

Contents

Abbreviations	7
Foreword	9
I. Music as Resistance.....	12
Nordic Exceptionalism.....	12
Institutionalizing Cultural Defense.....	16
Sivorg and Music.....	22
The Historiography of Music and Nazism in Norway	27
Music as Resistance – A Preliminary Model.....	37
Nordic Music Politics	39
The Secret List of Confidants	44
II. Persecution of Musicians and Music in Concentration Camps.....	96
Locations and Numbers.....	97
Causes for Detention.....	101
Violinist Jac Maliniak – From Warsaw and Trondheim to Auschwitz	120
Mundane Music to Remember and Forget	127
Enforced Submission and Voluntary Action.....	139
Camp Odysseys – Frank Storm Johansen and Gunnar Kjeldaas.....	148
Acts of Musical Resistance.....	163
Claims for Compensation	171
III. Artistic Liberty and Periphery	187
Military Music.....	191
Music in Churches.....	198
Composing Resistance in Bergen and Harald Sæverud’s <i>Symphony No. 5</i> (1941).....	210
Activities in Stavanger, Trondheim, and Tromsø	244
IV. Remote Resistance in Stockholm	266
Numbers and Procedures	267
Expatriates from Norway.....	279
A Nordic Casablanca.....	296
Norwegian Counterpropaganda.....	308
Sentiments	317
V. Different Modes of Consolidation	333
Media and Occupation. <i>Fighting Men of Norway</i> (1942), <i>Edge of Darkness</i> (1943), and <i>Song of Norway</i> (1944).....	334
A Voice of Pride and Compassion – Moses Pergament’s <i>Den judiska sången</i> (1944/45)	355
Musical Resistance and Perseverance	373
Archival Sources	403
References	408
Index of Names	420