

Am **27. Januar 2011** erhielt die Musikwissenschaftler **Dr. Katarzyna Naliwajek-Mazurek**, Kuratorin der Ausstellung **Musik im okkupierten Polen 1939-1945**, von der Universität Lüneburg den Hosenfeld/Szpilman-Preis. Damit wurde eine Ausstellung ausgezeichnet, die der Berliner Verein Room 28 e.V. im Rahmen eines EU-Projektes initiierte und am 9. November 2010 mit Unterstützung der *Stiftung Deutsche Klassenlotterie Berlin* erstmals in Berlin zeigen konnte.

Auszug aus der Rede der Preisträgerin **Dr. Katarzyna Naliwajek-Mazurek**

I would like to express my thanks first of all to the Leuphana University and to the jury of the Władysław Szpilman and Wilm Hosenfeld Prize. I am very much honored to be awarded this prestigious prize for the exhibition, which represents the results of my research and which expresses my long-lasting wish for a better comprehension and knowledge of the tragic time of the Second World War, not only through a broad historical narrative, but also by taking into account individual stories and ethical choices of men subjected to the terrifying circumstances of war and omnipresent death.



For many years, due to political and also psychological reasons, many of these stories were not told or were silenced, as Władysław Szpilman's book *Death of the City* published in 1946. The genocide of almost all Polish citizens who were defined as Jews by the Nazis and murdered during the occupation of Poland, the deportations, imprisonments, tortures and extermination, which affected all social classes of the Polish society, above all the intelligentsia, resulted in a deep trauma.

The memory of Nazi atrocities prevailed and the divisions between Polish and German nations were very strong. This could not be healed in the first decades after the war, also because the communist grip on Poland and East Germany was strong and prevented dialogue and free exchange of ideas.

It is mainly during the last decade that new publications and new research has unveiled hitherto unavailable evidence enabling us to construct a more nuanced view of history, which takes into account the stories of those people for whom the divisions between nations were not important and whose humanistic approach led them to help others.

Many of those who were righteous among the nations in Poland did not speak about their actions, as they considered helping their Jewish compatriots as their self-evident duty, even though offering food to a Jewish child was punished by death penalty by the Nazis. For many years it was generally considered inappropriate to speak of the help offered to a Jewish friend in the time of the Holocaust, as well as it was very often a taboo to speak of one's experiences as a concentration camp prisoner or other extreme experiences of this time. On the other hand, for many years the humane actions of Germans who were not Nazis and helped the endangered people in various ways were not sufficiently known and recognized.

I believe that the more we work for a better general knowledge of such humanistic acts, the more we can unite our vision of history and our mutual comprehension, just as the life-stories of Władysław Szpilman and Wilm Hosenfeld have already transformed this understanding.

My thanks go to President Prof. Dr Sasha Spoun, Doctor Katherine van Riesen of the Leuphana University and all those who contributed to this awards ceremony and for hosting the exhibition at the University, as well as to Sir Carl-Peter von Mansberg. (...) I would also like to express my gratitude Ms. Halina Szpilman and Mr. Andrzej Szpilman and the family of Wilm Hosenfeld.

The exhibition *Music in occupied Poland* would not have been created without the initiative of Frank Harders-Wuthenow, so my thanks go first of all to him.

Frank's inspiration, deep understanding, calm, passion and personal involvement, sacrifices, and his unparalleled support in all circumstances made this project come true. (...)

My cordial thanks go to the graphic designers and producers of the exhibition, Karol Pereptyś and Karol Laskowski from Studio 27 in Warsaw. It is due to their artistic skills and understanding of the subject that the exhibition they created makes a great visual impact. (...)

Last not least, my thanks go to the Berlin organization Room 28 and its Managing Board Frank Harders-Wuthenow and Hannelore Brenner-Wonschick, who succeeded to get the support of the Stiftung Deutsche Klassenlotterie Berlin. It is only due to Franks initiative and their project in Berlin that the German version that you see here today could be produced and can be presented here. I hope with them that the exhibition will become a touring exhibition and will attract many visitors and that it will contribute to the Polish-German dialogue.

Dr. Katarzyna Naliwajek-Mazurek

lehrt am Musikwissenschaftlichen Institut der Universität Warschau. Einer ihrer Schwerpunkte ist die zeitgenössische Musik in Polen. Sie arbeitete und publizierte über Constantin Regamey, Paweł Szymański und Roman Padlewski und thematisierte im Besonderen die Wechselbeziehung von Musik und Politik in den 1930er und 1940er Jahren. Für ihre Promotion über die Musik und die ästhetischen Ideen von Regamey wurde sie mit dem von der Musiksektion des polnischen Komponistenverbandes verliehenen „Feicht Preis“ ausgezeichnet. Ihre diversen Projekte führten zur Zusammenarbeit mit dem polnischen Radio und dem Festival Warschauer Herbst. Sie ist die Autorin der Ausstellung über Constantin Regamey (Jagiellonen Universität in Krakau, Universität Warschau und Polnisches Museum in Rapperswil) und die Autorin der Ausstellung „Musik im okkupierten Polen 1933-1945“.