

Table of Contents

<i>Wojciech Klimczyk</i>	
Foreword.....	7
OUVERTURE	21
<i>M. J. Grant, Mareike Jacobs, Rebecca Möllemann, Simone Christine Münz, and Cornelia Nuxoll</i>	
Music, the “Third Reich”, and “The 8 Stages of Genocide”.....	23
PART I – TESTIMONIES.....	69
<i>Arman Goharinazab & Azadeh Latifkar</i>	
Geok Tepe Muğam: A Musical Narrative of Turkmen Massacre in 1881	71
<i>Katarzyna Naliwajek-Mazurek</i>	
The Functions of Music within the Nazi System of Genocide in Occupied Poland.....	83
<i>Joanna Postłuszna & Łukasz Postłuszny</i>	
The Aural Landscape of Majdanek	105
<i>Kirsten Dyck</i>	
White-Power Music and the Memory of the Holocaust	121
INTERLUDE	139
<i>Leszek Sosnowski</i>	
The Holocaust – the Code of Death without the Alphabet of Life	141
PART II – TRIBUTES	153
<i>Ralph Buchenhorst</i>	
“... as if the shame before the victims would be offended” – Adorno’s Verdict on Arnold Schoenberg’s <i>A Survivor from Warsaw</i>	155

<i>Matt Lawson</i>	
Towards a Critical Understanding of Representational and Semantic Issues within Hanns Eisler's Score for <i>Nuit et Brouillard</i> (1955).....	171
<i>Joanna Posłuszna</i>	
"We remember": The Trauma of the Holocaust in Krzysztof Penderecki's Work.....	189
CODA	209
<i>Wojciech Klimczyk</i>	
Impossible Music? On Genocide as Silence (Rwanda, Auschwitz and Beyond)	211
<i>Lawrence Kramer</i>	
Afterword: Genocide, Music, and the Name	227
Contributors.....	239