

Der Todesreigen Holocaust Remembrance Suite



Moon Landscape, 1942-44, Theresienstadt
Yad Vashem, Art Museum Collection

Stephan Beneking & Hal Freedman
Berlin/Philadelphia, 2013

Introduction

It is the artists duty to remind and remember.

"We will not be silent"

(quote from The White Rose)

This Suite for solo piano is an unique remembrance project, which has grown out of a collaboration between Stephan Beneking, composer based in Berlin, and pianist Hal Freedman from Philadelphia, Pennsylvania, USA. Hal Freedman has been a solo recitalist at colleges, universities and various venues including the Academy of Music in Philadelphia. He is also a well-known piano teacher and respected recording artist.

halfreedmanpianist.com/

The innocence and beauty of pure piano classical music poses a stark contrast to the horrors of the Third Reich and the Holocaust.

Each piece in the Holocaust Remembrance Suite contains a vital message about the war crimes and atrocities of the past. Unfortunately, the message is applicable to conditons that persist in our world today. It is our sincere hope to raise social awareness of these problems through this important project.

The Suite is accompanied by dramatic videos showing images, which further tell the story behind each individual piece:

www.youtube.com/user/steveberlin0815

www.youtube.com/user/hmfreedman/featured

The 'Holocaust Remembrance Suite' can be downloaded as an album from BandCamp, iTunes, and many other platforms.

All proceeds will be donated to:

US Holocaust Memorial Museum, USA:

<http://www.ushmm.org/>

Yad Vashem, Israel:

<http://www.yadvashem.org/>

Aktion Sühnezeichen, Germany:

<https://www.asf-ev.de/en/start.html>

Die Anstifter, Germany:

<http://www.die-anstifter.de/>

You can also listen to the recordings for free here:

<http://beneking.bandcamp.com/album/holocaust-remembrance-suite-charity-album>

The booklet can be downloaded for free here:

<http://www.beneking.com/hrs>

Picture on Frontpage:

"Moon Landscape" by Petr Ginz (February 1, 1928 – September 28, 1944). His drawing and his "Prague diary" became world famous after the drawing perished in the 2003 Columbia space shuttle tragedy. The drawing had been taken along on the voyage by Israeli astronaut Colonel Ilan Ramon.

Compositions: Stephan Beneking

Recordings: Ilal Freedman

Spoken introduction: Stephan Beneking

Booklet: Stephan Beneking & Ilal Freedman



Brennende Bücher Burning Books

On the 10th of May 1933, 80 years ago, Nazi student organizations burned tens of thousands of "un-German" books on the Opera place in Berlin. These book burnings took in many other German cities as well. The Nazis tried to extinguish and eradicate this part of German culture.

Among the hundreds of poets and writers, whose books were banned and burned, were Bertold Brecht, Albert Einstein, Heinrich Heine, Franz Kafka, Erich Kästner, Heinrich and Klaus Mann, Stefan Zweig and many others. Some authors were expatriated or even put into concentration camps (e.g. Carl von Ossietzky).

Heinrich Heine, one of the most famous German poets, wrote prophetically in 1821 (but referring to a burning of the Koran!):

"This is a prelude only, where they burn books, they will in the end also burn people."

The Burning of books has occurred throughout history; unfortunately it still happens today.

Wikipedia articles:

http://en.wikipedia.org/wiki/Nazi_book_burnings

http://de.wikipedia.org/wiki/Bücherverbrennung_1933_in_Deutschland

http://en.wikipedia.org/wiki/List_of_authors_banned_during_the_Third_Reich

The composition:

It is difficult to capture in music such a frightening event as the burning of books.

The piece begins with the melody "A-B-C" in the right hand, "A-B-C" standing for the letters in the books.

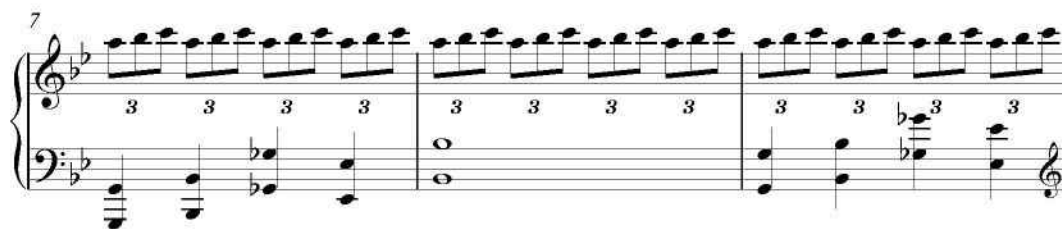
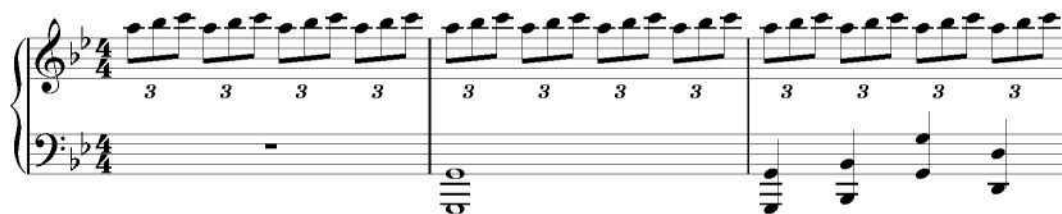
This is followed by the middle section which consists of many "B-B" octave tremolos and repeating octaves, which stand for the B-urning of the B-ooks.

In the final section, the dark G-minor tonality resolves to the brighter G-major tonality in order to illustrate hope: that the book burning was not successful, and the books survived and exist today. We can still read all of them.

Brennende Bücher Burning Books

Im Gedenken an die
Bücherverbrennung am 10. Mai 1933 auf dem Berliner Opernplatz
"Das war ein Vorspiel nur, dort wo man Bücher verbrennt,
verbrennt man am Ende auch Menschen." - Heinrich Heine

Stephan Beneking
www.beneking.com
Berlin, 2013



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2

16

18

20

22

24

26

This musical score is for a piano piece, spanning measures 16 to 26. It is written in a key with two flats (B-flat and E-flat) and a common time signature. The score is organized into six systems, each containing two staves (treble and bass clef). The right hand (treble clef) plays a continuous, rapid sixteenth-note arpeggiated pattern throughout all measures. The left hand (bass clef) provides a harmonic accompaniment. Measures 16, 20, and 24 feature a melodic line in the right hand, while measures 18, 22, and 26 feature a melodic line in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings.

28

30

33

8va



Der Kuss The Kiss

What can be more tender, what can be more innocent - than a kiss? However, under the Third Reich, kisses between men were forbidden, and punishable by death. Consequently, thousands of gay men were persecuted and murdered in the concentration camps. A pink triangle was fastened to their prison uniforms.

Today, the LGBT (lesbian, gay, bisexual and transgender) community continues to be persecuted in many parts of the world. Violence and discrimination against them occurs daily, even in "civilized" societies.

'Der Kuss' is a remembrance of the thousands of gay men murdered in the concentration camps, and of all those of the LGBT community who suffer from injustices today. The piece is therefore dedicated "to a friend's friend"...

The picture is taken from the "Memorial to Homosexuals persecuted under Nazism" in Berlin, where an endless film loop shows two men (and in a more recent version also two women) kissing each other.

Wikipedia links:

http://en.wikipedia.org/wiki/Pink_triangle

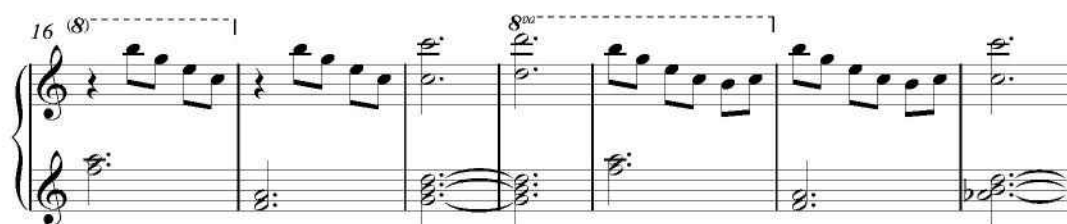
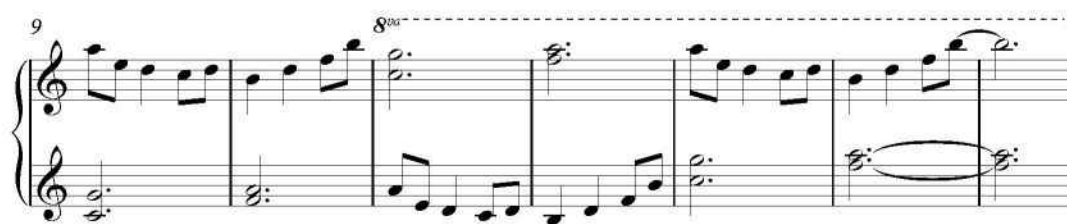
http://en.wikipedia.org/wiki/Memorial_to_Homosexuals_Perscuted_Under_Nazism

http://en.wikipedia.org/wiki/Persecution_of_homosexuals_in_Nazi_Germany_and_the_Holocaust

Der Kuss The Kiss

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Berlin, 2013

Für eines Freundes Freund...



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2

34

Measures 34-37 of a musical score in B-flat major. The treble clef contains a melodic line with eighth and sixteenth notes, including a trill in measure 35 and an octave trill marked '8va' in measure 37. The bass clef provides a harmonic accompaniment with half notes and a long slur spanning measures 35 and 36.

38

Measures 38-42 of a musical score in B-flat major. Measure 38 features a trill marked '(8)'. Measures 39-41 contain a rapid sixteenth-note scale in the treble clef. The bass clef has whole notes in measures 38-40 and rests in measures 41 and 42.

43

Measures 43-47 of a musical score in B-flat major. Measures 43-46 feature a series of chords in the treble clef, with an octave trill marked '8va' in measure 45. The bass clef contains whole notes. The piece concludes in measure 47 with a final chord in the treble and a whole note in the bass.



Kristallnacht

Night of Broken Glass

The night of November 9th through the morning of the 10th in 1938, is known as the "Kristallnacht", or the "Crystal Night" or the "Night of Broken Glass". It was a night of extreme destruction, violence and suffering that marked the beginning of the Holocaust and the 2nd world war.

About 1.400 Synagogues were burned, and thousands of Jewish shops were destroyed. Neighbours watched, even applauded, while their neighbours were tortured.

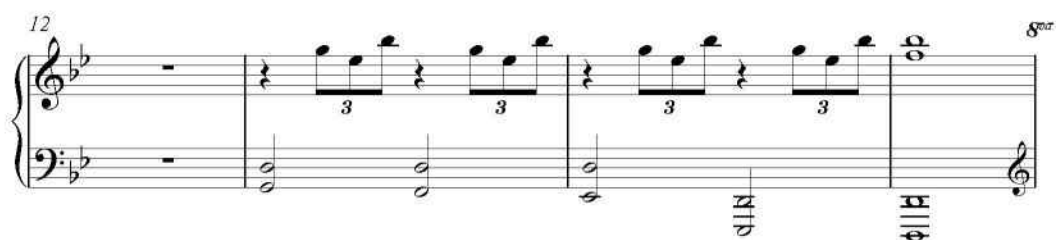
<http://en.wikipedia.org/wiki/Kristallnacht>

This short -and disturbing- musical tribute goes out to the the hundreds that died during "Kristallnacht" and the millions that were murdered thereafter.

Picture: Destroyed Synagogue in Fasanenstrasse, Berlin

Kristallnacht - Crystal Night

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Kindertransporte

Children's Transports

Kindertransport (Children's Transport) was the informal name of a series of rescue efforts between 1938 and 1940, which brought thousands of mostly Jewish children to Great Britain from Nazi Germany.

This piece goes out to all of the children...

To the 10,000 children sent on trains to the West, who were saved.

To the 1.5 million children sent on trains to the East, who were lost.

Following the violent pogrom staged by the Nazi authorities upon Jews in Germany and Austria known as Kristallnacht (Night of Broken Glass) of November 9-10, 1938, the British government eased immigration restrictions for certain categories of Jewish refugees. Spurred by British public opinion and the persistent efforts of refuge aid committees, most notably the British Committee for the Jews of Germany and the Movement for the Care of Children from Germany,

British authorities agreed to permit an unspecified number of children under the age of 17 to enter Great Britain from Germany and German-annexed territories (namely, Austria and the Czech lands).

Private citizens or organizations had to guarantee to pay for each child's care, education, and eventual emigration from Britain. In return for this guarantee, the British government agreed to allow unaccompanied refugee children to enter the country on temporary travel visas. It was understood at the time that when the "crisis was over," the children would return to their families. Parents or guardians could not accompany the children. The few infants included in the program were tended by other children on their transport. The first Kindertransport arrived in Harwich, Great Britain, on December 2, 1938, bringing some 200 children from a Jewish orphanage in Berlin which had been destroyed in the Kristallnacht pogrom.

The last transport from Germany left on September 1, 1939, just as World War II began, while the last transport from the Netherlands left for Britain on May 14, 1940, the day on which the Dutch army surrendered to German forces. In all, the rescue operation brought about 9,000–10,000 children, some 7,500 of them Jewish, from Germany, Austria, Czechoslovakia, and Poland to Great Britain.

Source: <http://www.ushmm.org/wlc/en/article.php?ModuleId=10005260>

Wikipedia: <http://en.wikipedia.org/wiki/Kindertransport>

Kindertransport association: <http://www.kindertransport.org/>

Picture: US Holocaust Memorial Museum

Kindertransporte

Für all diese Kinder...
für die, die in den Westen fahren,
und besonders für die, die in den Osten fahren...

Stephan Beneking
www.beneking.com
Berlin, 2013



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2

30

8va

35 (8)

41

47

53

57

The musical score consists of six systems of staves. The first system (measures 30-34) features a treble staff with eighth-note patterns and a bass staff with quarter-note accompaniment. A '30' measure number is at the start, and an '8va' marking is above the treble staff. The second system (measures 35-39) continues the eighth-note patterns, with a '(8)' marking above the treble staff. The third system (measures 40-44) shows a change in the bass staff accompaniment. The fourth system (measures 45-49) continues the eighth-note patterns. The fifth system (measures 50-54) features a more complex eighth-note pattern in the treble staff. The sixth system (measures 55-57) concludes the piece with sustained chords in both staves, marked with a double bar line at measure 57.



Zyklon B

There is no other product name linked as much to the horrors of the holocaust as "Zyklon B". About 1.5 million human beings were killed using Zyklon B. It was invented in 1922 and used worldwide as pesticide. It is still produced today.

During the Holocaust, Zyklon B was used by Nazi Germany to "exterminate" prisoners in the gas chambers of the concentration camps Auschwitz-Birkenau, and Majdanek, and in Sachsenhausen concentration camp; most of the victims were Jews and Poles. The chemical was deliberately made without a warning odorant.

Composition:

The piece is composed in B flat minor on black keys only. It symbolizes the heartbeat of those murdered using Zyklon B.

Wikipedia: http://en.wikipedia.org/wiki/Zyklon_B

Picture: Empty Zyklon B cans found in Auschwitz

Zyklon B

In Erinnerung an alle Menschen,
die durch Zyklon B vergast wurden.

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Berlin, 2013

6

10

13

16

19

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Die weiße Rose

The White Rose

In 1943, 70 years ago, guillotines in Munich and other German cities beheaded human beings every day. Among them were the young members of "Die weiße Rose".

The composition:

"Die weiße Rose" is composed in A minor, on white keys only as a tribute. It is a bittersweet piece. The white Rose is one of the most beautiful flowers - but it always will be associated with "Die weiße Rose" and their message: "We will not be silent." "Die weiße Rose" has thus become a symbol for the fight for freedom, worldwide, in all times.

May our music contribute.

About "Die weiße Rose"

Die Weiße Rose ("The white Rose") was a non-violent, intellectual resistance group in Nazi Germany, consisting of students from the University of Munich and their philosophy/musicology professor.

Wikipedia:

English: http://en.wikipedia.org/wiki/White_Rose

German: http://de.wikipedia.org/wiki/Weiße_Rose

Among various other actions they wrote 6 well-written leaflets ("Flugblätter"), which were printed and distributed in secret to make the German population aware of the atrocities of the Nazi Regime.

One of the most famous statements, which is still an important message today, is from the 4th leaflet:

"We will not be silent.

We are your bad conscience.

The White Rose will not leave you in peace!"

Leaflets in

English: http://en.wikiquote.org/wiki/White_Rose

German: <http://www.dhm.de/lemo/html/nazi/widerstand/weisserose/>

This piece of music goes out to the members of the White Rose, who were tried, and beheaded at the guillotine in Munich. They sacrificed their young lives for freedom and peace in Germany and the world.

Sophie Scholl 9.5.1921-22.2.1943

Hans Scholl 22.9.1918-22.2.1943

Christoph Probst 6.11.1918-22.2.1943

Prof. Kurt Huber 24.10.1893 - 13.7.1943

Alexander Schmorell 16.9.1917-13.7.1943

Willi Graf 2.1.1918 - 12.10.1943

We also remember the many thousands of brave women and men in Germany and other countries, who were active in the Resistance and got beheaded, hung, shot or beaten to death.

Our message also goes out to those, who even today raise their voice, fight and sacrifice their lives for freedom in countries like North Korea, Syria and many others.

"We will not be silent."

Memory:

The "Weiße Rose Stiftung", founded by relatives, keeps the memory alive: <http://www.weiße-rose-stiftung.de/>

Dozens of schools in Germany are named "Geschwister-Scholl-Schule", streets in nearly every city are named after the members of the group.

Organizations worldwide remember and spread the message.

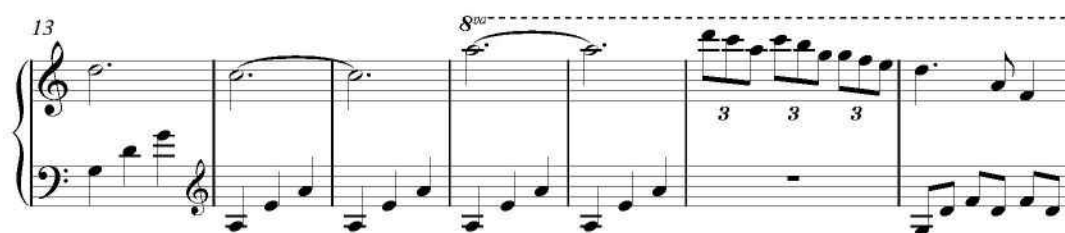
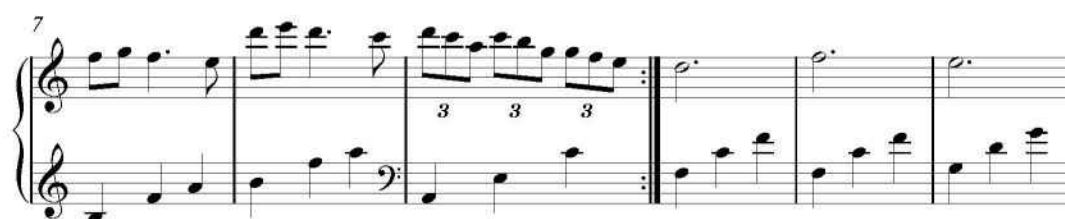
Picture:

Hans Scholl, Sophie Scholl and Christoph Probst, 1942

Die weiße Rose The white Rose

Im Gedenken an
Sophia Magdalena Scholl 9.5.1921 - 22.2.1943
Hans Fritz Scholl 22.9.1918 - 22.2.1943

Stephan Beneking
www.beneking.com
Berlin, 2013



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2

32 *8va*

39

44

The musical score consists of three systems of music, each with a treble and bass staff. The first system (measures 32-38) begins with a treble staff measure containing a dotted half note and a whole note, with an 8va marking above it. The bass staff has a continuous eighth-note pattern. The second system (measures 39-43) features a treble staff with a half note, a whole note, and a triplet of eighth notes. The bass staff has a continuous eighth-note pattern. The third system (measures 44-46) features a treble staff with a triplet of eighth notes, a half note, and a whole note, with an 8va marking above it. The bass staff has a continuous eighth-note pattern. The piece ends with a double bar line.



Petr Ginz

This piece is devoted to Petr Ginz (February 1, 1928 – September 28, 1944), a very creative young boy and multi-talented artist, who lived in Prague and was murdered in the Holocaust.

His painting "Moon Landscape" and his "Prague diary" became world famous after the 2003 Columbia space shuttle tragedy.

Ilan Ramon, the first Israeli astronaut and the son of an Auschwitz survivor, had borrowed the drawing from the collection of the Yad Vashem Museum in Israel and taken it with him on the Columbia voyage. When the shuttle exploded over Texas and the story of Petr's drawing was told, a man contacted Yad Vashem saying that he had discovered Petr's old copybooks in the attic of his home in Prague.

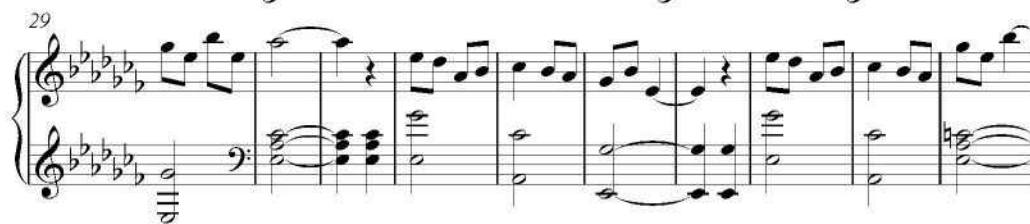
Source: NY Times http://www.nytimes.com/2007/04/10/books/10ginz.html?_r=0

Petr Ginz stands for immeasurable loss of talent in the Holocaust. But he is also a symbol of hope, as his diary and many of his paintings did survive.

Wikipedia: http://en.wikipedia.org/wiki/Petr_Ginz

Petr Ginz

Stephan Beneking, 2011
www.beneking.com





Der Tanz der Vergessenen The Dance of the Forgotten

Among the millions of victims of the Nazi Regime and the Holocaust, one group is still forgotten today: the nearly 400.000 victims were people with disabilities in the so called "Euthanasie" programs. In fact, they were the first victims of the Nazi regime, and they were the first human beings killed in gas chambers. The "technology" of gas chambers and "death plants" ("Todesfabriken") was first developed for and tested on the German people with disabilities.

They were regarded as "unwertes Leben" ("unworthy life") and "Ballastexistenzen" ("ballast people"), "wertlose Menschenhülsen" ("worthless human bodies") and "nutzlose Esser" ("useless eaters"). At the end of the programme nearly

everybody was in danger, who could not work, even elderly people and wounded soldiers were "euthanized".

Their names are still kept secret. Many of their families still feel "ashamed" today. They feared being viewed as having been "infected" by their disabled relatives ("erbkrank").

The victims of "Euthanasie" were legally not accepted as persecuted by the Nazis and thus did never receive any reparation. It took until the year 2007 (sic!) that the German Bundestag declared the "Erbgesundheitsgesetz" for illegal.

Most of the involved doctors continued their normal lives after the war. The victims were forgotten.

This piece goes therefore out to these forgotten victims of "Euthanasie", because "if we forget the victims, we murder them a second time."

The eradication of people with disabilities took place in steps:

"Erbgesundheitsgesetz"

The "Gesetz zur Verhütung erbkranken Nachwuchses" ("Law for the Prevention of Hereditarily Diseased Offspring") was one of the first laws the Nazi regime enacted, on July 14, 1933. It allowed the compulsory sterilisation of any citizen who in the opinion of a "Genetic Health Court"

("Erbgesundheitsgericht") suffered from a list of alleged genetic disorders - many of which were not, in fact, genetic. Over 400,000 people were sterilized against their will

http://en.wikipedia.org/wiki/Law_for_the_Prevention_of_Hereditarily_Diseased_Offspring

"Aktion T4"

"Action T4" was the name of Nazi Germany's "Euthanasia programme" during which physicians murdered thousands of people who were "judged incurably sick, by critical medical examination". The programme officially ran from September 1939 to August 1941, but it continued unofficially until the end of the Nazi regime in 1945. It was financed by the golden teeth of the victims.

At least 200,000 physically or mentally handicapped people were killed by medication, starvation, or in the gas chambers of the 6 so called "special treatment centers" ("Zentren für Sonderbehandlung") between 1939 and 1945. "Special treatment" ("Sonderbehandlung") was the Nazi's secret code for "extermination".

After this "job was done", the "killing experts" moved on to the East to set up the "killing plants" ("Todesfabriken" of the "Aktion Reinhardt").

The name T4 was an abbreviation of Tiergartenstraße 4, the address of a villa in the Berlin borough of Tiergarten which was the headquarters of the organisation.

In October 1939, Hitler signed a back-dated "euthanasia decree" to September 1, 1939, which authorised to carry out the programme of euthanasia (translated into English as follows):

"Reich Leader Bouhler and Dr. med. Brandt are charged with the responsibility of enlarging the competence of certain physicians, designated by name, so that patients who, on the basis of human judgment [menschlichem Ermessen], are considered incurable, can be granted mercy death [Gnadentod] after a discerning diagnosis."

http://en.wikipedia.org/wiki/Action_T4

"Kindereuthanasie"

"Child Euthanasia" was the name given to the organised murder of severely mentally and physically handicapped children and young people up to 16 years old during the Nazi era in over 30 so-called special children's wards.

At least 5,000 children were victims of this programme, which was a precursor to the subsequent murder of children in the concentration camps.

The doctors and midwives had to report children that were "not normal", and these children were then taken away from their parents under the promise of a better medical treatment. But in fact their children were killed by starvation or poison, shortly thereafter.

http://en.wikipedia.org/wiki/Child_euthanasia_in_Nazi_Germany

Picture: Anna Lehnkering (2.8.1915 - 7.3.1940)

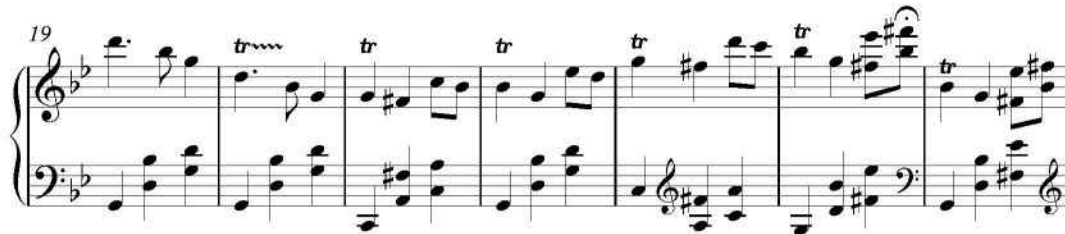
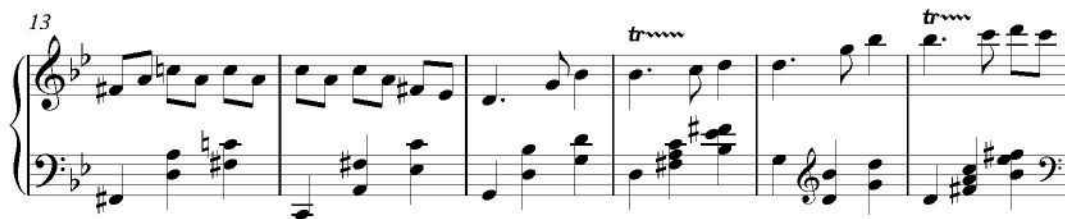
Anna was as a young girl sterilized and later on killed in the gas chamber of Grafeneck.

<http://www.sigrid-falkenstein.de/euthanasie/anna.htm>

Der Tanz der Vergessenen The Dance of the Forgotten

Für die vergessenen Opfer
des "Erbgesundheitsgesetz"
und der "Euthanasie"-Aktionen

Stephan Beneking
www.beneking.com
Berlin, 2013



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Die Todesfuge

The Death Fugue

Death Fugue is a poem written by the Romanian poet Paul Celan and was first published in 1948. It is Celan's most famous poem. It describes the horror and bizarreness of life in the concentration camps, where victims often had to perform music to entertain the murderers.

The most frequently quoted expression in the poem is "Der Tod ist ein Meister aus Deutschland, sein Auge ist blau." (Death is a Master from Germany his eye is blue.)

The melody of the composition is based on the notes of this famous phrase:

D-E-r to-D ist E-in mEistEr Aus DEutschlAnD,
sEin AuGE ist BlAu

This melody gives the piece a very special effect.

<http://en.wikipedia.org/wiki/Todesfuge>

Die Todesfuge

nach Paul Celan:

DEr toD ist Ein mEistEr Aus DEutsCHlAnD, sEin AuGE ist BlAu

Stephan Beneking

www.beneking.com

Berlin, 2013

Measures 1-9 of the musical score. The key signature is one flat (B-flat) and the time signature is 2/4. The score features a treble and bass staff. Measures 1-3 contain eighth notes in the treble and sustained chords in the bass. Measures 4-5 show triplet eighth notes in the treble and sustained chords in the bass. Measure 6 features an eighth-note scale in the treble and a sustained chord in the bass. Measures 7-9 show a descending eighth-note scale in the treble and sustained chords in the bass.

Measures 10-18 of the musical score. Measure 10 begins with a treble staff containing a descending eighth-note scale marked with a '7' (seventh). The bass staff has sustained chords. Measures 11-12 continue with sustained chords in the bass. Measures 13-14 show eighth-note scales in both treble and bass staves, with the bass staff marked with a '3' (triple). Measures 15-16 feature sustained chords in the bass. Measure 17 has a treble staff with a half note and a bass staff with a half note. Measure 18 ends with a treble staff containing a half note and a bass staff with a half note.

Measures 19-27 of the musical score. Measures 19-20 show sustained chords in the bass. Measure 21 features a treble staff with a descending eighth-note scale marked with a '7' and a bass staff with a half note. Measures 22-23 show eighth-note scales in both treble and bass staves, with the bass staff marked with a '7'. Measures 24-25 feature sustained chords in the bass. Measure 26 has a treble staff with a half note and a bass staff with a half note. Measure 27 ends with a treble staff with a half note and a bass staff with a half note.

Measures 28-36 of the musical score. Measures 28-29 show sustained chords in the bass. Measure 30 features a treble staff with a descending eighth-note scale marked with a '7' and a bass staff with a half note. Measures 31-32 show eighth-note scales in both treble and bass staves, with the bass staff marked with a '7'. Measures 33-34 feature sustained chords in the bass. Measure 35 has a treble staff with a half note and a bass staff with a half note. Measure 36 ends with a treble staff with a half note and a bass staff with a half note.

Measures 37-45 of the musical score. Measures 37-38 show sustained chords in the bass. Measure 39 features a treble staff with a descending eighth-note scale marked with a '7' and a bass staff with a half note. Measures 40-41 show eighth-note scales in both treble and bass staves, with the bass staff marked with a '7'. Measures 42-43 feature sustained chords in the bass. Measure 44 has a treble staff with a half note and a bass staff with a half note. Measure 45 ends with a treble staff with a half note and a bass staff with a half note.

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Epilogue

May our music contribute
to always remember
the victims
and their murderers.

"We will not be silent."