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11-2019

### Musical-Political Values in Nazi Germany and the Soviet Union

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Yang, Winnie, "Musical-Political Values in Nazi Germany and the Soviet Union" (2019). *Musicology and Ethnomusicology: Student Scholarship*. 44.

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## Musical-Political Values in Nazi Germany and the Soviet Union

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### Annotated Bibliography

Burkholder, J. Peter, Claude V. Palisca, and Donald Jay Grout. *A History of Western Music*.

9th ed. New York: W.W. Norton & Company, 2014.

This a great book about the history of Western music. Professors and students in music major use it as a textbook. This book includes an E-book and credible recordings of the repertoire that was presented in this book. It also provides credible scores, historical background, and analysis of the music. For a music research paper, we can study the composer's intentions by reading the reasonable editions of the scores in addition to the written records. Recordings are also helpful for us to understand the musical emotion. In Chapter 34 and Chapter 35, the authors talk about jazz music, popular music, traditional music, and classical music composed between the World Wars. They provide the historical background and historical significance of the music and composers between the world wars. It is crucial for determining the musical-political values.

Frolova-Walker, Marina. "An Inclusive History for a Divided World?" *Journal of the Royal Musical Association* 143, no. 1 (May 2018): 1-20, doi:10.1080/02690403.2018.1434308.

Shostakovich is one of the twentieth-century composers. He is also a representative Russian composer. Marina Frolova-Walker assumes that Shostakovich may not be mentioned under the directory of 20th-Century Music on Wikipedia in this article. Her assumption has been confirmed after she checked Wikipedia. In this article, Frolova-

Walker tries to figure out the reason why Shostakovich is not mentioned under the directory of 20th-Century Music on Wikipedia. To address this question, Frolova-Walker discusses the historical background and problems created by totalitarian regimes in the Soviet Union. Shostakovich was a modernist in his earlier years. But, in his later years, because of the cold-war and totalitarian regimes, he became a victim of oppression. Frolova-Walker mentions that every note of Shostakovich's music and every day of his life were "examined with endless care." (Frolova-Walker 1) Overall, this source identifies the political influences on music by discussing the music and life of Shostakovich.

Fay, Laurel E. *Shostakovich: A Life*. Oxford: Oxford University Press, 2005.

It is a biography of Dmitri Shostakovich. In this biography, Fay talks about Shostakovich's career under the Soviet regime. Shostakovich is a representative composer in the period of World War II and the Post-cold-war. Fay provides a lot of documents that include concert programs and reviews, newspaper articles, many letters from other composers who were contemporary of Shostakovich, and diaries of his contemporaries. The concert reviews and newspaper articles present the responses from the audiences, the Soviet government, and even Joseph Stalin who is the President of the Soviet Union. These materials show how Shostakovich's music changes under the Soviet government's influence.

Haas, Michael. *Forbidden Music the Jewish Composers Banned by the Nazis*. New Haven: Yale University Press, 2014.

Jewish composers in Germany made a lot of contributions in music area before 1933. When Nazis became the leader of the German government in 1933, a lot of Jewish composers were isolated, murdered or exiled. They also forced emigration before and during World War I. Haas thinks the isolation, banishment, and persecution by Nazis hindered the development of music. He also talks about the Jewish composers and musicians who were banned by Nazi Germany and presents their hard life of the musicians and composers in Nazi Germany.

Imhoof, David. Review of *A National Acoustics: Music and Mass Publicity in Weimar and Nazi Germany*, by Brian Currid. *Journal of German Studies* 31, no. 1 (2008): 167-68. [www.jstor.org/stable/27668463](http://www.jstor.org/stable/27668463).

The article is a review work of the book *A National Acoustics: Music and Mass Publicity in Weimar and Nazi Germany* written by Brian Currid. It talks about the music under Nazi ideology. Music under Nazi ideology was influenced by the racism towards Jewish people in Nazi Germany. This article presents the functions of music in supporting the ideologic of government in Nazi Germany. Through reading this article, we can know the musical-political situation under Nazism.

John, Eckhard. "Music and Concentration Camps: An Approximation." *Journal of Musicological Research* 20, no. 4 (2001): 269-323. doi:10.1080/01411890108574791.

In the article, Eckhard discusses the interconnection between music and mass murder in Nazi Germany. Music played an ambivalent role in the concentration camps of the Nazi regime. On the one hand, prisoners in the concentration camps used the music as a resist

tool. They also made up camp orchestras and wrote songs. Music gave them the courage to live. On the other hand, Nazis use music as a tool to torture and increase the terror of the prisoners in the concentration camps. This article describes the music in the concentration camps, and the functions of music in the camps of the Nazi regime. It shows the musical-political situation and musical-political values in Nazi Germany.

Kennedy, Kate. "A Music of Grief: Classical Music and the First World War." *International Affairs* 90, no. 2 (March 2014): 379-95. doi: 10.1111/1468-2346.12115

Kennedy thinks that World War I affects composers just like it affects writers. People barely have a chance to access to information about the music composed during the war or after it, but people are able to learn the information about the war through the works of literature and the memoirs. In this article, Kennedy presents the responses to the conflict of cultures by discussing the composers and literature about them. She looks at compositions by composers who lived abroad and describe the changes of their music during World War I. She also provides examples of Edward Elgar, Arthur Bliss, and so on. These examples present the changing responses of music genres and styles under the wars and conflicts between countries.

Kennedy, Michael. *Richard Strauss: Man, Musician, Enigma*. Cambridge UK: Cambridge University Press, 1999.

This is a biography of Richard Strauss. In this biography, Kennedy presents Strauss's life, works and historical background. This biography includes Strauss's journals, letters, and conversations with his contemporaries. These materials present the relationship

between Nazi government and Strauss. Kennedy also points out the conflicts of Strauss's different status. Strauss worked for Nazi government, but his daughter-in-law and grandchildren are Jewish when the Nazis had a plan to kill all the Jews of Europe in Nazi Germany. This book shows the hard life of the musicians and composers Nazi Germany.

Maccurtain, Lawrence P. "Rhapsody in Red: Shostakovich and American Wartime Perceptions of the Soviet Union." *Patterns of Prejudice* 47, no. 4/5(2013): 359–78. doi: 10.1080/0031322X.2013.832954.

This article talks about the classical music that were composed in the Soviet Union during the Second World War. Maccurtain examines the different influence and repercussions of Shostakovich's Symphony No. 7 in the United States and the Soviet Union. The different influences and repercussions of this symphony presents the different preferences of music in different political countries.

Nemtsov, Jascha, and Beate Schroder-Nauenburg. "Music in the Inferno of the Nazi Terror: Jewish Composers in the "Third Reich"." *Shofar: An Interdisciplinary Journal of Jewish Studies* 18, no. 4 (2000): 79-100. [www.jstor.org/stable/42943109](http://www.jstor.org/stable/42943109).

This article talks about the Jewish musicians and composers' life in Nazi Germany. Reichsmusikkammer is Nazi institution that the government used it to control musicians and composers. Jewish musicians and composers were not allowed to attend the Reichsmusikkammer. They were also banned from all kinds of musical jobs. This article presents the hard life of Jewish musicians in Nazi Germany.

Prokofiev, Sergey. *Soviet Diary, 1927 and Other Writings*. Translated by Oleg Prokofiev and Christopher Palmer. London: Faber & Faber, 1991.

This book is a diary that written by Sergei Prokofiev, and translated to English by his son, Oleg Prokofiev, to commemorate the centenary of Prokofiev's birth. Prokofiev lived in Western Europe for 10 years. This diary records Sergei Prokofiev's two-month life in the Soviet Union when he returned to the Soviet Union as a visiting celebrity in 1927. In this diary, Prokofiev presents his thoughts about the music in the Soviet Union and his life between the World Wars.

———, and S. Shlifstein. *Sergei Prokofiev: Autobiography, Articles, Reminiscences*.

Translated by Rose Prokofieva. Hillsboro: University Press of the Pacific, 2000.

Sergei Prokofiev was a Russian composer, pianist and conductor. In this book, it includes his own writings, such as his autobiographical notes, articles, reviews. It also contains some article about Prokofiev that was written by other Soviet musicians, artists or other people who were associated with him in the period of his life. This book provides the responses from the audiences, the media and even the official media which represented the Soviet government's attitude. Through analyzing the change of Prokofiev's life and music, we can find that how the music genres and styles change under Soviet government's influence.