

Music and the Holocaust: Musical
Stolpersteine and Recovered Music
from the Holocaust

Dr. Alexandra Birch

Residual Memorialization



Bima – Tarnow, Poland



Mikveh – now Nightclub:
Poland/Slovak border



Stolpersteine in Saarland

Two Programs

◆ **Soviet Album:**

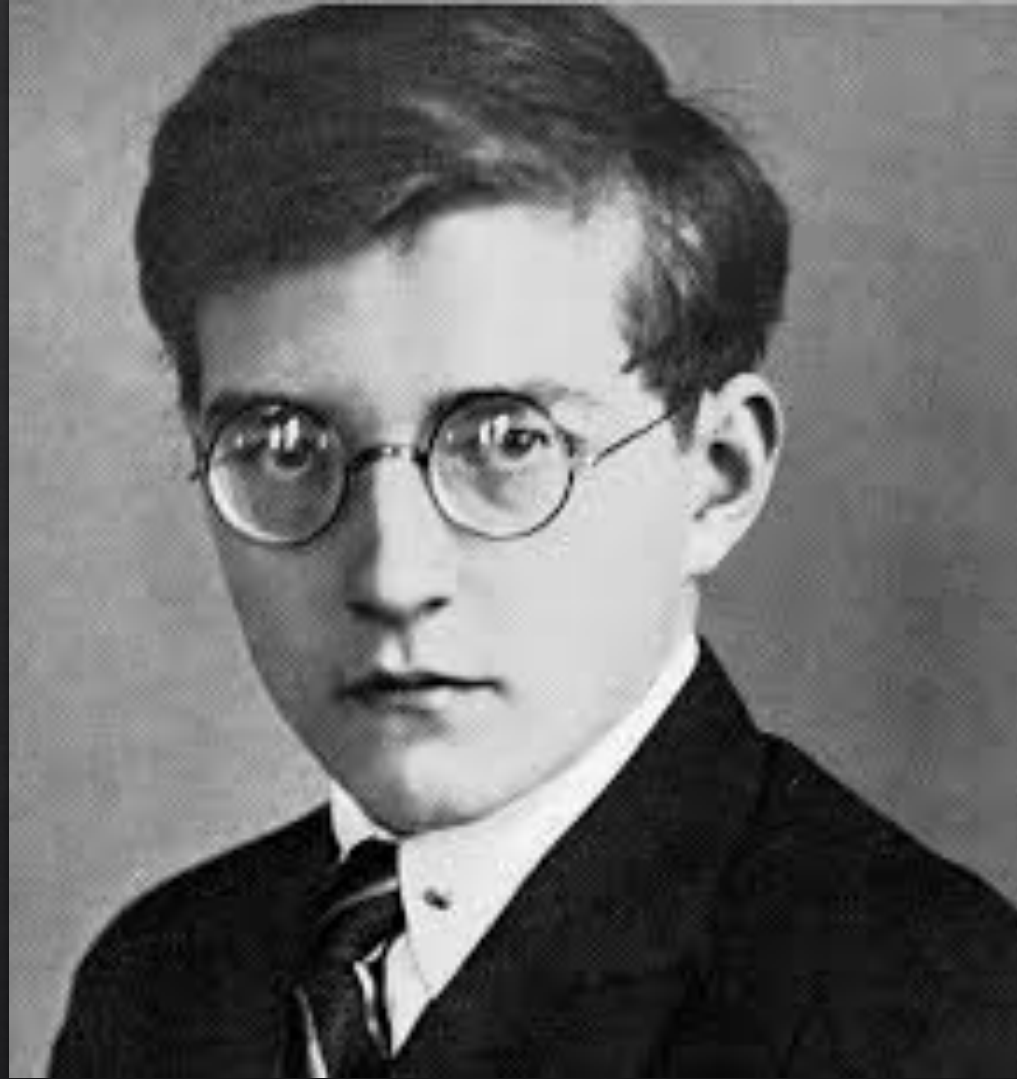
- ◆ Shostakovich Violin Sonata
- ◆ Emil Leyvand *A Poeme About the Holocaust*
- ◆ Edi Tyrmand *Elegaic Improvisation*
- ◆ Suleiman Yudakov *Eastern Poem*

◆ **Germanic Album**

- ◆ Strauss Violin Sonata
- ◆ Viktor Ullmann Violin Sonata – fragment
- ◆ Franz Waxman *Tristan Fantasie*

Dmitri Shostakovich

- Famous non-Jewish Soviet composer heavily pressured by the USSR.
- Sympathetic to the Jewish plight and close colleague with many Jewish musicians.
 - Important mentor at Moscow Conservatory including of Beregovskii and Weinberg
- Unique role of violin and piano as competition instruments in the USSR



Emil Leyvand

- Piece from USHMM archive: gifted by the composer with a recording
- Concert violinist and played in a Jazz Band during the War – piece idiomatic for violin, virtuosic
- War narrative or service and evacuation to Moscow as well as his personal losses of family during the Holocaust in Ukraine near Balta



Edi Tyrmand

- Belorussian composer and pianist
 - Elegaic Improvisation is dedicated to the memory of the Holocaust
- Score from Inessa Dvuzhilnaya and exists as an unpublished manuscript
- Score is ‘notated improvisation’ with irregular meters and phrasing – fantasy concept comes from singing of a cantor



Suleiman Yudakov

- Bukharian narrative of the war and secondhand experience of the Holocaust via evacuation
- Piece reflects orientalism or 'nativization' policies while preserving traditional Bukharian melodies and aesthetic
- *Shashmaqam* ensemble and *ghijak* are mirrored in the composition
- Winner of the Stalin Prize and People's Artist of Uzbekistan



Richard Strauss

- Style of the Violin Sonata is heroic and consistent with Strauss' orchestral writings for strings (Don Juan, Till Eulenspiegel etc.)
- Never a party member of NS, but concerned with championing Germanic works and the economic plight of German musicians.
- Was persecuted (daughter in law) and assisted by Nazism



Franz Waxman

- Narrative of Exile like so many of Waxman's contemporaries in Hollywood
- Addresses Wagner controversy from the side – Wagnarian themes in an unrelated film score by a Jewish-German composer
- Connection of Waxman to prominent Jewish violinists including Jascha Heifetz and Isaac Stern
- Tristan Fantasie and Carmen Fantasie are from the same film – Humoresque – that gained Waxman violinistic recognition



Viktor Ullmann

- Expected narrative of a composer who was murdered in the camps
- The composers from Terezin are an entry for many into musicological study of the Holocaust
- Cooperation with Paul Sacher Stiftung to get the violin part to the score
- Decision to record the score without a reconstructed piano part



Album Covers

Dachau after liberation – USHMM, National Archives, College Park



Shoes at Babi Yar – Babi Yar Society, Public Domain



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