1) In the “Age of Reason” truth was discovered only through observation, experimentation, and application of human reason. **TRUE**

2) Who coined the term “Anti-Semitism”? **Wilhelm Marr**

3) Who founded the "League of Anti-Semites" and why? **Wilhelm Marr; to combat the alleged threat to Germany and German culture posed by the Jews and their influence, and advocating their forced removal from the country**

4) What was innovative about the ‘Enlightenment’ movement in the 18th Century with regard to Anti-Semitism? **The values and institutions of the “Old Order,” which held the Jews down for centuries, were attacked as irrational and archaic**

5) This innovation filter down the social hierarchy to the masses. **FALSE**

6) What happened to the vast majority of Jews in Europe after their emancipation? **The vast majority assimilated politically, economically, socially and culturally with a nominal link to Judaism**

7) What is the difference between the old anti-Semitism, and the modern anti-Semitism that emerged in the 19th century? **The old anti-Semitism was religion based whereas modern anti-Semitism was based on race**

8) Most languages of Europe belong to which family? **Indo-European**

9) This language was spoken by people who lived in present day India, Pakistan, and Iran and called themselves **Aryans**.

10) Languages with origins in the Middle East, such as Hebrew, Arabic, Aramaic, and Syriac were called **Semitic**.

11) Biological racism was generated in part by **Darwin’s** theories.

12) A pseudo-science, which attempted to apply these theories to humans was called **Eugenics**.

13) In 1855 in France, Gobineau called white Europeans “**Aryans**” and claimed they were superior to Semites and other “races”.

14) What happened to Anti-Semitism in the midst of Germany’s post-war disintegration and despair? **It moved from the periphery to the center of the political life**

15) Who was the most successful composer in Paris at the time Wagner? **Meyerbeer**

16) After the failed revolution of 1848, Wagner began to integrate his racial theories into the characters of his operas. **TRUE**
17) What is the translation of ‘Gesamtkunstwerk’ and what did Wagner mean by that?
   Total Art Form – a work of art that uses many art forms (Wagner’s ideal was to unify all of them through opera)

18) Why was Wagner’s opera ‘Parsifal’, the most meaningful opera for Hitler? It was the codification of Wagner’s racial theories

19) Give an example of a claim made by Richard Wagner in his article from 1850 “Jewishness in Music” where he attacks Jews in general and composers Giacomo Meyerbeer and Felix Mendelssohn in particular. Jewish speech does not allow Jews to create song or music

20) What was the difference between the first and second edition of “Judaism in Music” with regard to the fate of the Jews? In the first edition of “Judaism in Music”, Jews had the possibility of becoming human beings. By the 1869 second edition that possibility didn’t exist anymore

21) After Wagner’s death, his wife Cosima erased any leftist revolutionary thinking from his legacy. TRUE

22) What was the Nazi program “Strength through Joy”? Soldiers were obliged to go to the Bayreuth festival to listen to Wagner before going to war

23) Wagner’s daughter, Eva, married Houston Stewart Chamberlain. Hitler was a big fan of Chamberlain’s anti-Semitic political ideas.

24) Hitler said: “whoever would understand Nazism must first know Wagner.”

25) The first thing to be regulated by the Nazis was the art of Germany.

26) Why did the Nazis dislike modern art? The chaos they perceived in it was visible evidence of spiritual and intellectual depravity

27) In the time of Mahler, Jewish composers were perceived as a serious threat to German identity. TRUE

28) Why did Mahler convert to Catholicism? He converted in order to accept the job as the director of the Vienna Opera, which was an 'imperial' post. Under Austro-Hungarian law, no such posts could be occupied by Jews

29) Conversion was overwhelming for Mahler as he felt he was discarding his identity. TRUE

30) Mahler was a Russian composer and conductor. FALSE

31) Schoenberg was a Viennese composer. TRUE

32) Schoenberg’s works are associated with the Expressionist movement in early 20th-century German poetry and art.
33) Schoenberg converted to Lutheranism.  **TRUE**

34) Schoenberg remained a Lutheran for the rest of his life.  **FALSE**

35) Schoenberg developed the **12-Tone** technique of composition, which is also known as ‘**Serialism**.’

36) Schoenberg together with two of his students constituted the so-called **Second Viennese School**.

37) Which two terms were used by the Nazis to describe sublime works? ‘**Monumental**’ emphasizing large compositions with big orchestral forces, and ‘**Heroic**’ as the content.

38) Why was the Nazi fondness for large symphonic works outdated? **Composer at the time were against the artistic principles of the 19th century and its big symphonic works.**

39) What was the RMVP (headed by Goebbels)? **The Reich Ministry of Public Enlightenment and Propaganda**.

40) What was the RMK? **Reich Music Chamber**

41) Who composed the hymn for the 1936 Olympic Games in Berlin? **Richard Strauss**

42) As a composer, Strauss was bound in thought and feeling to the 20th Century.  **FALSE**

43) Why were Jews not allowed to listen to music by German composers? **The Germans feared that they would pollute the music**

44) What was the purpose of the Nazi exhibition of Degenerate Art, which opened in Munich on July 19th 1937? **To ridicule works that did not meet the Nazi standards**

45) How many people saw the Degenerate Art exhibition? **3 million**

46) Which types of musical works fell under the category of “Entartete Musik” (“Degenerate Music”)? (6 types)

   a) **Works by Jewish and Jewish-origin composers**, such as Felix Mendelssohn, Arnold Schoenberg, Erich Wolfgang Korngold, Kurt Weill, Gustav Mahler
   b) **Works that featured Jewish or African characters** (such as those by Ernst Krenek)
   c) **Works by composers of Marxist persuasion** like Hanns Eisler
d) Composers who had shown sympathy for opponents of the Nazi Regime such as Anton Webern, who had maintained a friendship with Schoenberg during his exile from Germany.

e) Modernist music, such as works by Paul Hindemith (ex. Mathis der Maler 1934), Alban Berg, Schoenberg, and Webern.

f) Jazz music, because of its roots in and association with the African-American culture.

47) What style of music had influenced ‘The Threepenny Opera’ by Kurt Weill and ‘Jonny spielt auf’ by Ernst Krenek? Jazz

48) Why did modernist music present a threat to the German culture? **Because of its abandonment of structure and form**

49) The Nazis see the Expressionists’ works of art as a symbol of what? **The Illness/what was wrong with/decadence of society**

50) Why was Jazz seen as void of morality and aesthetics, and inferior to "high German culture"? **Because of sensuality, which was pervasive in Jazz through dance and its lyrics**

51) Why did the Nazis ban the broadcasting of Jazz on German radio? (3 reasons)
   a) African roots
   b) Many Jazz musicians were Jewish
   c) Themes of individuality and freedom – threatening form of expression

52) Who were the “Swing Youth”? Young people who danced and listened to Jazz

53) What was the purpose of Charlie and his Orchestra? **Convey Hitler's messages, encourage pro-Nazi support, and point out the Allies losses and how badly the war was going for them**

54) In the propaganda swing by Charlie and his orchestra, where in the song would the pro-Nazi lyrics be inserted? **From the second or third verse**

55) Why did the Nazis ban mutes for brass instruments? It turned the noble sound of wind and brass instruments into a Jewish-Freemasonic yowl.

56) Which Jewish organizations were the only ones permitted in the Warsaw ghetto? The Judenrat (Jewish Council) and welfare organizations.

57) Besides writing songs, what was Kaczerginski’s other contribution to the repertoire of Holocaust songs? **He collected songs (and later published them)**

58) What was the FPO? **United Partisan Organization**

59) How were the themes of the Vilna Partisans songs different than the songs of the Vilna ghetto?
a) More courageous in their themes
b) Did not deal with uncertainty, fear, despair, loneliness, etc
c) Openly called for violent resistance and revenge
d) Described the enemy’s defeat and their heroic victory

60) Why did the SS welcome cultural life in Theresienstadt? For propaganda purposes

61) Freedom for music making in Theresienstadt was much greater than in most other camps. TRUE

62) Why was Theresienstadt more a ghetto than a concentration camp? It was set up in an already existing city and was led by a Jewish Council that had greater freedom to shape camp life than the “Prisoner Self-Governments” of the concentration camps

63) What was the purpose of the “beautification of the city” process, which took place in Theresienstadt in December 1943? To present Theresienstadt to the world as a model example of a Jewish settlement