



School of Music
&
Museum of History and Holocaust Education

present

A Kristallnacht Commemoration Lecture-Recital

**'Degenerate Music':
Banned Composers in the Nazi Era**

Guest Artists

Jocelyn Adelman, violin

Amanda Halstead, piano

with KSU Professor

Laurence Sherr

Partnership between
KSU and the Anti-Defamation League Southeast
Final event in the ADL series
Celebrating Defiance

Monday, November 5, 2012

7:30 p.m.

Music Building Recital Hall

Twenty-seventh Concert of the 2012-2013 Season

**Kennesaw State University
School of Music & Museum of History and Holocaust Education
Music Building Recital Hall
November 5, 2012**

ADL Presentation – “No Place for Hate”

Bill Nigut, Southeast Regional Director, Anti-Defamation League
Holli Levinson, Education Director, Anti-Defamation League
Dr. Catherine Lewis, Executive Director,
Museum of History and Holocaust Education

‘Degenerate Music’: Banned Composers in the Nazi Era

Lecture by Dr. Laurence Sherr

INTERMISSION

And Their Music Lives On...

Recital presenting music by composers suppressed by the Nazis

Jocelyn Adelman, violin
Amanda Halstead, piano

Sonata in F Major, Op. 3 (1920)

Allegro ma non troppo
Scherzo

Ernst Krenek
(1900-1991)

Sonata No. 2, Op. 40 (1917)

Pastoral
Vif
Lent
Tres vif

Darius Milhaud
(1892-1974)

Serenade in A Major (1895)

Massig
Langsam, mit grossem Ausdruck
Sehr schnell und leicht
Walzer-tempo
Schnell

Alexander Zemlinsky
(1872-1942)

“Culture in the Third Reich: Disseminating the Nazi Worldview”

United States Holocaust Memorial Museum website article

National Socialism represented much more than a political movement. Nazi leaders who came to power in January 1933 desired more than to gain political authority, to revise the Versailles Treaty, and to regain and expand upon those lands lost after a humiliating defeat in World War I. They also wanted to change the cultural landscape: to return the country to traditional “German” and “Nordic” values, to excise or circumscribe Jewish, “foreign,” and “degenerate” influences, and to shape a racial community (“*Volksgemeinschaft*”) which aligned with Nazi ideals.

These ideals were at times contradictory: National Socialism was at once modern and anti-modern; it was dynamic and utopian, and yet often hearkened back to an idyllic and romanticized German past. In certain elements, Nazi cultural principles were consistent: they stressed family, race, and *Volk* as the highest representations of German values. They rejected materialism, cosmopolitanism, and “bourgeois intellectualism,” instead promoting the “German” virtues of loyalty, struggle, self-sacrifice, and discipline. Nazi cultural values also placed great importance on Germans’ harmony with their native soil (*Heimat*) and with nature, and emphasized the elevation of the Volk and nation above its individual members.

In Nazi Germany, a chief role of culture was to disseminate the Nazi world view. One of the first tasks Nazi leaders undertook upon their ascension to power in early 1933 was a synchronization (*Gleichschaltung*) of all professional and social organizations with Nazi ideology and policy. The arts and cultural organizations were not exempt from this effort. Joseph Goebbels, the Minister for Popular Enlightenment and Propaganda, immediately strove to bring the artistic and cultural communities in line with Nazi goals. The government purged cultural organizations of Jews and others alleged to be politically or artistically suspect.

On May 10, 1933, Nazi activists and members of the National Socialist German Students’ Association (*Nationalsozialistischer Deutscher Studentenbund*, or NSDStB) organized nationwide book burning ceremonies in which they consigned to flames the works of such “un-German” writers as Bertolt Brecht, Thomas Mann, Erich Maria Remarque, and the texts of Jewish authors, including such famous German writers as Franz Werfel, Lion Feuchtwanger, and Heinrich Heine.

Beginning in September 1933, a new Reich Culture Chamber (*Reichskulturkammer*) -- an umbrella organization composed of the Reich Film, Music, Theater, Press, Literary, Fine Arts, and Radio Chambers -- moved

to supervise and regulate all facets of German culture.

The new Nazi aesthetic embraced the genre of classical realism. The visual arts and other modes of “high” culture employed this form to glorify peasant life, family and community, and heroism on the battlefield; and attempted to exemplify such “German virtues” as industry, self-sacrifice, and “Aryan” racial purity. In Nazi Germany, art was not just “for art’s sake,” but had a calculated propagandistic undercurrent: it stood in stark contrast to the trends of modern art in the 1920s and 1930s, much of which employed abstract, expressionist, or surrealist tenets. In July 1937 a “Great German Art Exhibition” displaying the cultural bent of National Socialist artistic taste premiered in the House of German Art in Munich.

A nearby exhibition hall presented, in contrast, an “Exhibition of Degenerate Art” (“*Entartete Kunst*”) in order to demonstrate to the German public the “demoralizing” and “corruptive” influences of modern art. Many of the artists featured in the Degenerate Art exhibition, such as Max Ernst, Franz Marc, Marc Chagall, Paul Klee, and Wassily Kandinsky, number today among the great artists of the twentieth century. In the same year Goebbels ordered the confiscation of thousands of “degenerate” artworks from museums and collections throughout Germany. Many of these pieces were destroyed or sold at public auction.

In architecture, artists like Paul Troost and Albert Speer constructed monumental edifices in a sterile classical form meant to convey the “enduring grandeur” of the National Socialist movement. In literature, Nazi cultural authorities promoted the works of writers such as Adolf Bartels and Hitler Youth poet Hans Baumann. Literature glorifying the peasant culture as bedrock of the German community and historical novels bolstering the centrality of the *Volk* figured as preferred works of fiction, as did war narratives which worked to prepare the population for, or to sustain it in, an era of conflict. Censorship represented the other side of this equation: the Literary Chamber quickly established “black lists” to facilitate the removal of “unacceptable” books from public libraries.

The Nazi “cultivation of art” also extended to the modern field of cinema. Heavily subsidized by the state, the motion picture industry proved an important propaganda tool. Films such as Leni Riefenstahl’s pioneering “*Triumph des Willens*” (“Triumph of the Will”) and “*Der Hitlerjunge Quex*” (“Hitler Youth Member Quex”), glorified the Nazi party and its auxiliary organizations. Other films, such as “*Ich klage an*” [“I Accuse”], aimed to gain the public’s tacit acceptance of the still clandestine Euthanasia Program, while “*Jud Süß*” and the “*Der ewige Jude*” (“The Eternal Jew”) underscored the antisemitic elements of Nazi ideology.

Theatre companies followed the example of German cinema, staging National Socialist dramas as well as traditional and classical performances of the plays of writers such as Johann Wolfgang von Goethe and Johann Friedrich Christoph von Schiller.

In music, the Nazi cultural authorities promoted the works of such giants of the German musical pantheon as Johann Sebastian Bach, Ludwig van Beethoven, Anton Bruckner, and Richard Wagner, while banning classical works by “non-Aryans,” such as Felix Mendelssohn and Gustav Mahler, and performances of jazz music and Swing, associated in the Nazi mind with African-American culture.

Adolf Hitler was himself a longtime devotee of the operas of Richard Wagner -- an artist long associated with antisemitism and the *völkisch* tradition from which the Nazis drew much of their ideology. He regularly attended the annual Bayreuth Festivals held in the Wagner’s honor. But “Nazi” music did not confine itself solely to “high” culture: songs like “*Das Horst-Wessel-Lied*” (“The Horst Wessel Song”) and “*Deutschland, Erwache!*” (“Germany, Awake”) numbered among many songs and marches which Nazi activists circulated in order to encourage commitment to the Nazi party and its ideological tenets.

The efforts of Nazi authorities to regulate, direct, and censor German arts and letters corresponded to what the late German historian George Mosse called an effort “toward a total culture.” That effort also reached down to those lower levels of culture which punctuated the everyday lives of ordinary Germans. The Nazi leadership, which hoped to dominate Germany through political power and terror, but also by winning the “hearts and minds” of the population, utilized this coordination of culture, high and low, to influence at the most basic level the lives and actions of its citizens.

Source:

United States Holocaust Memorial Museum. “Culture in the Third Reich: Disseminating the Nazi Worldview.” Holocaust Encyclopedia. <http://www.ushmm.org/wlc/en/article.php?ModuleId=10007519>. Accessed on October 22, 2012.

Jocelyn Adelman joined the Richmond Symphony in the fall of 2003, having previously served as concertmistress of the Frederick Orchestra of Maryland. In spring of 2010, she completed her Doctorate of Musical Arts at The Catholic University of America. In addition to the Richmond Symphony, she performs with the Eclipse Chamber Orchestra and the Virginia Chamber Orchestra. In previous years, Ms. Adelman performed with the National Symphony, Washington Opera and Chorus Orchestras. Festival appearances include Aspen, Tanglewood (two year fellowship participant), Music at Angel Fire, and the Eilon Violin Mastercourse in Israel. As a violinist of the Hestia Quartet, she was invited to play for the Vice President in 2001, where they received rave reviews in the Washington Post. This success led to a series of concerts presented by Ms. Adelman at the Vice President's residence. She has taught at the Cleveland Settlement School, The Cleveland Institute of Music Preparatory Program and the Eastern Music Festival in Greensboro, North Carolina. She is presently on the faculty at Virginia Commonwealth University and teaches privately in Richmond, Virginia. Ms. Adelman studied at Interlochen Arts Academy, Rice University and The Cleveland Institute of Music, where her principal teachers included Julia Bushkova, Kenneth Goldsmith, Linda Cerone, Stephen Rose, and William Preucil, respectively. In the summer of 2006, Ms. Adelman was invited to perform a recital tour of Sydney, Melbourne and regional New South Wales, Australia, which included a premier and recording of a new work commissioned for the tour. Every summer, Ms. Adelman is invited as a guest artist to Columbia, South America, where she coaches and mentors the talented young musicians of the Filarmonica Joven de Colombia to become professional orchestra musicians.

Dr. Amanda Halstead is an active soloist, chamber musician, collaborator, and orchestral pianist. She has performed in numerous concert series including the Norfolk Chamber Consort, the Church of the Epiphany Concert Series in Washington D.C., Virginia Wesleyan Concert Series in Norfolk, and the Smithfield Music Series in Virginia. For the past seven seasons, Dr. Halstead joined the Virginia Arts Festival as resident pianist for the John Duffy Composers Institute, a symposium dedicated to promoting contemporary opera and cultivating new works. Also an orchestral musician, Dr. Halstead appears frequently as principal pianist with the Virginia Symphony Orchestra with JoAnn Falletta conducting. She has performed with other ensembles such as the Richmond Symphony, the National Repertory Orchestra, and the Dayton Philharmonic Orchestra.

In addition to performing, Dr. Halstead is a music educator in the private studio and in the classroom. She has taught courses such as music literature, music theory, ear training, piano pedagogy, and Musician Wellness at universities including Old Dominion University and Christopher Newport University. In 2010, Dr. Halstead was appointed faculty member at the Levine School of Music in Washington D.C. where she currently teaches private lessons. Dr. Halstead earned her Bachelor's degree from Rice University in Houston, Texas, and her Master's and Doctorate from the College-Conservatory of Music (CCM) at the University of Cincinnati. Her former teachers include Frank Weinstock, Eugene and Elizabeth Pridonoff, and Dr. Robert Roux. Dr. Halstead currently resides in Springfield, Virginia with her husband, Matthew and their son, Jasper.

Laurence Sherr is a composer of Holocaust memorial music, producer of remembrance events, and lecturer on music and the Holocaust. He is the son of a survivor. His memorial composition *Flame Language*, based on poetry by survivor and Nobel laureate Nelly Sachs, was a top prizewinner in the 2010 Classical Lounge national competition. Dr. Sherr has lectured on Holocaust music in Israel, the Czech Republic, Germany, and the U.S., including leading a workshop on teaching music and the Holocaust at the 2012 International Conference on Holocaust Education at Yad Vashem in Jerusalem. In 2011, his lecture-recital at the Jewish Museum of Prague included a live performance of his cello work *Elegy and Vision*, and his Prague Holocaust Remembrance Concert was staged under the auspices of the U.S. Embassy. His 2009 concert and educational activities in Germany, produced in collaboration with the children of the generation who persecuted his mother and her family, led to reconciliation and healing. He developed the KSU global-citizenship course Music and the Holocaust. Sherr's honors and awards include top prizes in the Delius Composition Contest and the composition competition of the Association for the Promotion of New Music in New York City. International performances of his work have been given in Austria, Holland, Switzerland, Turkey, Japan, Canada, and Mexico. He has been awarded residency fellowships by the MacDowell Colony, the American Dance Festival, and Hot Springs National Park. The Florida State University doctoral treatise, *Laurence Sherr: Chamber Music for Flute*, details his contribution, and CDs released by the Ein-Klang label in Europe and by Capstone Records in the U.S. include his compositions. He is Composer-in-Residence and Professor of Music at KSU, and the founder and clarinetist of the Atlanta klezmer band Oy Klezmer!.

**Kennesaw State University
School of Music Upcoming Events**

Unless otherwise noted, all events will take place at 8:00 pm in the Morgan Concert Hall.

Wednesday, November 7, 2012

Jazz Combos

Thursday, November 8, 2012

Classical Guitar Ensemble

Monday, November 12, 2012

Jazz Guitar Ensemble & Jazz Combos

Tuesday, November 13, 2012

Wind Ensemble

Wednesday, November 14, 2012

Gospel Choir

Thursday, November 15, 2012

Philharmonic and Concert Band

For the most current information, please visit
<http://calendar.kennesaw.edu>

Ladies and Gentlemen, welcome to the Music Building Recital Hall. As a reminder, please silence or power off all mobile phones, audio/video recording devices, and other similar electronic devices. The performers, and your fellow audience members, will greatly appreciate it. Thank you, and enjoy the performance!

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact an audience services representative to request services.

Kennesaw State University Museum of History & Holocaust Education presents public programs and exhibitions focused on World War II and the Holocaust in an effort to promote education and dialogue about the past and its significance today. Programs are funded in part by The Marcus Foundation. For museum hours and information, please call (678) 797-2083 or visit www.kennesaw.edu/historymuseum.