



A Guide for Educators

Holocaust & Humanity Center
8401 Montgomery Road
Cincinnati, OH 45236

Introduction

About the Exhibit

“The Notes Rose up in Flames” is a traveling exhibit created by the Holocaust & Humanity Center (HHC) as a permanent offering for students, educators, and community groups. This exhibit explores the legacy of music before, during, and after the Holocaust. During the Holocaust, music became a source of joy, a source of resilience and a source of hope. But the Nazis often used music as a way to deceive, to discriminate and to invoke fear. This exhibit shows how for some people and in some regions, music and art continued to thrive, but how for too many more it went up in flames.

The following are suggestions for incorporating the exhibit into a study of the Holocaust already in progress. Levels of discussion will vary, depending on the age and prior knowledge of the participants. It is recommended that students are given approximately 20-30 minutes to view the exhibit.

HHC IS GRATEFUL FOR THE GENEROSITY OF THE WOHLGEMUTH HERSCHEDE FOUNDATION IN THEIR SUPPORT OF THIS PROJECT. THIS EXHIBIT GREW OUT OF THE WORK OF DR. RACELLE WEIMAN AND CONTRIBUTIONS BY FINE ARTS FUND (NOW ARTSWAVE), CINCINNATI OPERA AND TED SILBERSTEIN. THE PHOTOS USED ARE COURTESY OF HHC AND THE UNITED STATES HOLOCAUST MEMORIAL MUSEUM.

ACTIVITY 1

Exploring the Exhibit

Overview: The following is an activity for students to complete while viewing the exhibit. This activity is a simple way for students to interact with the exhibit while viewing it. It ensures that students read the text and are provided with basic comprehension of content.

Grade Level: Grades 6 and above

Suggested Time: 1 class period

Objectives:

- Students will glean important information from the exhibit in the form of a while collecting, questioning, and analyzing information on the panels.
- Students will learn from each other by discussing and exploring their various answers after the viewing the exhibit.

Materials:

- "Music and the Holocaust" exhibit
- Exhibit questions

Procedure:

1. Have students view the exhibit and complete the worksheet.
2. In small groups, have students debrief and discuss their thoughts on the exhibit and exchange any information they did not have time to find.

Exploring the Exhibit

Directions: Find the following information throughout the exhibit. Some items may have multiple answers.

1. What was the most popular music of Eastern European Ashkenazi Jews called?
2. How does the exhibit describe the style of music known as Klezmer?
3. How were Ladino ballads created?
4. Does Ladino still exist today? Why or why not?
5. What is the Juedische Kulturband (Kubu) and when was it created?
6. Name one of the restrictions that the Nazis placed on the Kubu.
7. What happened to members of the Kubu when it was shut down in 1941?
8. In 1937 what became a mandatory activity for German children aged 10 through 17?
9. What was one way that the head of the Hitler Youth, Baldur von Shirach, attracting young Germans to the Hitler Youth?
10. What was the goal of the Entartete Kunst exhibit?
11. Who were the so called 'Swing Kids'?
12. Why did Jews continue to explore their own taste in music and play this music with zeal inside of the ghettos?
13. Who wrote the lyrics, "Jews, let us be cheerful! It won't be long I hope- The war will soon be over, and soon their end will come"? What was his fate?
14. What camp was touted as the 'model' concentration camp?
15. What were some of the professions of the people imprisoned in Theresienstadt?
16. How many times was Hans Krása's opera, Brundibar, performed in Theresienstadt? Why was it performed so many times?
17. Who said, "Theresienstadt helped, not hindered me in my musical work: we did not sit down by the waters of Babylon and weep"?
18. How was classical music used as a tool for deception throughout the concentration camp universe?
19. What was the 'We Will Never Die Pageant'?
20. What was 'The Happy Boys' band?
21. Who was the youngest member of the Berlin Kulturband? How old was he?
22. Where did Henry Meyer study music after surviving Auschwitz and immigrating to the United States?
23. Who was Antek Zuckerman?
24. What was one specifically important piece that Antek Zuckerman was able to smuggle into the Warsaw Ghetto for a young boy?

ANSWER KEY: Exploring the Exhibit

Find the following information throughout the exhibit. Some items may have multiple answers.

Note to teachers: these are recommended answers; some questions may have multiple answers so students may find other appropriate answers.

1. What was the most popular music of Eastern European Ashkenazi Jews called? *Klezmer.*
2. How does the exhibit describe the style of music known as Klezmer? *Klezmer began as instrumental jazz-style music and often featured instruments like the clarinet, upright bass, violin and accordion. Klezmer was sung in Yiddish, a language merging elements of Hebrew and German.*
3. How were Ladino ballads created? *Sephardic Jews on the Iberian Peninsula combined their old traditions with their new traditions from North Africa and the Middle East.*
4. Does Ladino still exist today? Why or why not? *Ladino does not exist today it was one of the languages lost as a result of the Holocaust.*
5. What is the Juedische Kulturbund and when was it created? *It was a cultural organization for Jews created by the Nazis in 1934.*
6. Name one of the restrictions that the Nazis placed on the Kubu. *The Kubu was only allowed in Berlin. Their repertoire was restricted to Jewish composers.*
7. What happened to members of the Kubu when it was shut down in 1941? *In 1941, the Kubu was shut down and most of the musicians were deported to ghettos and concentration camps.*
8. In 1937 what became a mandatory activity for German children aged 10 through 17? *The Hitler Youth for Boys and the German Youth for Girls.*
9. What was one way that the head of the Hitler Youth, Baldur von Shirach, attracting young Germans to the Hitler Youth? *Von Shirach used music he even enlisted the support of the Nazi Reich's music chief, Wolfgang Stumme.*
10. What was the goal of the Entartete Kunst exhibit? *This offensive exhibit sought to rid Germany of Jewish and other 'non-Aryan' influences, particularly those coming from the United States.*
11. Who were the so called 'Swing Kids'? *Jewish and non-Jewish 'swing kids' resisted and refused to follow the Nazis attempts at controlling music within the Third Reich. They continued to dance, ignore curfews and listen to so called enemy radio stations.*
12. Why did Jews continue to explore their own taste in music and play this music with zeal inside of the ghettos? *They played this music in resistance to the Third Reich and because it gave them a spark of joy and hope.*
13. Who wrote the lyrics, "Jews, let us be cheerful! It won't be long I hope- The war will soon be over, and soon their end will come"? *Mordechai Gebirtig who was murdered in the Krakow Ghetto in 1942.*
14. What camp was touted as the 'model' concentration camp? *Theresienstadt.*
15. What were some of the professions of the people imprisoned in Theresienstadt? *Among the prisoners there were artists, musicians, actors, and directors.*
16. How many times was Hans Krasa's opera, Brundibar, performed in Theresienstadt? Why was it performed so many times? *Brundibar was performed 55 times. It was a children's opera of hope and resistance and became an outlet for children while the reality of the horrors of the Holocaust continued.*
17. Who said, "Theresienstadt helped, not hindered me in my musical work: we did not sit down by the waters of Babylon and weep"? *Viktor Ullman, Composer of the opera, "The Emperor of Atlantis: or Death's Abdication"*

18. How was classical music used as a tool for deception throughout the concentration camp universe? *As Trains arrived to extermination camps like Sobibor or Treblinka, the Nazis played classical music in hopes of avoiding any unrest.*
19. What was the 'We Will Never Die Pageant'? *On March 9, 1943, 40,000 people came together at Madison Square Garden for the 'We Will Never Die Pageant'. The Pageant aimed to show the world the fate of the Jews of Europe. The cast included rabbis and cantors, as well as 400 actors and 100 musicians. '*
20. What was 'The Happy Boys' band? *The Happy Boys band was a swing and jazz band that performed at displaced persons camps throughout Germany from 1945-1949. Many of the members had previously been musicians in the Lodz Ghetto.*
21. Who was the youngest member of the Berlin Kulturband? How old was he? *Henry Meyer was 16 when he played with the Berlin Kulturband.*
22. Where did Henry Meyer study music after surviving Auschwitz and immigrating to the United States? *Meyer studied at the Julliard School of Music.*
23. Who was Antek Zuckerman? *Antek Zuckerman was a leader in the Jewish resistance movement and fought in the Warsaw Ghetto Uprising.*
24. What was one specifically important piece that Antek Zuckerman was able to smuggle into the Warsaw Ghetto for a young boy? *Zuckerman was asked by a young boy in the ghetto to find him a violin and a music teacher. He was able to find both in the ghetto and provide them to the young boy.*

ACTIVITY 2

Voices of Remembrance

Overview: This activity studies allows students to interact on a deeper level with some of the quotes they read in the exhibit.

Grade Level: Grades 6 and above

Suggested Time: 1 class periods

Objectives: Students will be able to perform a deeper analysis of the quotes they read on the posters during the scavenger hunt. They will also be able to discuss with their peers some of their feelings towards these quotes.

Materials: Poster or large sheet of paper with one quote already written on each. Post-it notes and colorful markers.

Procedure:

1. Place posters around the classroom with the following quotes written on them:
 - “We were born to perform- and, when we performed, we were alive!” –Henry Meyer
 - “Klezmer means that the instruments are essentially the loudspeakers of the ‘inner voice’ singing in everyone’s soul. A Klezmer doesn’t make music, he speaks, prays, consoles with his instrument.” –Giora Feidman
 - “The music and theater were my spiritual salvation, my door to freedom. It saved us; it was our light.” –Martin Brandt
 - “All our desire for culture was matched by our desire for life...those who stride in life and art to wrestle form from matter, will agree.” –Viktor Ullman
 - “When we were singing, we forgot all our troubles...It was possible to have hope.” –Ela Weissberger
2. Tell students to stand by the passage with which they identify the most. Have each of these groups discuss amongst themselves what the passage means to them and why they chose to stand there.
3. Hand out markers so that students can write down some of their thoughts on the passage.
4. Have each student at each poster explain to the class why they chose the passage that they did. How do they interpret in relation to the Holocaust? What does it mean to them? What lessons can be derived from this quote to be relevant to their life?

ACTIVITY EXTENSION: Have students research the individuals quoted and share what they learn with the class.

ACTIVITY 3

Keeping the Music Alive

Overview: This activity allows students to explore specific case studies of music's role during the Holocaust. Through various photographs, music, and video, different groups of students will analyze one specific instance of music during the Holocaust.

Grade Level: Grades 6 and above

Suggested Time: 1 class period

Objectives: Students will learn about one individual's experiences and how music was a tool of perseverance. Students will also have the opportunity to hear some of the music they have been learning about.

Materials: Computers with internet for students to access the links below, headphones (optional)

Procedure:

1. Students will split into groups of 3-4. Each group will be assigned one case study that they are to do research on.
2. Using ushmm.org, students will read, listen, and learn about their assigned case study. Students are encouraged to follow the 'related links' and 'further reading/listening' to expand upon their overall understanding of their case study.
 - ['The Name Jew \(Der Nomen Yid\)', Ben Stonehill](#)
 - ['My Gate \(Mojo Brama\)', Aleksander Kulisieicz](#)
 - ['Hunger March', Jankiel Herszkowicz](#)
 - ['Never Say That You Have Reached The Final Road', Hirsh Glik](#)
 - ['There Lies Treblinka \(Treblinka Dort\)', Frieda Bursztyn Radasky](#)
 - ['Yisrolik', Leyb Rozental](#)
3. Allow students as much time as you deem necessary or is available to prepare their thoughts about what they just heard and read. Have them present to the rest of the class:
 - a. Brief synopsis telling the story of the composer or performer.
 - b. What was your song about? What was its tone (i.e. happy, sad, funny, etc.)?
 - c. What impact did music have on your composer or performer?
 - d. What did the music itself share about the time period? What did it "say"?