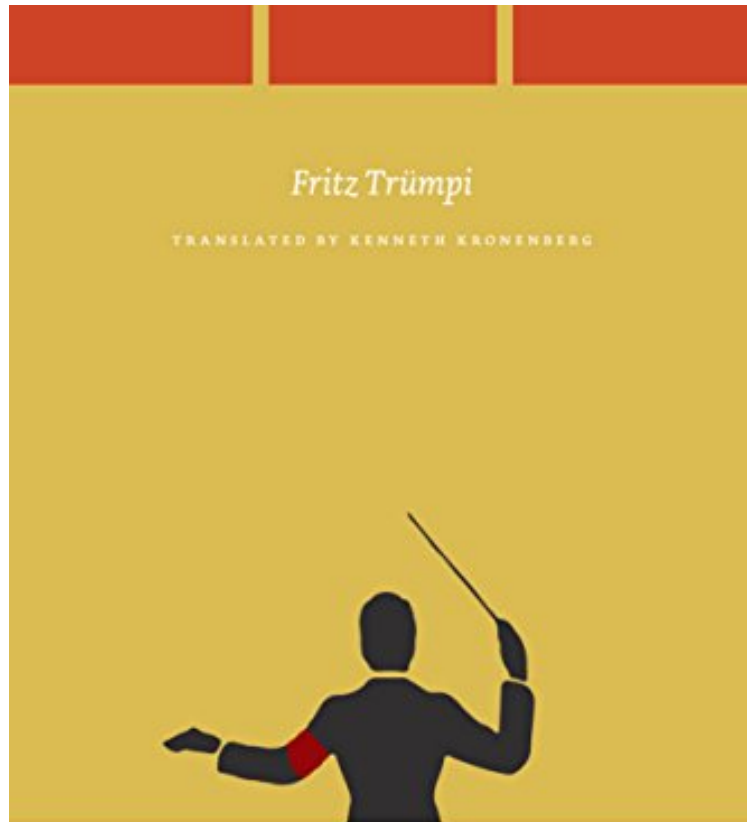


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The Political Orchestra: The Vienna and Berlin Philharmonics during the Third Reich

Fritz Trümpi

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The Political Orchestra

THE VIENNA AND BERLIN PHILHARMONICS
DURING THE THIRD REICH

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Fritz Trümpi : The Political Orchestra: The Vienna and Berlin Philharmonics during the Third Reich
before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Political Orchestra:
The Vienna and Berlin Philharmonics during the Third Reich:

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By Lynn
Very interesting book if you are interested in the history of orchestras or WWII history.

This is a groundbreaking study of the prestigious Berlin and Vienna Philharmonics during the Third Reich. Making extensive use of archival material, including some discussed here for the first time, Fritz Truüml;mpi offers new insight into the orchestras'squo; place in the larger political constellation. Truüml;mpi looks first at the decades preceding National Socialist rule, when the competing orchestras, whose rivalry mirrored a larger rivalry between Berlin and Vienna, were called on to represent ldquo;superiorrdquo; Austro-German music and were integrated into the administrative and social structures of their respective citiesmdash;becoming vulnerable to political manipulation in the process. He then turns to the Nazi period, when the orchestras came to play a major role in cultural policies. As he shows, the philharmonics, in their own unique ways, strengthened National Socialist dominance through their showcasing of Germanic culture in the mass media, performances for troops and the general public, and fictional representations in literature and film. Accompanying these propaganda efforts was an increasing politicization of the orchestras, which ranged from the dismissal of Jewish members to the programming of ideologically appropriate repertorymdash;all in the name of racial and cultural purity. Richly documented and refreshingly nuanced, *The Political Orchestra* is a bold exploration of the ties between music and politics under fascism.

ldquo;Apart from a few studies of *Entartete Musik* (degenerate music), and *Verdraüml;ngte Musik* (suppressed music), a reticence about the Nazi years among German-speaking historians of music has largely held until very recently. For his part in breaking the silence, Fritz Truüml;mpi deserves our gratitude.rdquo; nbsp;