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Ingrid Larssen: A Female Saxophonist in the Nazi Era

HEIKE FRICKE

In August 1998, Hilde Bumcke, a Berlin saxophone player, donated Her G. H. Hüller saxophone made in the mid-1920s along with a folder containing photographs, newspaper articles, and program notes documenting her career to the Museum of Musical Instruments SIMPK in Berlin. Born in 1913, she was the daughter of the German saxophone pioneer Gustav Bumcke. Interestingly, using the Nordic stage name *Ingrid Larssen*, she had her greatest success during the Nazi era, even though the saxophone was an instrument banned by the National Socialists (fig. 1). During this period, the saxophone was regarded as representative of jazz and dance music, both music styles which were prohibited by the regime.

The social and political environment in which she lived is important to understanding Ingrid Larssen's life as a musician. The National Socialistic ideology of arts and music and German fascism's musical policy was developed in German-speaking professional music journals of the 1920s. Authors writing for periodicals such as *Die Musik*,¹ *Zeitschrift für Musik*² and *Allgemeine Musik-Zeitung*³ fervently promoted a concept of arts and culture based upon nationalistic ideologies of the nineteenth

1. *Die Musik* was founded in Berlin in 1901 by the conductor, composer, and writer Bernhard Schuster (1879–1934). Until 1932 the journal could be described as strongly conservative but not ideologically blinded. Under Wilhelm Altmann, who wrote for the journal from the mid 1920s, "völkisch-nationalistic" influences grew.

2. Founded in 1834 by members of Robert Schumann's musical circle, the *Zeitschrift für Musik* was once a journal specializing in contemporary composition. With Alfred Heuß as editor (from 1921), this journal took a leading role in fighting contemporary composition, disseminating instead the National Socialistic ideology of arts and culture. As the successor of Heuß, Fritz Stege could be regarded as responsible for further unscrupulous subversion by the journal.

3. Since the year 1798 the *Allgemeine Musik-Zeitung* has had a complicated history, as the journal's frequent changes of publishing houses and editors document. Whereas "internationalism" was an aim of the journal from its beginning, the term "internationalism" was used as an expression of profanity by the same journal in the early twentieth century. Paul Schwers, editor from 1907 to 1939, belonged to the far-right wing, and wrote fanatical, intolerable articles with anti-Jewish, anti-intellectual, and anti-modern agendas.



FIGURE 1. Ingrid Larsen (1913–2000), Staatliches Institut für Musikforschung PK.

century, characterized by a triumph of German culture over all else.⁴ The decades before the National Socialistic takeover saw adjectives such as “Jewish,” “international,” “individual,” “intellectual,” or “outlandish” receive a deprecatory meaning, used for the defamation of artists and composers. In the biased imagination of these authors there existed the “healthy,” “pulsing with life,” “manly,” and “potent” German *Künstler* who was the opposite of the “sick,” “lazy,” “muddleheaded,” and “impotent” “Jewish” “artist” who was “responsible for the decline of music since Liszt and Chopin.”⁵ Other people who engaged in the cultural sector who were not Jewish but disliked by the regime were branded with the term *kulturbolschewistisch*. This term did not bear a specific meaning, but carried an aura of intimidation by association with the Soviet revolution.

Authors in these periodicals were quick to judge that which was deemed unacceptable. The language used in such damnations was harsh and insulting. In contrast, these critics offered no concrete “acceptable” musical alternative, only descriptions given in meaningless clichés.⁶ Pseudo-objective or pseudo-scientific approaches taken in these far-right journals frequently announced that a purported “crisis” in German music was imminent. These articles manipulated their readers just as the staging of Nazi-organized hecklings in theatres and opera houses were claimed by these writers to be the spontaneous and justified reactions of a disgusted audience.⁷ Excerpts of modern operas, plays, or articles were skewed by quoting them without their original context in order to malign the respective writers or composers.⁸ The aim of these National

4. Liberal journals also existed in the 1920s, such as *Melos* in Germany and *Musikblätter des Anbruch* in Austria. The style of these journals could be characterized as intellectual and open-minded, engaging in taunting verbal exchanges with the conservative opposition. With the “Vorläufiges Gesetz zur Gleichschaltung der Länder mit dem Reich” in effect from March 31, 1933 forcing political assimilation, this pluralism disappeared.

5. Herbert Johannes Gígler, “Verfall der Musik,” in: *Die Musik, Monatsschrift*, ed., Bernhard Schuster, Stuttgart, Berlin and Leipzig, XVII, 5 (February 1925): 353–358.

6. Joseph Goebbels, for example, demanded “steely romanticism” in music and art when founding the “Reich Chamber of Culture” in 1933. The term did not bear a specific meaning but was meant to get control over the entire cultural life in Germany with Goebbels as the decision maker.

7. Followers of the National Socialists disturbed concerts, for example, by using thunderer whistles at the premiere of “Aufstieg und Fall der Stadt Mahagonny” in Leipzig, March 9, 1930, or by letting out white mice in the auditorium on other occasions. An originally planned premiere in Berlin at the Kroll Opera was canceled due to vehement protests by National Socialist groups.

8. The opera *Aufstieg und Fall der Stadt Mahagonny*, for example, describes the dynamic processes of a community that gets rich over night. It shows the human being as

Conservative authors was the social elimination of certain artists, writers and critics.

Many influential writers used strong nationalistic ideologies to publicly vilify jazz music. When the *Hoch'sche Konservatorium* in Frankfurt opened a jazz class in 1928, conducted by the composer Matyas Seiber, *Zeitschrift für Musik* editor Fritz Stege wrote an article referring to Bernhard Sekles, director of the conservatory, in a typically racist attitude with the characteristic aggression and crudity exemplifying the nationalistic rhetoric that was firmly established during the 1920s.

Allow me, my friend Sekles,
to crown your head!
Even I had such a nasty
feeling of impotence.

Effeted all enchantment,
lost strength and courage.
You said: In such a case
only *Niggerblut* helps.

Gone Bruckner, Brahms, and Reger,
gone the romantic gauze!
You showed us the negro
as savior of German art!

Heil Sekles, you are the inventor
of *Nigger*-blood-fusion!

a vicious creature that is behaving well as long as it is controlled by moral conventions of a society. In his article "Wann wird es endlich dämmern" ("When will it begin to dawn"), *Zeitschrift für Musik* 94/3, May 1930, Alfred Heuß quotes from the program notes: "von der Liebe vollends hat sich eigentlich nur die Sexualität lebendig erhalten, die durch Zuhälter, Kupplerin und Freudenmädchen angemessen repräsentiert wird." ("All that is left from love is sexuality, represented by the pander, procuress and daughter of joy.") He continues, ". . . aber kategorisch heißt es Liebe = Sexualität [. . .] Und diese neue Weltordnung auf behördlichen Theatern, mit städtischen oder staatlichen Geldern! Hat der Mann recht, der da sagte: Die Behörden haben in Deutschland allenthalben die Bordelle geschlossen, dafür sie aber in ihren Theatern wieder aufgemacht! Der Unterschied besteht [. . .] ,nur' darin, dass die öffentlichen Häuser den Behörden ein Erkleckliches einbrachten, ohne daß die Allgemeinheit davon berührt wurde, während die für die städtischen Theaterbordelle jeder zu zahlen hat." ("It is categorical: love = sexuality [. . .]. And this new world order in governmental theaters with municipal or governmental funding! Is the man right, who says: The officials may have closed the bordellos in Germany, but they opened them in their theaters. The only difference is the bordellos brought some money in for the officials without fazing the community whereas everybody has to pay for the theater-bordellos.") The author misunderstands the drama on purpose, for he tries to convey a picture of immorality and dissipation of money.

The children of the Hottentots
yet are raising a monument for you.⁹

What seems to be a satirical poem at first sight is, of course, sedition of the cheapest kind: readers outside of Frankfurt were manipulated by this intentional misinformation. Besides being racist and disparaging of the quality of jazz music, Stege mixes diffuse prejudices and fears to alienate his readers. He creates the impression that formal education in jazz music would mean the decline of what he understands to be Romantic music. In addition, the director of the conservatory was directly offended—not only a sign of disrespect, but also a real threat to the person concerned. Taking place in 1928, such defamation was not a forced action by the regime, but published by the author of his own free will. Dozens of similar writers bear the responsibility for paving the way for the Third Reich.

Jazz music was rejected not only because of its so-called “non-Arian provenance,” but also because of its form, which focused on the individuality of the musicians and represented a certain form of freedom and democracy. Furthermore, the dancing forms of the jazz scene were disliked. K. Hennemeyer, for example, wrote in 1936 in the periodical *Die Musik*, that “the dancing forms of the Nordic races used to have a tamed and controlled motion” and that “the virtuoso skills of the individual dancer were transformed into a soldierly accordance of movements with those of the comrades.”¹⁰ Ludwig Kelbetz wrote in the journal *Musik in Jugend und Volk*: “Couples dancing without a connection to other couples (as a group) is on principle detrimental to our society, and leads to an exclusive preoccupation with the female dancer.”¹¹ Thus, not only the individualistic but also the erotic aspects of dance and jazz music were

9. “Erlaube mir, Freund Sekles, / Daß ich das Haupt Dir Kränz’! / Auch ich hatt’ so ein ekles / Gefühl von Impotenz. // Verbraucht die Reize alle, / Geschwunden Kraft und Mut./ Du sprachst: In solchem Falle / Hilft nur noch Niggerblut. // Fort Bruckner, Brahms und Reger, / Fort der Romantik Dunst! / Du zeigtest uns der Neger / Als Retter deutscher Kunst! // Heil Sekles, Du Erfinder / Der Nigger-Blut-Fusion! / Die Hottentottenkinder / Bau’n Dir ein Denkmal schon.” *Zeitschrift für Musik* 95, issue 1, January 1928.

10. “In ihnen [den Tänzern der nordischen Völker] ist alle Bewegung gebändigt und beherrscht, das virtuose Können des einzelnen in eine soldatische Übereinstimmung der Bewegung mit der der Kameraden verwandelt.” K. Hennemeyer, “Gesellschaftstanz deutscher Haltung,” *Die Musik*, October 1936, 38–39. From Joseph Wulff, *Musik im Dritten Reich*, Frankfurt a. M., Berlin, Wien, Ullstein, 1983: 294.

11. “Als Paartanz ohne Verbindung zu anderen Tanzpaaren ist [der Zweischritt] im Grunde gesellschaftssprengend und führt zur ausschließlichen Beschäftigung mit der

reasons claimed by conservative circles in order to reject these types of music.

Certain musical instruments, such as the saxophone and muted trumpet and trombone were regarded as representatives of jazz music. Not coincidentally, the saxophone player from the title page of Ernst Krenek's opera *Jonny spielt auf* was misused for the National Socialistic exhibition called "Degenerate Music" (fig. 2).

According to modern sources, the saxophone came to Germany because of Gustav Bumcke (1876–1963) (fig. 3), who studied composition with Gustav Kulenkampff (1844–1921), Max Bruch (1838–1920), and Engelbert Humperdinck (1854–1921), piano with Hugo Rüdell (1868–1934) and trumpet with Julius Kosleck (1835–1905). As a teacher for wind chamber music at the Stern'sches Konservatorium in Berlin, he allegedly met Adolphe Sax's son in Paris in 1902 and brought eight saxophones of all sizes to Berlin.

Bumcke's dedication to the saxophone was intensive; he was self-taught and was in contact with German instrument makers, especially in the Vogtland. By 1895 the trade museum in Markneukirchen bought a tenor saxophone made by Gautrot-Marquet, Paris, and in 1901 Oskar Adler & Co. used this model to make saxophones¹² (fig. 4). In 1902 four workers were employed to make saxophones at Oskar Adler & Co.; by 1907 twenty workers were already building saxophones there.¹³ In the Vogtland other woodwind makers followed suit. According to Langwill/Waterhouse, G. H. Hüller (Schöneck) had, for example, a workforce of 100 in 1925.¹⁴

In 1927 Gustav Bumcke began his saxophone class at the Stern'sches Konservatorium in Berlin, which was a private institution owned by Gustav Hollaender's heirs, a Jewish family. Around 1930 Bumcke conducted the first German saxophone orchestra with fifteen players—one soprano, two sopranos, seven altos, three tenors, one baritone, and one bass (fig. 5). From 1932, Gustav Bumcke was baritone saxophone

Tänzerin." Ludwig Kelbetz, "Vom Gesellschaftstanz in unserer Zeit," *Musik in Jugend und Volk*, 1940, 58–60. From Wulff, *Musik im Dritten Reich*: 297.

12. See the home page of the Museum of Musical Instruments Markneukirchen, accessed October 24, 2012. <http://www.museum-markneukirchen.de/holz.htm>.

13. Hans-Jürgen Schaal, "'Dieses an sich schöne Instrument.' Das Saxofon in Deutschland: Kurioses zwischen 1845 und 1945." Online: <http://www.hjs-jazz.de/?p=00186> (24.10.2012)

14. William Waterhouse, *The New Langwill Index. A Dictionary of Musical Wind-Instrument Makers and Inventors*, Tony Bingham, London 1993: 186.

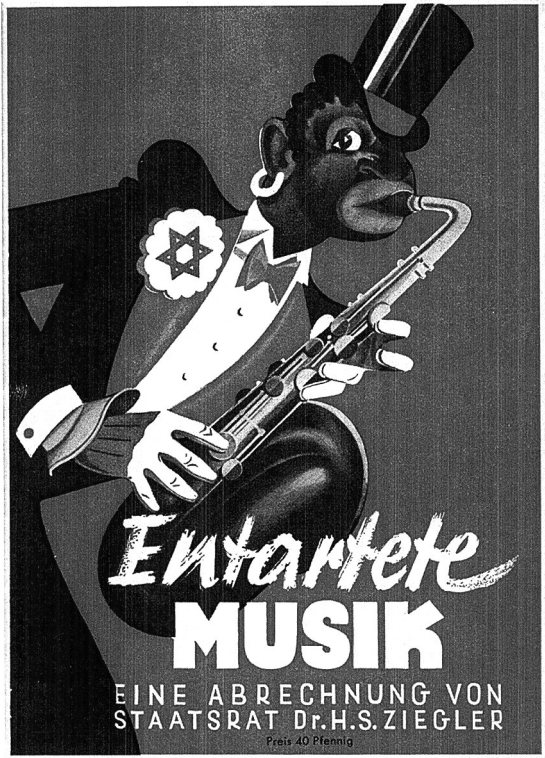


FIGURE 2. *Jonny spielt auf* – Nationalsocialistic propaganda poster for the exhibition “Degenerate Music.” Photo courtesy of bpk - Bildagentur für Kunst, Kultur und Geschichte. See color photo p. 238.

player in his saxophone quartet, which included Emil Manz (alto), Ingrid Larssen (alto) and Carl Petzelt (tenor) (fig. 6). In 1935 the Stern’sches Konservatorium was brought in line by the National Socialistic party and called Konservatorium der Reichshauptstadt Berlin. The laid-off Jewish teachers and owners founded a private Jewish music school (Jüdische private Musikschule Hollaender) and Gustav Bumcke



FIGURE 3. Gustav Bumcke (1876–1963). © Archiv.

started teaching at the private Kindworth-Scharwenka-Konservatorium.¹⁵ From 1950 to 1955 he taught music theory at the Deutsche Hochschule für Musik in East Berlin. Apart from his influential saxophone method (*Saxophon-Schule*) op. 42 (1926; German-English version 1929), Bumcke

15. According to Ingrid Larssen, her father had to leave the Konservatorium der Reichshauptstadt Berlin, because he did not want to become a member of the National Socialistic party. She wrote in a letter to Karl Ventzke that her father rented an apartment to teach Jewish pupils who were living illegally in Berlin: “[. . .] 1936 [wurde] das

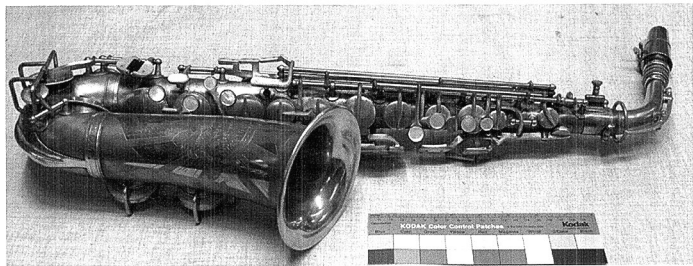


FIGURE 4. Ingrid Larssen's Saxophone, made by G. H. Hüller (Schöneck, Vogtland). Staatliches Institut für Musikforschung PK. See color photo p. 239.

wrote several compositions for saxophone, including the following, recorded with Ingrid Larssen as the soloist:

- Drei Lieder op. 63 für Sopran-Stimme, Altsaxophon und Klavier, 2. Der Tod (Three songs op. 63 for soprano voice, alto saxophone and piano, 2. The death)
- Von Liebe und Leid op. 24 für Bläserensemble, Harfe und Tenor (Of Love and Woe op. 24 for wind ensemble, harp, and tenor voice)
- Konzert f-Moll op. 57 für Altsaxophon und Orchester (1957) (Concerto f-minor op. 57 for alto saxophone and orchestra)
- Fantasie über ein Inka-Lied op. 62 für Altsaxophon und Klavier (Fantasia over an Inca song op. 62 for alto saxophone and piano)
- Notturmo op. 45 für Altsaxophon und Harfe (Notturmo op. 45 for alto saxophone and harp)
- Elegie op. 60 für Altsaxophon und Orchester (Elegy op. 60 for alto saxophone and orchestra)
- Scherzo F-Dur op. 67 für Altsaxophon und Orchester (1953) (Scherzo F-major op. 67 for alto saxophone and orchestra, 1953)¹⁶

Konservatorium in 'Konservatorium der Hauptstadt Berlin' [sic] umgewandelt und Prof. Kittel eingesetzt [. . .] Dieser wollte meinen Vater unbedingt behalten, aber unter der Bedingung, daß er in die NSDAP eintritt. Konsequenter, wie mein Vater stets war, lehnte er das ab, da er ein ausgesprochener Nazigegner war. Er unterrichtete später am Scharwenka und Petersen-Konservatorium und gab Privatunterricht. Er mietete extra in Schöneberg ein Zimmer, wo er illegal in Berlin lebende Juden kostenlos unterrichtete und sie noch teilweise mit Lebensmittelmarken versorgte." Ingrid Larssen, letter to Karl Ventzke, 15.03.1986.

16. The author wishes to thank Andreas Jänecke and Frank Lunte for providing these recordings.



FIGURE 5. The first German saxophone orchestra, founded and conducted by Gustav Bumcke. The young lady on the right-hand-side is his daughter, sixteen-year old Hilde Bumcke. Staatliches Institut für Musikforschung PK.

From 1933 Hilde Bumcke used a stage name. She called herself “Ingrid Larssen,” but her purpose was not to fool the regime. It was in fashion to have a Nordic “image.” Like, for example, Lale Andersen, singer of the famous song “Lili Marleen” and originally named Lieselott Wilke, she wanted to have an interesting and elegant name. Moreover, for the first years of her career, Ingrid Larssen concealed the relationship to her father, Gustav Bumcke, because she promoted his compositions and wanted to show independence and objectivity. Fulfilling her father’s interests, she tried to establish the saxophone as an instrument for art music, with a place in the classical orchestra.

Outside of jazz, however, the saxophone was anything but welcome. “This instrument sounds like the song of a castrated negro,” the *Neue Musik-Zeitung* presumed to write in 1926, “and has furthermore a lot of characteristics which are meant to parody and to ridicule emotion. Somehow in its sound a melancholic impotent desire is showing



FIGURE 6. First German saxophone quartet in about 1932: Emil Manz, Ingrid Larsen, Gustav Bumcke, and Carl Petzelt. Staatliches Institut für Musikforschung PK.

through. The saxophone sounds, or more precisely whines and whimpers, of a lost paradise.”¹⁷

Finally, in 1933 the ruling party called for a general prohibition of the saxophone. Musicians proclaimed their concerns, asking if it was actually

17. “Dieses Instrument (...) klingt wie der Gesang eines kastrierten Negers (...) und hat darüber hinaus noch eine Menge von Eigenschaften, die zum Parodieren und Verhöhnern des Gefühls wie geschaffen sind. Irgendwie klingt aber eine melancholisch-impotente Sehnsucht durch. Das Saxophon klingt, oder besser gesagt, heult und winselt von einem verlorenen Paradies.” “Tradition und Fortschritt,” in: *Neue Musik-Zeitung* 1928. From Wolfgang Beyer and Monica Ladurner, *Im Swing gegen den Gleichschritt. Die Jugend, der Jazz und die Nazis*. Residenz-Verlag, St. Pölten-Salzburg, 2011, p. 61.

advisable to buy new saxophones. This alerted musical instrument makers as well as other music merchants, who feared decreasing sales and financial damage. They addressed the Department of Commerce in May 1933, the results of which were subsequently published in the newspaper *Der Artist*:

As a result of a petition, the Department of Commerce made contact with the regime to prevent a possible boycott of the saxophone, which may result in conjunction with the prohibition of the so-called negro music. The Ministry for Popular Enlightenment and Propaganda answered, stating that the saxophone is completely innocent in the matter of negro music (. . .) There is no forbiddance in connection with negro music that contradicts the employment of the saxophone.¹⁸

This example serves as an illustration of what the National Socialistic party called “Gleichschaltung.” During the Nazi era decisions were not made for purely ideological reasons. The most dynamic processes arose when economic and political interests collided. Economics were in general more important than the National Socialistic ideology, as this example shows. The aim of the party’s commentary was to whitewash the reputation of the “suspicious” saxophone, in order to prevent economic damage to the German music industry. Furthermore, Joseph Goebbels was in favor of saxophones in military bands and he included them in the influential air force band in 1935. It was Goebbels’ own interest to find a new “image” for the saxophone.

In this situation, Ingrid Larssen found herself to be the right person at the right time. As a student of her father, between 1933 and 1936 she was in performances at the Stern’sches Konservatorium. By using her Nordic stage name, she concealed the fact that her teacher as well as the composer of the staged works was her father (fig. 7a and fig. 7b). Larssen frequently played live on the *Reichssender Berlin* and traveled as a soloist throughout Germany and the Netherlands, staging her father’s compositions (fig. 8). Ingrid Larssen promoted herself as the “youngest female

18. “Das Wirtschaftsministerium hat sich auf Grund der dortigen Eingabe vom 10. 5. 1933 mit der Reichsregierung in Verbindung gesetzt, um einen etwaigen Boykott des Saxophones, der sich aus dem Verbot der sogenannten Negermusik entwickeln könnte, zu verhindern. Das Reichsministerium für Volksaufklärung und Propaganda antwortete darauf, daß das Saxophon an der Negermusik völlig unschuldig sei (. . .) Der Verwendung des Saxophons steht irgendein mit dem Verbot der Negermusik zusammenhängendes Hindernis nicht im Wege.” *Der Artist*, 30 September 1933. From Beyer/Ladurner, see footnote 15: 62.

A130

Stern'sches Konservatorium der Musik

Gustav Hollaender

Direktor: Professor Alexander von Fielitz

Beethovensaal

Sonntag, den 29. Juni 1930, nachmittags 1/24 Uhr

Fünfzehnte öffentl. Schüler-Aufführung

Orchester und Solisten

Leiter der Orchesterklasse: Herr Felix Robert Mendelssohn

Vortrags-Ordnung:

- | | |
|---|---|
| 1. Choral Varié für Saxophon | Vincent d' Indy |
| Hilde Bumcke aus Berlin, Klasse des Herrn Gustav Bumcke | |
| 2. Klavierkonzert d-moll II. und III. Satz | J. Brahms |
| Kuba Wajzer aus Warschau, Klasse des Herrn Theodor Schoenberger | |
| 3. Zwei Lieder | F. Schubert |
| a) Wanderers Nachtlied | Orchestriert von David Deutscher, |
| b) Frühlingsglaube | Kompositionsklasse des Herrn Professor Wilhelm Klante |
| Heinz Daniel aus Kattowitz, Klasse des Herrn Max Heller | |
| 4. Konzert a-moll (in einem Satz) für Cello | C. Saint-Saëns |
| Rudolf Döblin aus Berlin, Klasse des Herrn Felix Robert Mendelssohn | |
| 5. Klavierkonzert A-Dur | F. Liszt |
| Ursula Bogdanski aus Zoppot, Klasse des Herrn Rudolf Maria Breithaupt | |

PAUSE

- | | |
|--|--|
| 6. Fantasie Orientale für Orchester | Helmuth Stockmar |
| | Kompositionsklasse des Herrn Gustav Bumcke |
| 7. Klavierkonzert b-moll II. und III. Satz | P. Tschaiowsky |
| Heinz Lamann aus Berlin, Klasse des Herrn Fritz Masbach | |
| 8. Die Nonne (Gesangsszene) | A. v. Fielitz |
| Alice Lindermann aus Berlin, Klasse des Fräulein Elsa Möller-Schoefer | |
| 9. Violinkonzert D-Dur I. Satz | P. Tschaiowsky |
| Heinz Starke aus Berlin, Klasse des Herrn Maxim Jacobsen | |
| 10. Arie der Antea aus der Oper „Der fliegende Holländer“ | R. Wagner |
| Margarete Findow-Behlemdorf aus Berlin, Klasse der Signorina Franzeschina Prevosti | |
| 11. Totentanz für Klavier | F. Liszt |
| Cornelius Hofer aus Hirschberg i. Ostpr. | |
| Klasse der Kammervirtuosin Frau Frieda Kwast-Hodapp | |

Verteilung der Gustav Hollaender-Medaille

Konzertflügel. Bechstein

Die ersten beiden Sitzreihen sind für das Lehrerkollegium des Stern'schen Konservatoriums bestimmt. Es wird gebeten, die Schüler nicht mit Beifallkundgebungen zu empfangen.

FIGURE 7. Two program notes from the early 1930s. (a) In 1930 the saxophonist is still using her birthname, Hilde Bumcke.

30. Diennige

Stern'sches Konservatorium der Musik

GUSTAV HOLLAENDER

DIREKTOREN: PROF. DR. PAUL GRAENER - SIEGFRIED EBERHARDT.

Beethovensaal

Sonntag, den 26. März 1933, nachmittags 1/2 4 Uhr

Fünfte öffentliche Schüler-Aufführung
Vortrags-Ordnung:

1. Adagio und Menuett für Cello J. Haydn
Willy Hensel aus Berlin, Klasse des Herrn Professor Georg Wille
2. Vier Lieder R. Schumann
a) Ihre Stimme
b) Schneeglöckchen
c) Röselein
d) Er ist's
Ruth Peschel aus Bromberg, Klasse der Frau Susanne Hollaender
3. Andante und Menuett für Viole d'amour A. Milander
Günfer Lehnick aus Frankfurt a. d. O., Klasse des Herrn Direktor Siegfried Eberhardt
4. Fünf Klavierstücke F. Chopin
a) Nocturne e-moll Op. 72
b) Etüde Op. 10 c-moll
c) Drei Etüden Op. 25 As-dur, cis-moll-c-moll
Herbert Schlinke aus Berlin, Klasse des Herrn Fritz Masbach
5. Vier Lieder R. Strauss
a) Welseligkeit
b) Mutterländelei
c) Freundliche Vision
d) Schlechtes Wetter
Irmgard Blume aus Berlin, Klasse der Frau Clara Klaffe
- ◀ PAUSE ▶
6. Konzertino Es-dur für Klarinette C. M. v. Weber
Ernst Rohde aus Melchersdorf Ostrp. Klasse des Herrn Kammermusiker Carl Rausch
7. Drei Klavierstücke a) Walzer e-moll F. Chopin
b) Konzert Etüde f-moll F. Liszt
c) Walzer Des-dur F. Chopin
Johannes Hartung aus Bautzen, Klasse des Herrn Wladimir v. Papoff
8. Zwei Stücke für Saxophon a) Intermezzo Gustav Bumcke
b) Schwedischer Tanz Th. Goury
Ingrid Larssen aus Berlin, Klasse des Herra Gustav Bumcke
9. Zwei Arien a) aus der Oper „Troubadour“ G. Verdi
b) aus der Oper „Tosca“ G. Puccini
Vera Schröder aus Berlin, Klasse des Fräulein Elsa Müller-Schoefer

*Die ersten beiden Sitzreihen sind für das Lehrerkollegium des Stern'schen Konservatoriums bestimmt.
Es wird gebeten, die Schüler nicht mit Beifallsbekundungen zu empfangen.*

KONZERTFLÜGEL BECHSTEIN

FIGURE 7(b). By 1933 she is using her Nordic stage name, Ingrid Larssen. Staatliches Institut für Musikforschung PK.

AVO

RADIO BODE

FRANZ HOFFMANN

INGRID LARSEN

TWEE PASSAGIERS IN DE BONTE
DINSDAGAVOND TREIN

The advertisement features a central image of a vintage radio set with two large speakers. To the left, a man (Franz Hoffmann) is smiling, and to the right, a woman (Ingrid Larssen) is smiling while holding a saxophone. The background has a diamond-patterned border. The text 'AVO' is in a stylized logo in the top left, and 'RADIO BODE' is in large, bold, white letters across the top. The names 'FRANZ HOFFMANN' and 'INGRID LARSEN' are written diagonally across the image. At the bottom, the Dutch text 'TWEE PASSAGIERS IN DE BONTE DINSDAGAVOND TREIN' is displayed in a bold, sans-serif font.

FIGURE 8. Entertainment program for Radio Hilversum (Netherlands) 1935. Staatliches Institut für Musikforschung PK.

saxophonist in Germany,” “the juvenile female saxophone virtuoso,” “Germany’s best female saxophonist,” or “the girl with the saxophone.” All of a sudden the reviews speak another language when referencing the saxophone:

The highlight of the ensemble is the saxophone player Ingrid Larssen. It is refreshing to hear this instrument, which is standing with its sound between violoncello and French horn and which has been appreciated seriously by the Romanic races for almost a century, treated so properly in accordance to its noble nature, whereas we know it otherwise only showing an amazing fluency or vulgar humor.¹⁹

In March 1937 Ingrid Larssen gave her debut concert evening in the well-known Bechsteinsaal in Berlin. The schedule of the evening lists works by Hugo Kaun, Richard Kursch, Eugenio di Pirani, Erwin Dressel and Gustav Bumcke (fig. 9). The *Völkische Beobachter*, the mendacious propaganda journal of Goebbels, wrote on March 26, 1937: “If the saxophone is treated as masterly as Ingrid Larssen does, the arbitrary prejudices will soon disappear,”²⁰ ignoring the fact that these prejudices were created from a National Socialistic agenda.

From 1937, several journals, especially radio and broadcast magazines, dedicated extensive portraits to Ingrid Larssen (fig. 10). Typical of these is one titled “Encounter with Ingrid Larssen”²¹ and subtitled “Saxophone no Jazz instrument.” At the beginning the author goes into the actual questions concerning the saxophone:

After jazz music had been definitely and completely prohibited in German radio, the question occurred, whether the saxophone was also banned. Of course this instrument had given its acoustic color and attributes to the constructed and mechanized negro music. There is no jazz music without saxophones, but there is saxophone music without jazz. In search of serious music for saxophone we met Ingrid Larssen, who is well-known to most of

19. *Leipziger Neueste Nachrichten*, May 5, 1935: “Den Glanzpunkt der Vereinigung bildet die Saxophonistin Ingrid Larssen. Es ist eine Erquickung, das Instrument, welches im Klang zwischen Violoncell und Waldhorn stehend, bei den romanischen Völkern seit nahezu einem Jahrhundert allgemein ernsthaft gewürdigt wird, so ganz seiner edlen Natur gemäß behandelt zu hören, während wir es sonst nur von den Seiten verblüffender Geläufigkeit und derber Komik her kennen.”

20. “Wenn das Saxophon so meisterhaft behandelt wird, wie von Ingrid Larssen, werden die unbegründeten Vorurteile schnell in sich zusammenbrechen. . . .”

21. The Museum of Musical Instruments SIMPK in Berlin possesses all quoted newspaper articles and programme notes. Regrettably Ingrid Larssen, who collected all these little texts, did not always give a date with them, so that we do not have an exact date in all cases. “Begegnung mit Ingrid Larssen” was published in circa 1936.

Konzertdirektion Geo Albert Backhaus, W9, Kötthener Straße 32

BECHSTEINSAAL: Linkstr. 42 · Dienstag, den 23. März 1937, 20 Uhr.

Saxophon-Abend

INGRID LARSSEN

Mitwirkung: Prof. MAX SAAL (Flügel und Harfe)

1. Hugo Kaun „Aus den Bergen“
Suite in 3 Sätzen
Sonnenuntergang — Alpenglühn
Die Berge werden wach (Scherzo)
Tagesanbruch — Neues Leben
2. Gustav Bumcke Elegie
Gouvy-Bumcke Schwedischer Tanz
3. Richard Kursch Nocturno
Exotischer Tanz
E. di Pirani Tarantella.
4. Gustav Bumcke Zwei Stücke für Saxophon
und Harfe.
Nocturno
Scherzo (Uraufführung)
5. Erwin Dressel Sonate Es-dur
Moderato e cantabile
Intermezzo
Adagio ma non troppo
Allegro molto spiritoso
(Am Flügel der Komponist)

Preis 20 Pfennig

 Förster-Flügel aus der Konzert-Abt. Förster
Vertr. Hans Rehbock & Co. Kurfürstendamm 22

FIGURE 9. The program of Ingrid Larssen's debut concert in 1937. Staatliches Institut für Musikforschung PK.



FIGURE 10. "Encounter with Ingrid Larssen." A typical newspaper portrait of Ingrid Larssen. Staatliches Institut für Musikforschung PK.

you listening to the radio and very popular. Talking with the 22 year-old bright and sporty Berlin girl, at first we dwelled upon the history of the saxophone. It is mostly unknown that this instrument has its home in Germany. The German Adolf Sax constructed it in the middle of the last century. Then he moved to Belgium and from that time onwards the Belgians claim the invention for themselves, like many other German inventions. The saxophone has nothing to do with the home of jazz music. Already in the last century composers of serious music used the saxophone. Today a whole slew of German musicians create music for the saxophone. And Ingrid Larssen is the most important intermediary of this music. She is the protagonist of making the saxophone socially acceptable. Taking her silver instrument that is laying beside her, she shows some convincing examples and believes that hardly any other musical instrument is able to produce such a variety of sound effects and expressions. (. . .) She enjoys talking about her love of music, about her musical father, who taught her to play the piano. When she was about ten years old, she discovered her love of the saxophone. Immediately she went to work, and aged twelve she could play a solo in her rowing club. Yes, Ingrid Larssen goes for sports. In her spare time she loves to row or to sail on the Wannsee. She even passed her coxswain exam. Originally she wanted to become a fashion designer or advertising designer, but then she chose the saxophone and went to the conservatory. Aged 16 she had her first public success in a show at a cinema in Berlin. (. . .) Since then she has been engaged by nearly every radio station in Germany, and she finds excited acceptance everywhere. . . .²²

22. "Nachdem für den deutschen Rundfunk die Jazzmusik endgültig und vollkommen verboten wurde, ist immer wieder die Frage aufgetaucht, ob nun damit auch das Saxophon ebenso verboten worden ist. Selbstverständlich war dieses Instrument äußerlich und der Klangfarbe nach das typische Wesensmerkmal dieser mechanisierten und konstruierten Negermusik. Es gibt keine Jazzmusik ohne Saxophone. Aber es gibt eine Saxophonmusik ohne Jazz. Als wir uns nach der Literatur ernster Musik für das Saxophon umsahen, begegneten wir Ingrid Larssen. Sie ist aus einer Anzahl von Sendungen an fast allen deutschen Reichssendern in der gesamten deutschen Hörerschaft bekannt und als ernste Musikerin sehr schnell beliebt geworden. Im Gespräch mit dieser 22 jährigen fröhlichen und sportliebenden Berlinerinnen kamen wir zuerst auf die Geschichte des Saxophons zu sprechen. Es ist meistens unbekannt, dass dieses Instrument eigentlich in Deutschland beheimatet ist. Der Deutsche Adolf Sax baute es in der Mitte des vorigen Jahrhunderts. Er ging dann nach Belgien und seitdem nehmen die Belgier die Erfindung für sich in Anspruch, wie das ja mit vielen deutschen Erfindungen geschehen ist. Mit der Heimat des Jazz jedenfalls hat das Saxophon geschichtlich nichts zu tun. Schon im vorigen Jahrhundert gab es dagegen eine Reihe von Komponisten ernster Musik, die dieses neue Blasinstrument verwendeten. Heute befasst sich eine ganze Reihe von deutschen Musikern mit der Schaffung solcher Musik. Und Ingrid Larssen ist die bedeutendste Vermittlerin dieser Musik geworden. Sie ist die Vorkämpferin darin, das Saxophon gesellschaftsfähig zu machen. Sie meint, und dabei langt sie nach dem neben ihr liegenden silbernen Instrument, und führt eine Reihe von überzeugenden Beispielen vor, daß kaum mit einem anderen Musikinstrument so viele verschiedene Klangwirkungen und Ausdrucksmöglichkeiten wiedergegeben werden können, wie hier. (. . .) Gerne erzählt sie uns von ihrer

It is important to have a closer look at the rhetoric of Nazi propaganda like this. The aim of this article was to reach the fans of the saxophone and to haul them out of the jazz scene and convince them to listen to "saxophone music without jazz." From the beginning, the reader was informed that jazz music was not only prohibited, but "definitely and completely prohibited." A surrogate for jazz music had to be found, and in Ingrid Larssen they found a "bright and sportive Berliner," a young girl who loved aquatics and wanted to become a fashion designer, a person with whom young people could identify. Surprisingly, the author keeps quiet about Larssen's father as well as the fact that Bumcke was her teacher even at the conservatory. This was probably done to conceal the fact that the young artist was not just "the girl next door," but from a privileged home, not a fitting role model for the target group.

To declare Adolphe Sax to be another German with the first name Adolf was just a further example of German historical misrepresentation.²³ Several articles about Ingrid Larssen point out that she wanted to make the saxophone socially acceptable. What this, in fact, meant was merely to adjust it to fitting within the National Socialistic ideology of music. Elsewhere is the following statement by Ingrid Larssen: "Indeed the saxophone had been abused for years. Abused by a lot of musicians who played bad music badly, because only few learned to play the instrument correctly. This explains the understandable prejudice against the saxophone. . . ."²⁴

angeborenen Liebe zur Musik, von ihrem Vater, der selbst hochmusikalisch, ihr die ersten schüchternen Versuche auf dem Klavier beigebracht hat. Als sie eben über zehn Jahre alt war, entdeckt sie ihre Liebe zum Saxophon. Sofort geht sie an die Arbeit und tatsächlich – mit zwölf Jahren beherrschte sie das Instrument so weit, daß sie bei einem Fest ihrer Ruderriege mit einem Saxophonsolo aufwarten kann. Ja, Ingrid Larssen treibt Sport, schon seit ihrer Jugend. Auch heute benutzt sie jede freie Zeit, um bei gutem Wetter auf dem Wannsee zu rudern oder zu segeln. Auch ihr Steuermannsexamen hat sie bereits bestanden. Ursprünglich wollte sie Mode- und Reklamezeichnerin werden. Dann entschloss sie sich aber doch für das Saxophon und ging zum Konservatorium. Mit 16 Jahren trug sie den ersten Erfolg in der Öffentlichkeit davon. Sie trat im Rahmen der Bühnenschau eines Berliner Lichtspieltheaters auf.(. . .) Seitdem ist sie fast von jedem deutschen Sender verpflichtet worden. Und überall, stellt sie mit Befriedigung fest, findet ihr Spiel bei der Hörerschaft begeisterte Aufnahme. Zuschriften aus allen Teilen Deutschlands und selbst aus Amerika geben ihr Zuversicht, daß sie noch einen erfolgreichen Weg vor sich hat."

23. See note 22.

24. "Gewiß, das Saxophon ist jahrelang mißbraucht worden. Von vielen Musikern, die schlechte Musik auch noch schlecht spielten: denn die wenigsten hatten überhaupt gelernt, dieses Instrument richtig zu beherrschen. So nur ist das begriffliche Vorurteil gegen das Saxophon zu verstehen . . ."

The different portraits of Ingrid Larssen are very similar; it is notable that they are similar in phrasing. This indicates that Ingrid Larssen had a pre-formulated repertoire of information. She was characterized as the “saxophone-girl,” “the petite blonde woman,” “Germany’s most loved saxophonist,” “a sporty girl,” “a young German girl,” a “fresh sporty girl,” “a tender girl,” “a blonde Berlin girl,” etc. The old-fashioned expression “Mädel” was often used; she was not appreciated as a grown up woman and artist.²⁵ She was described as being in the “battle against the misinterpretation of the instrument”²⁶ “frowning upon the ignoble and cheesy treatment of the saxophone.”²⁷ Soon television picked up on Ingrid Larssen and she began performing frequently on Germany’s first public television station, “Paul Nipkow” (fig. 11).

Eugen Hadamowsky, the leader of the propaganda broadcast, described the duty of television in 1935 as follows: “In this hour the broadcast is invoked in order to fulfill its biggest and holiest mission, to implant the image of the *Führer* inextinguishably into all German hearts.”

As a result of this propagandist focus, Ingrid Larssen soon had to relinquish her efforts to advocate for “serious concert music, good and great music for the saxophone.” Instead she played waltzes, evergreens, and folk-like pieces with piano accompaniment.

The wish to gain a repertoire beyond jazz music for the saxophone is not condemnable. The objection to Larssen’s behavior concerns the treatment of those who wanted to listen to jazz and swing music, the so-called “swing kids,” or “Schlurfs” as they were called in Austria, “Zazous,” as they were called in France or “Potapki,” as they were called in Czech. Around the middle of the 1930s there existed a subculture of young people in large cities like Hamburg, Berlin, Frankfurt am Main, and Vienna. Even though they had already gone through National Socialistic education, these young people opposed the paramilitary drill of the Hitler-Jugend. In 1938 Hitler manifested the aims of the fascist education of German youth in the following speech:

This Youth learns nothing, but only to think German, to act German and the boys come into our organization at the age of 10, where they can breathe and feel fresh air for the first time. Then, four years later, they will come to

25. The original expressions are: “Saxophon-Mädel,” “zierliche blonde Frau,” “Deutschlands beliebteste Saxophonistin,” “ein sportliches Mädel,” “junges deutsches Mädel,” “frisches Sportmädel,” “zartes Mädchen,” “blondes Berliner Mädel.”

26. “Kampf gegen die Mißdeutungen des Instruments.”

27. “die unwürdige und kitschige Behandlung des Saxophons geradezu verpönt.”



FIGURE 11. Ingrid Larssen in the world's first television transmission on Germany's "Paul Nipkow" station. Staatliches Institut für Musikforschung PK.

Jungvolk and into the *Hitlerjugend*, where we will keep them for another four years. For certain, we will never give them back into the hands of the enemies of the people. Instead, we will immediately place them into the German Labor Front (Arbeitsfront), the Sturmabteilung (SA), the National Socialist Guards (SS), the National Socialist Motor Corps (NSKK) and so on. Then, after they have been members of these organizations for up to two years but failed to become true National Socialists, we will send them back through the German Labor Front for another half-year of hard drill with the German spade as a symbol. What is left of class consciousness should be adopted by the Wehrmacht. Furthermore, if they return after two, three, or even four years, we will immediately put them back into the ranks of the SS, SA and so on. And they won't ever be free again for their entire lives!²⁸

28. "(...) Diese Jugend, die lernt ja nichts anderes, als deutsch denken, deutsch handeln, und wenn diese Knaben mit zehn Jahren in unsere Organisation hineinkommen und dann sofort zum ersten Male überhaupt eine frische Luft bekommen und fühlen, dann kommen sie vier Jahre später vom Jungvolk in die Hitlerjugend, und dort behalten wir sie wieder vier Jahre, und dann geben wir sie erst recht nicht zurück in die Hände unserer alten Klassen- und Standeserzeuger, sondern dann nehmen wir sie sofort in die Partei, in die Arbeitsfront, in die SA oder in die SS, in das NSKK und so weiter. Und wenn sie dort zwei Jahre oder anderthalb Jahre sind und noch nicht ganze Nationalsozialisten geworden sein sollten, dann kommen sie in den Arbeitsdienst und werden dort wieder sechs und sieben Monate geschliffen, alles mit einem Symbol, dem

A lot of adolescents did not want to abdicate their liberty. Jazz and swing music, as well as a particular manner of dress, became symbolic of their resistance. At first it was indeed the music that was important, and the young people listened to forbidden radio programs. The journalist Oliver Storz, for example, looks back: "During the night we listened to the low muted radio and listened to Benny Goodman, Duke Ellington, Glenn Miller and companions. A music that did not command but seduce. We were an unsaveable lost for the national heroic."²⁹

In admiration of the British Secretary of state, Anthony Eden, the swing kids tried to look English: they wore long, tartan jackets, trousers that were too big and too long (instead of the short trousers they should have worn), carried an umbrella in every weather, and the boys had long hair. In consequence, they were beaten severely by the Hitler Youth, and they were humiliated by getting their heads shaved in public places. They did not give up and instead listened to jazz music in parks or even in the street. In Hamburg they organized the first flash mobs and showed civil disobedience³⁰ (fig. 12).

These quizzical attempts of opposition could not have been unseen by the general public, at least not in the big cities. Without doubt, they aroused the attention of the regime, and in 1941 Heinrich Himmler,

deutschen Spaten. Und was dann nach sechs oder sieben Monaten noch an Klassenbewußtsein oder Standesdünkel da oder da noch vorhanden sein sollte, das übernimmt dann die Wehrmacht zur weiteren Behandlung auf zwei Jahre, und wenn sie nach zwei, drei oder vier Jahren zurückkehren, dann nehmen wir sie, damit sie auf keinen Fall rückfällig werden, sofort wieder in die SA, SS und so weiter, und sie werden nicht mehr frei ihr ganzes Leben!" Adolf Hitler's speech in Reichenberg, "Die faschistische Erziehung der deutschen Jugend" (December 2, 1938). From *Dokumente zur deutschen Geschichte 1936–1939*, edited by Wolfgang Ruge and Wolfgang Schumann, Frankfurt a.M., Röderberg-Verlag, 1977: 102f.

29. "Nachts hingen wir am leise gestellten Radio – und durch das Geräuschdickicht der Störsender drangen Klänge von Benny Goodman, Duke Ellington, Glenn Miller und Konsorten, eine Musik, die nicht mehr befahl, sondern verführte – und damit waren wir unrettbar verloren fürs National-Heroische." Beyer / Ladurner, see footnote 14: 106f.

30. It is not possible to go into detail in this article, but it is important to note that this protest took place in public. Pupils of a Hamburg Gymnasium faked a state visit from Great Britain, and, disguised as British diplomats and good-humored hosts, they stopped traffic in Hamburg. As a protest against the abasement of Jewish fellow citizens, many young jazz fans (Zazous) in Paris started to wear the yellow Star of David in 1942 in order to parody the outrageous prescription. They were using different inscriptions like "Zazou," "Swing," "Auvergnat," "Goi," "INRI," "Primate," "Papou," "Buddhist," etc. (See Beyer / Landurner: 150f.)



FIGURE 12. “Voluntary hairdressers: The French Young Fascists [JPF = Jeunesse Populaires Françaises] cut the hairs of ‘Zazous.’ ”

Reichsführer of the SS, Secretary of the Interior, and Commander of the Replacement (Home) Army and General Plenipotentiary for the entire Reich’s administration, reacted with a letter to Reinhard Heydrich. He writes:

... All ringleaders, and I mean male and female ringleaders, that support the swing youth had to be committed to a concentration camp. There the youth must get a good beating at first, then they have to be drilled and forced to work ... Their stay in the concentration camp should be a longer one, about two to three years. They will never be allowed to go to University. We have to find out whether the parents supported their children. If they did, they have to be transported into a concentration camp too. Their assets and liabilities have to be confiscated.³¹

31. “Lieber Heydrich! Anliegend übersende ich Ihnen einen Bericht, den mir der Reichsjugendführer Axmann über die ‘Swing-Jugend’ in Hamburg zugesandt hat. Ich weiß, daß die Geheime Staatspolizei schon einmal eingegriffen hat. Meines Erachtens muß jetzt aber das ganze Übel ausgerotet werden. Ich bin dagegen, daß wir hier nur halbe Maßnahmen treffen. Alle Rädelsführer, und zwar die Rädelsführer männlicher und weiblicher Art, die feindlich eingestellt sind und die Swing-Jugend unterstützen, sind in ein Konzentrationslager einzuweisen. Dort muß die Jugend zunächst einmal

And that is exactly what happened (fig. 13). In Moringen near Göttingen the Nazis had a concentration camp especially for boys between twelve and twenty-two years.

Regarding this background, Larsen's earlier quoted opinion of jazz music as a bad music represented by poor musicians abusing the saxophone gets a different weight and consequence. One might assume that Ingrid Larssen did not know what was happening. She might have been focused on her music and followed her passion to make music without having real contact with the broadcast and television transmitter where she was working. On the other hand, one must ask what kind of options she had. As seen from documents in the Bundesarchiv, she was not a member of the National Socialistic party. Nevertheless, she worked not only for the influential mass media of the NS-state, but also for troop entertainment. According to an exchange of letters between Larssen and the tax authorities, which is kept in the Bundesarchiv, she earned 29,175 RM in 1941, 20,000 RM in 1942, and 18,000 RM in 1943.³² Table 1 gives an overview of the documented engagements for troop entertainment. Also documented is Ingrid Larssen's query for a higher monthly fee than the 800 RM paid for troop and military hospital entertainment in 1945. A letter of the "Ortsmusikerschaft," the local NS-organization of the musicians, to the office in the Ministry of Enlightenment of the People and Propaganda that was responsible for the war deployment of artists, documents that her request was refused and dates from May 6, 1945.³³ It is macabre to see how the German bureaucracy worked even after Hitler's

Prügel bekommen und dann in schärfster Form exerziert und zur Arbeit angehalten werden. Irgendein Arbeitslager oder Jugendlager halte ich bei diesen Burschen und diesen nichtsnutzigen Mädchen für verfehlt. Die Mädchen sind zur Arbeit im Weben und im Sommer zur Landarbeit anzuhalten. Der Aufenthalt im Konzentrationslager für diese Jugend muß ein längerer, 2–3 Jahre sein. Es muß klar sein, daß sie nie wieder studieren dürfen. Bei den Eltern ist nachzuforschen, wie weit sie das unterstützt haben. Haben sie es unterstützt, sind sie ebenfalls in ein KL. zu verbringen und das Vermögen ist einzuziehen. Nur, wenn wir brutal durchgreifen, werden wir ein gefährliches Umsichgreifen dieser anglophylen Tendenz in einer Zeit, in der Deutschland um seine Existenz kämpft, vermeiden können. Ich bitte um weitere Berichte. Diese Aktion bitte ich im Einvernehmen mit dem Gauleiter und dem Höheren SS- und Polizeiführer durchzuführen. Heil Hitler Ihr HH (Heinrich Himmler)."

32. 1 Reichsmark (1937/38) = 4,42 € in 2011. We should consider the inflation rate during the war, but nevertheless, she earned good money.

33. "Es bestehen keine Bedenken, wenn an Frau Ingrid Larsen [sic] für Einsätze in der Wehrmachtsbetreuung, bzw. Lazarettbetreuung eine Gage von RM 800,- - mtl. bis zur endgültigen Festsetzung gezahlt wird."

Der Reichsführer-
Igg. Nr. AR/883/8
IF/V.

Schriftliche Mitteilung
Anw. - Okt. 1 1941
Führer-Hauptquartier
4. Jan. 1942

Lieber He y d r i c h !

Anliegend übersende ich Ihnen einen Bericht, den mir der Reichsjugendführer Axmann über die Swing-Jugend²⁾ in Hamburg zugesandt hat.

Ich weiß, daß die Geheime Staatspolizei schon einmal eingegriffen hat. Meines Erachtens muß jetzt aber das ganze Übel radikal ausgerottet werden. Ich bin dagegen, daß wir hier nur halbe Maßnahmen treffen.

Alle Rädelsführer, und zwar die Rädelsführer männlicher und weiblicher Art, unter den Lehrern diejenigen, die feindlich eingestellt sind und die Swing-Jugend unterstützen, sind in ein Konzentrationslager einzuweisen. Dort muß die Jugend zunächst einmal Prügel bekommen und dann in schärfster Form exorziert und zur Arbeit angehalten werden. Irgendein Arbeitslager oder Jugendlager halte ich bei diesen Burschen und diesen nichtnutzigen Mädchen für verfehlt. Die Mädchen sind zur Arbeit in Fabrik und in Sommer zur Landarbeit anzuhalten.

Der Aufenthalt in Konzentrationslager für diese Jugend muß ein längerer, 2 - 3 Jahre sein.

72
- 2 -
Es muß klar sein, daß sie nie wieder studieren dürfen. Bei den Eltern ist nachzuforschen, wie weit sie das unterstützt haben. Haben sie es unterstützt, sind sie ebenfalls in ein KL. zu verbringen und das Vermögen ist einzuziehen.

Nur, wenn wir brutal durchgreifen, werden wir ein gefährliches Umsichgreifen dieser anglophilen Tendenz in einer Zeit, in der Deutschland um seine Existenz kämpft, vermeiden können.

Ich bitte um weitere Berichte. Diese Aktion bitte ich im Einvernehmen mit dem Gauleiter und dem höheren H- und Polizeiführer durchzuführen.

Heinrich Himmler
Ihr

Anlage

FIGURE 13. Letter of Heinrich Himmler to Reinhard Heydrich from 1941: . . . the swing youth had to be committed to a concentration camp.

TABLE 1. Overview of documented engagements for troop entertainment.

Date	Place	Fee
8/24/44	SS-Main Office, Berlin	50 RM
7/7/44	SS-Main Office, Berlin	30 RM
7/1/44	Lankwitz	30 RM
4/13/44	Brandenburg	per performance 30 RM = 120 RM
5/25/44	Ministry for the Enlightenment of the People	
6/9/44	Flakturm Humboldtthain	
6/12/44	Berlin City Hall	
1/18/44	Döberitz	75 RM
12/11/43	Verneuchen	75 RM
10/23/43	Tempelhof	75 RM
9/25/43	Club Atlantis	per performance
9/26/43		75 RM = 150 RM plus 25 % night shift premium
9/21/43	SS-Main Office Hindenburgdamm (at night)	75 RM
9/17–21/43	Elbing and Danzig	75 RM = 450 RM
7/24/43	in the Theater of the Soldiers	75 RM = 525 RM
7/26–31/43		
7/15/43	at the War School Potsdam	75 RM
7/2/43	House of German Press	75 RM
5/14/43	Berlin City Hall	75 RM

suicide (April 30, 1945) and the battle of Berlin (April 16 to May 2, 1945), a time of heavy fighting with house-to-house and hand-to-hand combat with the Red Army.

It may be understandable that a young saxophonist like Hilde Bumcke seized her chance to become the famous musician Ingrid Larssen by working for a regime that promoted the saxophone as an instrument having a function beyond jazz and dance music. She took advantage of the situation in the same way the National Socialists took advantage of her. But what happened after World War II? Did Ingrid Larssen consider the victims of a propaganda in which she at least was involved?

After the war, Ingrid Larssen performed works by Gustav Bumcke and Erwin Dressel at the RIAS radio station, on television, and in smaller

cities of the GDR (in the GDR jazz music was forbidden at that time). In 1965 she was on a television show in West Germany and the headline of the influential *Bild-Zeitung* read: "Reunion with television old stagers. They were there as the first screen started to flicker."³⁴ This sentence mirrors very well the public opinion regarding a reckoning with the past. In the mid-1960s this was still an un-political retrospect, focusing on good memories and blanking out the catastrophe. A concept of transitional justice was developed much later and is still a topic of teaching and research in Germany.

Included in Ingrid Larssen's collection of documents are some after-war newspaper articles that use exactly the same phrasing of the already-quoted texts. In 1972, when she opened the restaurant "Aaleken" with her second husband Manfred Renner in West Berlin, a local newspaper writes, for example:

Through Ingrid Larssen, well-known for performing on the saxophone with virtuosity, the saxophone was made socially acceptable for classical music. She had the heyday of her career when "replay" was not a part of the broadcasting, but "live" was requested. Ingrid Larssen appeared in the "Scala" as well as in the "Wintergarten," and she was the star of several radio shows.³⁵

In 1989 she reacted to a newspaper article about the history of the saxophone:

I read your article about the inventor of the saxophone, but I miss the German saxophone history. It was my father . . . Gustav Bumcke, who introduced the saxophone to serious music. Already in 1902 he brought eight saxophones during his travels to Paris. He detected the instrument when meeting Adolphe Sax's son. My father was excited by the sound of the saxophone, if it was played in a cultivated manner . . . I was surrounded by these instruments and I was his most assiduous student: I was a successful soloist. I played in broadcasts, on the very first television transmissions and on radio shows. Moreover I made gramophone records.³⁶

34. "Wiedersehen mit alten Fernseh-Hasen. Sie waren dabei, als es zu flimmern begann."

35. "Mit Ingrid Larssen, berühmt für ihr virtuosos Saxophonspiel, wurde das Saxophon erst, salonfähig gemacht für klassische Musik. Den Höhepunkt ihrer Karriere erlebte sie, als Replay im Rundfunk noch nicht Einzug gehalten hatte, sondern 'Live' noch das Gebot der Stunde war. Ingrid Larssen trat beispielsweise in der Scala und im Wintergarten auf und war der Star auf Funkausstellungen."

36. "Mit Interesse habe ich den BZ-Bericht über den Erfinder des Saxophons gelesen, leider vermißte ich die deutsche Saxophon-Geschichte. In Deutschland kann mein Vater, der Komponist und Harmonielehrer Professor Gustav Bumcke den ersten

Nothing much had changed! More than forty years after WWII, Ingrid Larssen still differentiates between saxophones played in a cultivated and an uncultivated manner. She still insists on her leading position as a saxophone soloist in the Nazi era. She still mentions proudly that she played in broadcast and in the first television transmissions and on radio shows, but she disavows that she was working for Nazi propaganda. One would expect some modesty and more responsible reflection of the artist about her role in the National Socialistic propaganda system. The opposite seems to be the case: Ingrid Larssen keeps calm about her engagements for troop entertainment, about her focus on light music, and about the persecution of the Swing Youth. In consequence, she as a contemporary witness supports a retrospective view that blanks out the crimes of the Nazi era.

Ruhm für sich beanspruchen, das Saxophon in die ernste Musik eingeführt zu haben. Schon 1902 von einer Reise nach Paris kommend, brachte er acht Saxophone in allen Größen mit. Dort hatte er das Instrument entdeckt, als er den Sohn von Adolphe Sax kennenlernte. Mein Vater war so begeistert vom Ton des Saxophons, wenn man es kultiviert spielt . . . Klar, daß ich als seine Tochter umgeben war von all den Saxophonen und ich war auch seine eifrigste Schülerin: Als Solistin errang ich große Erfolge. Ich spielte an Rundfunksendern, auch schon beim allerersten Fernsehen und auf Rundfunkausstellungen. Außerdem machte ich Schallplatten."