

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/](http://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](http://www.youtube.com/user/steveberlin0815)

[www.youtube.com/user/hmfreedman/featured](http://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: Hal Freedman

Spoken introduction: Stephan Beneking

Booklet: Stephan Beneking & Hal 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://en.wikipedia.org/wiki/Nazi_book_burnings)

[http://de.wikipedia.org/wiki/Bücherverbrennung\\_1933\\_in\\_Deutschland](http://de.wikipedia.org/wiki/Bücherverbrennung_1933_in_Deutschland)

[http://en.wikipedia.org/wiki/List\\_of\\_authors\\_banned\\_during\\_the\\_Third\\_Reich](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

Measures 1-3 of the piano score. The right hand features a continuous eighth-note triplet pattern. The left hand has a whole rest in measure 1, followed by a low octave chord in measure 2, and a descending eighth-note line in measure 3.

Measures 4-6 of the piano score. The right hand continues with the eighth-note triplet pattern. The left hand plays a low octave chord in measure 4, followed by a descending eighth-note line in measure 5, and a whole note chord in measure 6.

Measures 7-9 of the piano score. The right hand continues with the eighth-note triplet pattern. The left hand plays a descending eighth-note line in measure 7, a whole note chord in measure 8, and a descending eighth-note line in measure 9.

Measures 10-12 of the piano score. The right hand continues with the eighth-note triplet pattern. The left hand plays a whole note chord in measure 10, a descending eighth-note line in measure 11, and a whole note chord in measure 12.

Measures 13-15 of the piano score. The right hand continues with the eighth-note triplet pattern. The left hand plays a whole note chord in measure 13, followed by a descending eighth-note line in measure 14, and a whole note chord in measure 15.

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16

Musical notation for measures 16-17. The right hand has a continuous eighth-note pattern. The left hand has a bass line with a melodic phrase in the first measure and a sustained chord in the second.

18

Musical notation for measures 18-19. The right hand continues the eighth-note pattern. The left hand has a sustained chord in the first measure and a melodic phrase in the second.

20

Musical notation for measures 20-21. The right hand continues the eighth-note pattern. The left hand has a bass line with a melodic phrase in the first measure and a sustained chord in the second.

22

Musical notation for measures 22-23. The right hand continues the eighth-note pattern. The left hand has a sustained chord in the first measure and a melodic phrase in the second.

24

Musical notation for measures 24-25. The right hand continues the eighth-note pattern. The left hand has a sustained chord in the first measure and a melodic phrase in the second.

26

Musical notation for measures 26-27. The right hand continues the eighth-note pattern. The left hand has a bass line with a melodic phrase in the first measure and a sustained chord in the second.

28

Musical notation for measures 28-29. Measure 28 features a treble clef with a complex sixteenth-note pattern and a bass clef with a simple accompaniment. Measure 29 continues the treble clef pattern and adds a bass clef accompaniment with a triplet of eighth notes.

30

Musical notation for measures 30-32. Measure 30 has a treble clef with a sixteenth-note pattern and a bass clef with a single note. Measure 31 has a treble clef with a sixteenth-note pattern and a bass clef with a triplet of eighth notes. Measure 32 has a treble clef with a sixteenth-note pattern and a bass clef with a triplet of eighth notes.

33

Musical notation for measures 33-36. Measure 33 has a treble clef with a sixteenth-note pattern and a bass clef with a triplet of eighth notes. Measure 34 has a treble clef with a sixteenth-note pattern and a bass clef with a triplet of eighth notes. Measure 35 has a treble clef with a sixteenth-note pattern and a bass clef with a triplet of eighth notes. Measure 36 has a treble clef with a sixteenth-note pattern and a bass clef with a triplet of eighth notes.





## 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/Pink_triangle)

[http://en.wikipedia.org/wiki/Memorial\\_to\\_Homosexuals\\_Persecuted\\_Under\\_Nazism](http://en.wikipedia.org/wiki/Memorial_to_Homosexuals_Persecuted_Under_Nazism)

[http://en.wikipedia.org/wiki/Persecution\\_of\\_homosexuals\\_in\\_Nazi\\_Germany\\_and\\_the\\_Holocaust](http://en.wikipedia.org/wiki/Persecution_of_homosexuals_in_Nazi_Germany_and_the_Holocaust)

# Der Kuss The Kiss

Stephan Beneking  
www.beneking.com  
Berlin, 2013

Für eines Freundes Freund...

Musical notation for measures 1-8. The piece is in 3/4 time. The right hand starts with a whole note G4, followed by a half note G4, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand provides a harmonic accompaniment with chords: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3.

Musical notation for measures 9-15. Measure 9 starts with a treble clef and a key signature of one flat. The right hand has a melodic line: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand has chords: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. A dynamic marking of *8<sup>va</sup>* is present above measure 9.

Musical notation for measures 16-22. Measure 16 starts with a treble clef and a key signature of one flat. The right hand has a melodic line: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand has chords: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. A dynamic marking of *8<sup>va</sup>* is present above measure 16.

Musical notation for measures 23-27. Measure 23 starts with a treble clef and a key signature of one flat. The right hand has a melodic line: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand has chords: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. A dynamic marking of *8<sup>va</sup>* is present above measure 23.

Musical notation for measures 28-34. Measure 28 starts with a treble clef and a key signature of one flat. The right hand has a melodic line: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand has chords: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. A dynamic marking of *8<sup>va</sup>* is present above measure 28.

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34

Musical score for measures 34-37. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 34 features a treble clef with a series of eighth notes and a slur over the final two notes. The bass clef has a half note. Measure 35 continues the treble line with eighth notes and a slur, while the bass clef has a half note. Measure 36 has a treble clef with eighth notes and a slur, and a bass clef with a half note. Measure 37 has a treble clef with eighth notes and a slur, and a bass clef with a half note. A dynamic marking of *8<sup>va</sup>* is placed above the treble staff in measure 37.

38

Musical score for measures 38-42. Measure 38 has a treble clef with a series of eighth notes and a slur, and a bass clef with a half note. Measure 39 has a treble clef with eighth notes and a slur, and a bass clef with a half note. Measure 40 has a treble clef with eighth notes and a slur, and a bass clef with a half note. Measure 41 has a treble clef with eighth notes and a slur, and a bass clef with a half note. Measure 42 has a treble clef with eighth notes and a slur, and a bass clef with a half note. A dynamic marking of *8<sup>va</sup>* is placed above the treble staff in measure 38.

43

Musical score for measures 43-47. Measure 43 has a treble clef with a series of eighth notes and a slur, and a bass clef with a half note. Measure 44 has a treble clef with eighth notes and a slur, and a bass clef with a half note. Measure 45 has a treble clef with eighth notes and a slur, and a bass clef with a half note. Measure 46 has a treble clef with eighth notes and a slur, and a bass clef with a half note. Measure 47 has a treble clef with eighth notes and a slur, and a bass clef with a half note. A dynamic marking of *8<sup>va</sup>* is placed above the treble staff in measure 43.



# 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

Stephan Beneking  
www.beneking.com

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with a triplet of eighth notes in measure 3. The left hand plays a steady eighth-note accompaniment.

Musical notation for measures 5-8. The right hand continues with a melodic line, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 9-11. The right hand has a melodic line with some chromaticism. The left hand features a complex accompaniment with chords and moving lines.

Musical notation for measures 12-15. The right hand has a melodic line with triplets in measures 13 and 14. The left hand has a steady accompaniment. The piece ends with a *grace* marking in measure 15.

Musical notation for measures 16-19. The right hand has a melodic line with trills in measures 17 and 18. The left hand has a steady accompaniment. The piece ends with a *molto rit.* marking in measure 16.

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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

Measures 1-5 of the piece. The music is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

Measures 6-11. The right hand continues the melodic development with eighth notes, and the left hand maintains a steady accompaniment.

Measures 12-17. The right hand introduces a more active melodic line with sixteenth notes, and the left hand accompaniment becomes more rhythmic.

Measures 18-23. The right hand continues with a melodic line of eighth notes, and the left hand accompaniment remains consistent.

Measures 24-29. The right hand features a melodic line with eighth notes, and the left hand accompaniment continues with a steady rhythm.

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2

30 *8va*

35 (8)

41

47

53

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](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.

Stephan Beneking  
www.beneking.com  
Berlin, 2013

The musical score for 'Zyklon B' is written for piano in 4/4 time, featuring a key signature of three flats (B-flat major or D-flat minor). The score is divided into six systems, each with a measure number (6, 10, 13, 16, 19) at the beginning. The notation includes bass and treble clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The piece is characterized by a somber and repetitive melodic line in the bass, often consisting of eighth-note patterns. The treble part features more complex rhythmic patterns, including triplets and sixteenth-note runs. The overall mood is one of grief and remembrance.

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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](http://en.wikipedia.org/wiki/White_Rose)

German: [http://de.wikipedia.org/wiki/Weiße\\_Rose](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](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





2

32 *8va*

39

44

The image shows a musical score for piano, consisting of three systems of music. The first system starts at measure 32 and includes an *8va* marking. The second system starts at measure 39 and features several triplet markings. The third system starts at measure 44 and also includes triplet markings and an *8va* marking. The score is written in treble and bass clefs.



## 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](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](http://en.wikipedia.org/wiki/Petr_Ginz)

# Petr Ginz

Stephan Beneking, 2011  
www.beneking.com

Musical notation for measures 1-9. The score is in 2/4 time with a key signature of five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

10

Musical notation for measures 10-19. The melodic line continues with eighth notes and quarter notes, and the left hand accompaniment features sustained chords and moving bass lines.

20

Musical notation for measures 20-28. The right hand has a more active melodic line with eighth notes, and the left hand accompaniment includes some complex chordal textures.

29

Musical notation for measures 29-38. The melodic line continues with eighth notes and quarter notes, and the left hand accompaniment features sustained chords and moving bass lines.

39

Musical notation for measures 39-46. The right hand has a more active melodic line with eighth notes, and the left hand accompaniment includes some complex chordal textures.

47

Musical notation for measures 47-54. The right hand has a more active melodic line with eighth notes, and the left hand accompaniment includes some complex chordal textures.



## 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:

### **"Erbgesundheitsgesetze"**

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](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](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](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

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G3, a quarter note F3, and a quarter note E3.

Musical notation for measures 7-12. The melody continues with eighth and quarter notes. The bass line consists of block chords and single notes.

Musical notation for measures 13-18. Measures 14 and 15 feature trills in the right hand. The bass line continues with block chords.

Musical notation for measures 19-25. Measures 19-21 feature trills in the right hand. The bass line continues with block chords.

Musical notation for measures 26-30. The right hand features a complex rhythmic pattern of eighth and sixteenth notes. The bass line continues with block chords.

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31

Musical notation for measures 31-35. The system consists of two staves. The upper staff is in treble clef and contains block chords. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

36

Musical notation for measures 36-40. The system consists of two staves. The upper staff has block chords, and the lower staff has a rhythmic accompaniment of eighth notes.

41

Musical notation for measures 41-45. The system consists of two staves. The upper staff features a melodic line with eighth notes and some accidentals. The lower staff has a rhythmic accompaniment of eighth notes.

46

Musical notation for measures 46-52. The system consists of two staves. The upper staff includes trills (tr) and tremolos (tr~) over notes. The lower staff has a rhythmic accompaniment of eighth notes.

53

Musical notation for measures 53-58. The system consists of two staves. The upper staff has a melodic line with trills (tr) and a fermata. The lower staff has a rhythmic accompaniment of eighth notes.

59

Musical notation for measures 59-63. The system consists of two staves. The upper staff has a melodic line with a fermata and a final chord. The lower staff has a rhythmic accompaniment of eighth notes.



# 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](http://www.beneking.com)

Berlin, 2013

Musical score for measures 1-9. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with two triplet markings (3) and an 8va (octave) marking. The left hand provides a harmonic accompaniment with sustained chords and some rhythmic patterns.

Musical score for measures 10-18. Measure 10 begins with a 7-measure rest in the right hand. The right hand continues with a melodic line, while the left hand has a steady accompaniment. Triplet markings (3) are present in the right hand at measures 15 and 16.

Musical score for measures 19-27. Measure 19 starts with an 8va (octave) marking. The right hand features a melodic line with two 7-measure rests. The left hand continues with a consistent accompaniment.

Musical score for measures 28-36. The right hand has a melodic line with a 7-measure rest at measure 30. The left hand accompaniment remains steady throughout.

Musical score for measures 37-45. The piece concludes with a double bar line. The right hand has a melodic line with a repeat sign at the beginning of the section. The left hand accompaniment ends with sustained chords.

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# Epilogue

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

"We will not be silent."