career as an internationally acclaimed composer, performer, festival organizer, teacher, lecturer, and writer. Born in Germany in 1895, he was a leading member of the musical avant-garde, and when the Nazis came to power his compositions eventually were banned as "decadent art." In 1938 Hindemith went into voluntary exile in Switzerland and in 1940 migrated to the United States, where he became a citizen. His return to Europe after the war in response to urgent calls for help in rebuilding European musical life gave rise to many inner emotional problems. This selection of letters written by Hindemith spans his entire career, from the First World War until shortly before his death in 1963. Translated and edited by a leading authority on Hindemith, the letters (some of which were written in English) reveal that he was an observant, engaging, and opinionated correspondent who took a keen interest in contemporary culture and politics. The first such selection to appear in English, the letters deal with personal and professional matters and are addressed to his wife, publishers, and friends in both Europe and America. Among the many important personalities with whom he came into contact were the composers Stravinsky and Milhaud, the conductors Mengelberg, Furtwängler, Koussevitzky, and Klemperer, and the choreographers Massine and Balanchine. Published to coincide with the centenary of Hindemith's birth, the letters fill out our portrait of him and provide an absorbing chronicle of his life and times.

Selected Letters of Paul Hindemith

During the Second World War the 'Einsatzstab Reichsleiter Rosenberg' was set up, an organisation which aimed for the elimination of Jewish cultural life in the rest of Europe. A 'Sonderstab Musik' was also established, staffed by distinguished German musicologists whose task was to locate musical manuscripts, books and instruments. Its initial target was the possessions of Jewish musicians and composers who had fled the Nazi regime, but in the end it boiled down to a general confiscation and removal of Jewish possessions, including those connected with music-making. This book describes the activities of the 'Sonderstab Musik' in France, Belgium and the Netherlands.

Sonderstab Musik

A music historian uncovers Nazi Germany's use of Mozart as a WWII propaganda tool in this "intriguing study [that] comprehends a range of vital topics" (Choice). As the Nazi war machine expanded its bloody ambitions across Europe, the Third Reich sought to promote a sophisticated and even humanitarian image of German culture through the tireless promotion of Mozart's music. In this revelatory book, Erik Levi draws on World War II era articles, diaries, speeches, and other archival materials to provide a new understanding of how the Nazis shamelessly manipulated Mozart for their own political advantage. Mozart and the Nazis also explores the continued Jewish veneration of the composer during this period while also highlighting some of the disturbing legacies that resulted from the Nazi appropriation of his work. Enhanced by rare contemporary illustrations, *Mozart and the Nazis* is a fascinating addition to the study of music history, World War II propaganda, and twentieth century politics.

Ostracized Composers in Nazi Germany

Gustav Mahler is the most influential symphonist of the twentieth century. In this pioneering study, Norman Lebrecht reveals the man and musician through the words of his contemporaries. Using many previously unpublished documents, he constructs a profile of Mahler even more complex and compelling than that familiar from his letters and the often unreliable memoirs of his widow, Alma. Compassionate or callous, idealistic or pragmatic, Mahler aroused violently contrasting impressions and emotions in those who lived and worked with him. Accounts of the composer include the artist Alfred Roller's description of Mahler's naked body, a Nazi-era reappraisal by one of his closest relatives,

Natalie Bauer-Lechner's unpublished jottings of Mahler's childhood, and Stefan Zweig's report of his final voyage. Together, they form a remarkable and deeply illuminating image of a formidable personality. 'The effect is cumulative, sometimes contradictory and vivid - like a written version of a radio or film portrait.' Classical Music 'Norman Lebrecht's Mahler Remembered is quite breathtakingly interesting.' Birmingham Post

Mozart and the Nazis

What happens to a composer when persecution and exile means their true music no longer has an audience? In the 1930s, composers and musicians began to flee Hitler's Germany to make new lives across the globe. The process of exile was complex: although some of their works were celebrated, these composers had lost their familiar cultures and were forced to navigate xenophobia as well as entirely different creative terrain. Others, far less fortunate, were in a kind of internal exile—composing under a ruthless dictatorship or in concentration camps and ghettos. Michael Haas sensitively records the experiences of this musical diaspora. Torn between cultures and traditions, these composers produced music that synthesized old and new worlds, some becoming core portions of today's repertoire, some relegated to the desk drawer. Encompassing the musicians interned as enemy aliens in the United Kingdom, the brilliant Hollywood compositions of Erich Wolfgang Korngold, and the Brecht-inspired theater music of Kurt Weill, Haas shows how these musicians shaped the twentieth-century soundscape—and offers a moving record of the incalculable effects of war on culture.

Mahler Remembered

Wolfgang Graeser and Viktor Ullmann were both troubled cultural polymaths, who lived during the atrocious turbulences of the early 20th Century. Graeser committed suicide in Berlin in 1928. Ullmann, was incarcerated by the Nazis in the Theresienstadt concentration camp and thence, he was transported to Auschwitz. Graeser achieved lifetime global fame for his solving of the riddle-enigma of Bach's Art of the Fugue. His chamber rendering and full orchestration of this great work were immediately performed all over the world. Viktor Ullmann, during his incarceration at the Theresienstadt concentration camp, achieved his greatest compositional flowering. It seems beyond a peradventure that he would have known of Graeser's achievement in respect of Art of the Fugue. Indeed, his last work quotes the name B A C H in notation - just as the last page of Bach's manuscript also uses this B A C H in notation - in sublime valediction. Viktor Ullmann was also a Poet of some distinction - several of these, in English translation, are significantly included in this book. So it is that this book 'draws' together their lives and their achievements; this in the context of the disturbing times in which they lived - the worst in human history - and, in Ullmann's case, the rapacious and grossly criminal Nazi era; which initiated the worst crimes suffered by humanity and of which Ullmann was, himself, a victim. It is thus that this book endeavours to demonstrate the miraculous survival of higher culture; despite the worst of assaults on it - and despite the oppression, and even mass-extirpation, of those who sought to evolve that higher culture and to enable its continuing survival. Further, this book avers to the, sometime, transmigration, and merging, of the Arts - the one into the other; here, with significant presentation from the visual arts, most particularly with reproductions of paintings by the artist Deborah Petroz-Abeles ('DESSA'), all which she composed whilst listening to Viktor Ullmann's last work; that is, his 7th Piano Sonata/2nd Symphony, which was composed by Viktor during his last months of his concentration camp incarceration and just before he was transported to Auschwitz; where, transported from Theresienstadt, he was murdered, with members of his family and other artists, in October 1944. In the modern era, it could be well said that this miraculous 'survival of higher culture' has given us an 'embarrassment of riches' in all the Arts; but particularly in respect of music - in that, assisted by efforts of new scholarship, there is so much available to us in live performance and in recordings. In this respect, we owe huge and multifarious gratitude to such as Wolfgang Graeser and Viktor Ullmann. The book ends with the narration of a surprising 'historical paradox' - which is what seems to be a German expectation that German culture was to be eliminated by the victorious Allies; who were expected to apply Nazi cultural control cultural procedures 'in reverse', so to speak - such as designating elements of German culture 'degenerate'. In fact, of course, the Allies did no such thing. At all events, it seems that, in late 1944, it was decided to record, that 'most German' of Operas, Die Meistersinger von Nurnberg - for posterity, no doubt - but in the context of a posterity which was presumed to be very long-distant in its revival after the defeat of Nazidom - this being undertaken in the expectation of the imminent suppression of 'all things German', once the Third Reich was defeated under the Allies' demanded 'unconditional surrender' terms. This recording took place, on 28, 29, 30 November and 1, 4, 5 December 1944 in the

extraordinary conditions of end of war Vienna, which was soon to be occupied by Soviet troops. Karl Böhm conducted the Vienna Philharmonic Orchestra and Vienna State

Music of Exile

Under the dictatorships of the twentieth century, music never ceased to sound. Even when they did not impose aesthetic standards, these regimes tended to favour certain kinds of art music such as occasional works for commemorations or celebrations, symphonic poems, cantatas and choral settings. In the same way, composers who were more or less ideologically close to the regime wrote pieces of music on their own initiative, which amounted to a support of the political order. This book presents ten studies focusing on music inspired and promoted by regimes such as Nazi Germany, Fascist Italy, France under Vichy, the USSR and its satellites, Franco's Spain, Salazar's Portugal, Maoist China, and Latin-American dictatorships. By discussing the musical works themselves, whether they were conceived as ways to provide "music for the people"

Wolfgang Graeser & Viktor Ullmann Polymaths a Dual Study

This book is the first to examine the brilliant gathering of composers, conductors, and other musicians who fled Nazi Germany and arrived in the Los Angeles area. Musicologist Dorothy Lamb Crawford looks closely at the lives, creative work, and influence of sixteen performers, fourteen composers, and one opera stage director, who joined this immense migration beginning in the 1930s. Some in this group were famous when they fled Europe, others would gain recognition in the young musical culture of Los Angeles, and still others struggled to establish themselves in an environment often resistant to musical innovation. Emphasizing individual voices, Crawford presents short portraits of Igor Stravinsky, Arnold Schoenberg, and the other musicians while also considering their influence as a group—in the film industry, in music institutions in and around Los Angeles, and as teachers who trained the next generation. The book reveals a uniquely vibrant era when Southern California became a hub of unprecedented musical talent.

Composing for the State

"A much-needed study of the aesthetics and cultural mores of the Third Reich . . . rich in detail and documentation." (Kirkus Reviews) Culture was integral to the smooth running of the Third Reich. In the years preceding WWII, a wide variety of artistic forms were used to instill a Nazi ideology in the German people and to manipulate the public perception of Hitler's enemies. During the war, the arts were closely tied to the propaganda machine that promoted the cause of Germany's military campaigns. Michael H. Kater's engaging and deeply researched account of artistic culture within Nazi Germany considers how the German arts-and-letters scene was transformed when the Nazis came to power. With a broad purview that ranges widely across music, literature, film, theater, the press, and visual arts, Kater details the struggle between creative autonomy and political control as he looks at what became of German artists and their work both during and subsequent to Nazi rule. "Absorbing, chilling study of German artistic life under Hitler" —The Sunday Times "There is no greater authority on the culture of the Nazi period than Michael Kater, and his latest, most ambitious work gives a comprehensive overview of a dismally complex history, astonishing in its breadth of knowledge and acute in its critical perceptions." —Alex Ross, music critic at The New Yorker and author of *The Rest is Noise* Listed on Choice's Outstanding Academic Titles List for 2019 Winner of the Jewish Literary Award in Scholarship

A Windfall of Musicians

A biography of the popular German composer whose career was tainted by his cooperation with the Nazis.

Culture in Nazi Germany

Can music be political? Germans have long claimed the symphony as a pillar of their modern national culture. By 1900, the critical discourse on music, particularly symphonies, rose to such prominence as to command front-page news. With the embrace of the Great War, the humiliation of defeat, and the ensuing economic turmoil, music evolved from the most abstract to the most political of the arts. Even Goebbels saw the symphony as a tool of propaganda. More than composers or musicians, critics were responsible for this politicization of music, aspiring to change how music was heard and understood. Once hailed as a source of individual heroism, the symphony came to serve a communal

vision. Karen Painter examines the politicization of musical listening in Germany and Austria, showing how nationalism, anti-Semitism, liberalism, and socialism profoundly affected the experience of serious music. Her analysis draws on a vast collection of writings on the symphony, particularly those of Mahler and Bruckner, to offer compelling evidence that music can and did serve ideological ends. She traces changes in critical discourse that reflected but also contributed to the historical conditions of the fin de siècle, World War I, and the Nazi regime.

Inextinguishable Symphony

Following their entry into Austria and the Sudetenland in the late 1930s, the Germans attempted to impose a policy of cultural imperialism on the countries they went on to occupy during World War II. Almost all music institutions in the occupied lands came under direct German control or were subject to severe scrutiny and censorship, the prime objective being to change the musical fabric of these nations and force them to submit to the strictures of Nazi ideology. This pioneering collection of essays is the first in the English language to look in more detail at the musical consequences of German occupation during a dark period in European history. It embraces a wide range of issues, presenting case studies involving musical activity in a number of occupied European cities, as well as in countries that were part of the Axis or had established close diplomatic relations with Germany. The wartime careers and creative outputs of individual musicians who were faced with the dilemma of either complying with or resisting the impositions of the occupiers are explored. In addition, there is some reflection on the post-war implications of German occupation for the musical environment in Europe. *Music under German Occupation* is written for all music-lovers, students, professionals and academics who have particular interests in 20th-century music and/or the vicissitudes of European cultural life during World War II.

Richard Strauss

This book is the first collection of multi-disciplinary research on the experience of Italian-Jewish musicians and composers in Fascist Italy. Drawing together seven diverse essays from both established and emerging scholars across a range of fields, this book examines multiple aspects of this neglected period of music history, including the marginalization and expulsion of Jewish musicians and composers from Italian theatres and conservatories after the 1938–39 Race Laws, and their subsequent exile and persecution. Using a variety of critical perspectives and innovative methodological approaches, these essays reconstruct and analyze the impact that the Italian Race Laws and Fascist Italy's musical relations with Nazi Germany had on the lives and works of Italian Jewish composers from 1933 to 1945. These original contributions on relatively unresearched aspects of historical musicology offer new insight into the relationship between the Fascist regime and music.

Symphonic Aspirations

Now that all German musicians who lived at the time of the Third Reich have been rehabilitated in Israel except Wagner, Sheffi, editor of Tel Aviv University's historical quarterly *Zmanim*, argues that the continuing boycott and hatred of him may in part be an attempt to maintain at least one symbol by which to memorialize the Holocaust. Distributed in the US by ISBS. c. Book News Inc.

The Routledge Handbook to Music under German Occupation, 1938-1945

Examines the complicated history of a Jewish cultural organization supported by Nazi Germany

Italian Jewish Musicians and Composers under Fascism

This provocative study asks why we have held on to vivid images of the Nazis' total control of the visual and performing arts, even though research has shown that many artists and their works thrived under Hitler. To answer this question, Pamela M. Potter investigates how historians since 1945 have written about music, art, architecture, theater, film, and dance in Nazi Germany and how their accounts have been colored by politics of the Cold War, the fall of communism, and the wish to preserve the idea that true art and politics cannot mix. Potter maintains that although the persecution of Jewish artists and other 'enemies of the state' was a high priority for the Third Reich, removing them from German cultural life did not eradicate their artistic legacies. *Art of Suppression* examines the cultural histories of Nazi Germany to help us understand how the circumstances of exile, the Allied occupation,

the Cold War, and the complex meanings of modernism have sustained a distorted and problematic characterization of cultural life during the Third Reich.

The Ring of Myths

The political control of music in the Third Reich has been analysed from several perspectives, and with ever increasing sophistication. However, music in Germany after 1945 has not received anything like the same treatment. Rather, there is an assumption that two separate musical cultures emerged in East and West alongside the division of Germany into two states with differing economic and political systems. There is a widely accepted view of music in West Germany as 'free', and in the East subject to party control. Toby Thacker challenges these assumptions, asking how and why music was controlled in Germany under Allied Occupation from 1945-1949, and in the early years of 'semi-sovereignty' between 1949 and 1955. The 're-education' of Germany after the Hitler years was a unique historical experiment and the place of music within this is explored here for the first time. While emphasizing political, economic and broader social structures that influenced the production and reception of different musical forms, the book is informed by a sense of human agency, and explores the role of salient individuals in the reconstruction of music in post-war Germany. The focus is not restricted to any one kind of music, but concentrates on those aspects of music, professional and amateur, live and recorded, which appeared to be the mostly highly charged politically to contemporaries. Particular attention is given to 'denazification' and to the introduction of international music. Thacker traces the development of a divide between Communist and liberal-democratic understandings of the place of music in society. The contested celebrations of the Bach Year in 1950 are used to highlight the role of music in the broader cultural confrontation between East and West. Thacker examines the ways in which central governments in East and West Germany sought to control and influence music through mechanisms of censorship and positive support. The book will therefore be of interest not only

A Jewish Orchestra in Nazi Germany

This is the first monograph about Ruth Schonthal, the internationally-renowned composer whose works are performed worldwide. Parts of the work are based on conversations that the author conducted with Ms. Schonthal over the past 20 years. The book is also the first contribution to exile research concerned with artists that fled Nazi Germany in their childhood. Ruth Schonthal's unique and dramatic biography encompasses three continents and now spans eight decades."

Art of Suppression

"What are we to make of those cultural figures, many with significant international reputations, who tried to find accommodation with the Nazi regime?" Jonathan Petropoulos asks in this exploration of some of the most acute moral questions of the Third Reich. In his nuanced analysis of prominent German artists, architects, composers, film directors, painters, and writers who rejected exile, choosing instead to stay during Germany's darkest period, Petropoulos shows how individuals variously dealt with the regime's public opposition to modern art. His findings explode the myth that all modern artists were anti-Nazi and all Nazis anti-modernist. *Artists Under Hitler* closely examines cases of artists who failed in their attempts to find accommodation with the Nazi regime (Walter Gropius, Paul Hindemith, Gottfried Benn, Ernst Barlach, Emil Nolde) as well as others whose desire for official acceptance was realized (Richard Strauss, Gustaf Gründgens, Leni Riefenstahl, Arno Breker, Albert Speer). Collectively these ten figures illuminate the complex cultural history of Nazi Germany, while individually they provide haunting portraits of people facing excruciating choices and grave moral questions.

Music after Hitler, 1945-1955

This book explores how the reception of Italian opera, epitomised by Verdi, influenced changing ideas of German musical and national identity.

Ruth Schonthal

Giacomo Meyerbeer was once one of the most famous of all opera composers, enjoying into the twentieth century the same universal admiration and performance as a composer like Puccini does today. Through a series of adverse factors, his reputation was seriously damaged with the resurgence of nationalism and the growing anti-Semitism in France and Germany at the end of the nineteenth century, the propagation of a Wagnerian operatic aesthetic, the decline of the bel canto vocal tradition, and the

disfavour manifested towards the heroism of French grand opera. All these factors, and especially the ban on his music in Nazi Germany, meant that Meyerbeer's reputation was seriously overshadowed in the years after the Second World War. During the 1960s and 1970s, a tentative interest began to manifest itself, and with the advent of the new millennium, a growing rediscovery of his operas has been apparent. Not least in this process has been the recovery of all the composer's private papers and their scholarly editing. His life and work have been the subject of a growing number of informed studies which have enabled radical reassessment. This volume takes a fresh look at this process of rediscovery by considering the composer in terms of the primary sources (diaries and letters) now available for forming a more complete and detailed biography unclouded by prejudicial or uninformed opinions. The extraordinary nature of Meyerbeer's Jewish background and the role of this family in Prussian emancipation are also considered. Most importantly, however, his life and works are presented in a critical chronology that is fundamentally based on his own private papers, with testimony (both positive and negative) from many contemporary sources. A detailed iconography is integral to this process, and helps to bring Meyerbeer's story and music more vividly to life.

Artists Under Hitler

Examines the reputation of the Hungarian musician Béla Bartók (1881-1945) as an antifascist hero. This book examines the reputation of the Hungarian composer Béla Bartók (1881-1945) as an antifascist hero and beacon of freedom. Following Bartók's reception in Italy from the early twentieth century, through Mussolini's fascist regime, and into the early Cold War, Palazzetti explores the connexions between music, politics and diplomacy. The wider context of this study also offers glimpses into broader themes such as fascist cultural policies, cultural resistance, and the ambivalent political usage of modernist music. The book argues that the 'Bartókian Wave' occurring in Italy after the Second World War was the result of the fusion of the Bartók myth as the 'musician of freedom' and the Cold War narrative of an Italian national regeneration. Italian-Hungarian diplomatic cooperation during the interwar period had supported Bartók's success in Italy. But, in spite of their political alliance, the cultural policies by Europe's leading fascist regimes started to diverge over the years: many composers proscribed in Nazi Germany were increasingly performed in fascist Italy. In the early 1940s, the now exiled composer came to represent one of the symbols of the anti-Nazi cultural resistance in Italy and was canonised as 'the musician of freedom'. Exile and death had transformed Bartók into a martyr, just as the Resistenza and the catastrophe of war had redeemed post-war Italy.

Verdi and the Germans

This collection of essays aims to broaden and update scholarly approaches to Schumann, by considering his works and their reception in the context of various cultural and socio-institutional frameworks, from mid-nineteenth-century politics, through Nazi Germany, to late-twentieth-century popular culture.

Giacomo Meyerbeer

This book is the first to examine the brilliant gathering of composers, conductors, and other musicians who fled Nazi Germany and arrived in the Los Angeles area. Musicologist Dorothy Lamb Crawford looks closely at the lives, creative work, and influence of sixteen performers, fourteen composers, and one opera stage director, who joined this immense migration beginning in the 1930s. Some in this group were famous when they fled Europe, others would gain recognition in the young musical culture of Los Angeles, and still others struggled to establish themselves in an environment often resistant to musical innovation. Emphasizing individual voices, Crawford presents short portraits of Igor Stravinsky, Arnold Schoenberg, and the other musicians while also considering their influence as a group—in the film industry, in music institutions in and around Los Angeles, and as teachers who trained the next generation. The book reveals a uniquely vibrant era when Southern California became a hub of unprecedented musical talent.

Béla Bartók in Italy

And Conclusion: "A Rivalry Like That between the Berliners and the Viennese Will Always Exist"--Acknowledgments -- Appendix: Repertoire-Graphs and Commentary -- Notes -- Bibliography -- Index

Rethinking Schumann

This book is a definitive history of C.F. Peters Music Publishers in Leipzig, founded as Hoffmeister & Kunnel Bureau de Musique in 1800; it spans culture, music, education and the Holocaust. Through extracts from letters, company and personal papers, the story highlights many fascinating and hitherto unpublished details about composers and major publications, often indicating how those considered of major importance today struggled for recognition in their own time. The emphasis is on the personalities, musicians, musical life and events, and genesis of some publications, rather than on musicological analysis. A gripping and detailed account of how the holocaust was to destroy the company's owner, Henri Hinrichsen and other members of his family, provides a grim reminder of the fate of Jews in Nazi Germany and the countries it came to occupy.

A Windfall of Musicians

This history of Jewish musicians who migrated to Australia traces their difficult journey to a distant continent. Drawing on extensive primary sources - including correspondence, travel documents and interviews with the refugees themselves or their descendants - the author depicts in vivid detail the lives of nearly a hundred displaced musicians.

The Political Orchestra

'It's like being in a dream', commented Joseph Goebbels when he visited Nazi-occupied Paris in the summer of 1940. Dream and reality did indeed intermingle in the culture of the Third Reich, racist fantasies and spectacular propaganda set-pieces contributing to this atmosphere alongside more benign cultural offerings such as performances of classical music or popular film comedies. A cultural palette that catered to the tastes of the majority helped encourage acceptance of the regime. The Third Reich was therefore eager to associate itself with comfortable middle-brow conventionality, while at the same time exploiting the latest trends that modern mass culture had to offer. And it was precisely because the culture of the Nazi period accommodated such a range of different needs and aspirations that it was so successfully able to legitimize war, imperial domination, and destruction. Moritz Füllmer turns the spotlight on this fundamental aspect of the Third Reich's successful cultural appeal in this ground-breaking new study, investigating what 'culture' meant for people in the years between 1933 and 1945: for convinced National Socialists at one end of the spectrum, via the legions of the apparently 'unpolitical', right through to anti-fascist activists, Jewish people, and other victims of the regime at the other end of the spectrum. Relating the everyday experience of people living under Nazism, he is able to give us a privileged insight into the question of why so many Germans enthusiastically embraced the regime and identified so closely with it.

Music Publishing and Patronage

The Vanished Musicians