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~~Hans Eisler~~

The noted German composer who was exiled from his own country by the fascist recently arrived in Moscow.

For us Eisler is, first of all, a song. It is "the Red Wedding", it is "the Comintern". To the tune of Eisler's songs the proletariat abroad fought in the barricades of Berlin and Vienna. With Eisler's songs they started their demonstrations in Zurich and Antwerp. Singing Eisler's songs they stood in strikers' picket lines on the streets of Copenhagen and Manchester.

At the age of seventeen, when Eisler was a quiet-mannered student, he was sent to the front. His companions, Hungarian peasants, made fun of young mister-finikin who pulled on his gloves before eating because he did not want to eat with dirty hands after riding in a freight car for several days. But these same soldiers esteemed the young man who could write tunes down on paper and willingly shared their peasant songs with him.

The war came to an end and his musical education in Vienna started. Young Eisler's teacher, Arnold Schoenberg, noted theorist of atonal music, not only educated his talented student along the most extreme modernistic lines but also implanted in him the taste for such forceful classical music as Bach. To earn money for his musical education Eisler worked as a proofreader and conducted Worker's Song Vereins (Societies).

Eisler finished his education brilliantly. Everything directed the composer to the easy road in life. But he did not take it. He was already too disgusted with the bourgeois concert hall where in a musical narcosis the gourmards satisfied their musical appetites. A feeling of anarchist protest awoke in the young composer. He created a series of "romances" based on newspaper notices, advertisements, inquiries.

For example, under the title of "Romance of Love" there appeared an announcement from the matrimonial paper:

"Where is the one who extends his hand to me to take me away from the parental abode?"

I am 23 years old. I am from a landed family. It is said, I am not hard to look at. I am healthy. I know how to keep house. Write: c/o General Delivery..."

In 1927 Eisler wholeheartedly joined the proletarian "agitpropgroup" (agitation propaganda group) movement and worked as musical expert on a political feuilleton.

"Song of the Miner", "Invalid's March", "Song of Solidarity", "Defend the Soviet Union", "Song of the Unemployed" are only a small part of the long list of Eisler's political songs. Unfortunately only a few of them are published by us.

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With all of his natural fighting temperament Eisler entrenched himself in the Reformist Song Vereins and organized communist wings in them. The course of the struggle was clever and successful. It attracted the attention of the entire musical world, attracted fellow travelers and produced such revolutionary musicians as Rankel, Vogel, Volpe (Wolpe).

At this time a lasting friendship was formed between Eisler and the dramatist Bert Brecht. They collaborated in the theory of the "pedagogic" theater. They desired to make it especially active in the field of political agitation and propaganda.

"Higher Dimensions" a musical play of that particular political type, written by Eisler and based on Brecht's play, marked the transition of the composer from the political to eminent musical form. "Higher Dimensions" is the mature production of a great, independent master.

Eisler's strength is particularly evident in choruses and in musical forms which demand great skill. His strength is also evident in his ability to arrange orchestrations.

At the present time Eisler approaches the higher philosophic type of music—the symphonic music. His first symphony was produced with great success in London. Now he is writing a symphony dedicated to the prisoners of the fascist concentration camps. It is based on the "Song of the Swamp Soldiers" which was composed by the prisoners.

He has been with us here in the Soviet before. At Mt. Magnit he wrote down the Cossack melodies of the steppes. Here the Komsomols (members of the Young Communist League) were building their own blast-furnace. It was about them that he wrote the "Ural Young Communist".

He has traveled in the countries of Europe and America. Everywhere his arrival revived the revolutionary choral and musical movement, and the songs of Eisler, the musician, kept pace with the political speeches of Eisler, the political warrior. A New York university offered him a chair of professorship

To our shame we know all too little of Eisler's creations and Muzgish, the former leader, is mostly responsible for this ignorance. Eisler is an accomplished master, the leader of a complete trend in revolutionary music. We want to hear Eisler's musical works on our stages and in our concert halls. His selected compositions, and particularly his collection of songs should be published here by us, all the more so because it is difficult for him to publish anything abroad.

Eisler could be of great help to the Soviet choral movement. Our country demands songs and knows how to cherish good songs. Eisler's "Comintern", which is firmly embedded in our collection of golden songs, speaks of this.

Translated from the Russian

by [REDACTED]
10/10/47
sg

BTC

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Moscow Daily News

FOR ENGLISH-SPEAKING PEOPLE IN THE SOVIET UNION AND THROUGHOUT THE WORLD

Editor-in-Chief: M. M. BORODIN
Associate Editors: ANNA LOUISE STRONG, T. L. AXELROD

Big Tasks Ahead For Light Industry

AS THEY look back upon the half year which has just ended, the workers of light industry may well be proud of their successes. With an output six per cent higher than that of the first six months of last year, and several branches even exceeding this figure, light industry as a whole overfulfilled its half-year program by two per cent.

The linen industry reports production of 30 per cent more fabrics than during the first half of 1934; knit goods factories increased their output of knitted underwear 118 per cent and output of bags rose 52 per cent in the hemp factories. Similar excellent results are reported in the industries producing leather substitutes, tanning extracts and glass.

A large number of branches of light industry show considerable improvement in the quality of their output, as well as in the variety of products. There has been a reduction in production costs as compared to last year, when these were on the increase, and many plants have now refused state subsidies, having become profit-making institutions. Enterprises of light industry have pledged themselves to show a surplus of 53 billion rubles above plan this year.

One can confidently state, therefore, that light industry is now in line with those many branches of the national economy which have determinedly and successfully begun to increase and improve their production, with an accompanying reduction in production costs.

This does not mean, however, that the workers of light industry can already celebrate their victory; their chief work still lies ahead.

THE FIRST years of the Second Five-Year Plan were comparatively quiet years for light industry, which increased its production in 1933 6.4 per cent over 1932, and in 1934, 12.4 per cent over 1933. The plan for this year provides for a modest increase of but 11.7 per cent. This low figure was set so that light industry could effect necessary reconstruction, increase its raw material base, and train new

Two Black Years For German Music

IT WAS as a young boy of 16 years of age fighting in the world war that Hanna Eisler, renowned composer, now visiting the Soviet Union, was first thrust face to face with the grim realities of his social environment. Casting aside his early concern for the "pure" aesthetics of musical composition, at the age of 28 he went to live in Berlin, and turned his intelligence towards the more profound problems that were afflicting the art. "The crisis in music has been created by the general crisis in society," was the conclusion that brought him to newer methods of composition.

The people of many countries whose lives have been brightened and strengthened by the songs and ballads of Hanna Eisler, by such stirring tunes as the "Comintern," "Solidarity," "United Front" and others, can understand that to this musician his art is an instrument capable of expressing concrete ideas. As he says, "Definite social situations have produced definite musical forms, that is, a definite musical speech."

During his recent visit to America the composer met many musicians who attempt to use their art as he does. "They are a splendid group of artists," he remarks. "I will return to America in the fall, where I shall teach composition and musicology for a year in the New School



HANNA EISLER

for Social Research in New York city." Part of his course will deal with the crisis in modern music.

Music Under Fascism

When Eisler is asked about the mu-

Conquering the Where Do Question Will

DOES the best route across the Arctic Ocean lie north of the 60th parallel and not along the continent coast as hitherto followed? This is one of the questions which the high latitude expedition of the Sadko, which sailed from Archangel July 6, under the leadership of Ushakov, assistant chief of the Central Administration of the Northern Sea Route, has set out to answer.

Thoroughly equipped for research in every field of science, the Sadko will pursue a zig-zag course through the sea lying above 80 degrees north latitude from the northwest of Spitzbergen to Severnaya Zemlya and thence on to Tule Bay, gathering scientific data and making observations. If conditions permit, the expedition will return to Archangel by a southerly route along the coast of the Eurasian continent, otherwise it will proceed to Vladivostok.

The Sadko expedition is part of this year's broad program of Arctic research which is expected to yield a great deal more scientific data than was gained last year. For the first time in the history of through navigation along the Siberian coast, a number of ships will proceed simultaneously both from the east and the west. In addition to the icebreakers Krassin, Litke and Terra, will carry on ice observations at different parts of the Great Northern Sea Route.

• Extensive Work in North
A hydrographic expedition on board the Malygin in the northeastern part of the Kara Sea, expeditions of the Hydrographic Administration of the Central Administration of the Northern Sea

Soviet Parts Tsarism

By L. SOMINSE
APPROXIMATELY 25 per cent of Soviet freight carried in 1934 was transported along the water routes of the USSR, while some nine per cent is carried by sea. About 90 per cent of total Soviet foreign turnover is via routes, and every year this percentage grows.

These facts indicate the importance of water transport, and particularly of routes, to the USSR. With the development of water transport, the

By L. SOMINSKI

HANNY EISLER

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W. B.

7-16-94
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~~CONFIDENTIAL~~
October 17, 1947

Mr. H. Graham Morison
Executive Assistant to the Attorney General
Director, FBI

~~CONFIDENTIAL~~

JOHANNES EISLER, with aliases
LUISE ANNA EISLER, with aliases

ALL INFORMATION CONTAINED
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EXCEPT WHERE SHOWN
OTHERWISE

RECORDED 100-195220-916
INDEXED

Reference is made to your memorandum dated October 2, 1947 requesting information contained in this Bureau's files concerning the political activities of Hans Eisler and his wife while in the United States or prior to their entry into this country, and any information contained in the Bureau files relating to the Communist Party of Germany in 1936.

For your information, the following reports reflecting the results of this Bureau's investigation into the activities of Hans Eisler have been furnished to the Department:

Report of Special Agent [redacted] dated March 27, 1943 at San Antonio, Texas entitled "Hanns Eisler, alias, Hans Eisler, Johannes Eisler; Internal Security - C; Alien Enemy Control"

Report of Special Agent [redacted] dated March 30, 1943 at Los Angeles, California entitled "Hanns Eisler, with alias Hans Eisler; Internal Security - C; Alien Enemy Control"

Report of Special Agent [redacted] dated May 20, 1943 at New York, New York entitled "Hanns Eisler, alias Hans Eisler, Johannes Eisler; Alien Enemy Control - C"

Report of Special Agent [redacted] dated May 18, 1943 at Los Angeles, California entitled "Hanns Eisler, with aliases; Alien Enemy Control - C"

Report of Special Agent [redacted] dated August 1943 at New York, New York entitled "Hanns Eisler, with aliases; Alien Enemy Control - C"

Report of Special Agent [redacted] dated September 1943 at Los Angeles, California entitled "Hanns Eisler, with aliases, Hans Eisler, Johannes Eisler; Alien Enemy Control - C"

Report of Special Agent [redacted] dated October 16, 1943 at Los Angeles, California entitled "Hanns Eisler, with aliases Hans Eisler, Johannes Eisler; Internal Security - C"

Report of Special Agent [redacted] dated June 21, 1947 at Los Angeles, California, entitled "Hanns Eisler, with aliases Hans Eisler, Johannes Eisler, Harry Eisler; Internal Security - C; Alien Enemy Control"

- Tolson
- E. A. Tamm
- Clegg
- Glavin
- Ladd
- Nichols
- Rosen
- Tracy
- Egan
- Gurnea
- Harbo
- Mohr
- Pennington
- Quinn Tamm
- Tele. Room
- Nease
- Gandy

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DATE 10-17-94
BY [signature]

REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 7-12-10

~~CONFIDENTIAL~~

RECEIVED DIRECTOR
U.S. DEPT. OF JUSTICE
670

~~CONFIDENTIAL~~

Report of Special Agent [REDACTED] dated July 27, 1947
at New York, New York entitled "Hanns Eisler, with aliases; Internal
Security - R"

Report of Special Agent [REDACTED] dated October 8, 1947
at New York, New York entitled "Hanns Eisler, with aliases; Internal
Security - R"

You will also recall that by memorandum dated March 12, 1947, there
was furnished to you a summary of information contained in the Bureau files
concerning the activities of Hans Eisler.

In connection with the information contained in the above referenced
reports, your attention is called to the report of Special Agent [REDACTED]
dated March 30, 1943 at Los Angeles, California, page 2, wherein it
is noted that Hans Eisler collaborated with Bertolt Brecht and S. Dudow in
writing a play entitled "Die Massnahme" ("The Disciplinary Measure"), which ap-
pears in German in the second volume of the Collected Works of Bertolt Brecht
(Bertolt Brecht Gesammelte Werke, Band II), pages 329 to 363. A copy of a trans-
lation of this play is attached, as well as a copy of a letter dated at Berlin,
May 12, 1930, which is published along with the play and which is signed by both
Brecht and Eisler. There is also attached an explanatory note, published together
with the play, which appears on page 23 of the attached copy. Your attention
is directed to the last paragraph of this explanatory note which states: "However,
attempts should not be made to derive recipes for political action from 'The
Disciplinary Measure' without a knowledge of the A.B.C. of dialectic materialism.
What Lenin said about morality applied to the several ethical concepts, such
as justice, freedom, humanity, etc., which appear in the play; we drew our moral
philosophy from the interest of the proletariat class struggle".

There is attached for your possible use a photostatic copy of page 5
of the "Daily Worker" for February 16, 1938. It is noted that there appears
thereon a picture of Hans Eisler captioned "Revolutionary German Composer" and
it is stated that the picture was taken of Hans Eisler at a dinner given to him
in New York City.

There are also attached for your possible use photostatic copies of
the "Daily Worker" of February 18, 1938, pages 4 and 7. The information con-
cerning Hans Eisler contained on these pages is mentioned on page 8 of the report
of Special Agent [REDACTED] dated May 20, 1943 at New York City.

It is noted that in the report of Special Agent [REDACTED]
dated October 16, 1946 at Los Angeles, California, on pages 9 and 10 thereof
mention is made of an article contained in the newspaper "Pravda" of July 22,

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1935. There is attached for your possible use a photostatic copy of the front and title page of this issue of "Pravda", as well as page 4, which contains an article captioned "Hans Eisler". A translation from the Russian of this article is attached to page 4 of "Pravda". On page 12 of the same Los Angeles report mention is made of the newspaper "Pravda" for July 27, 1935. It is noted that the article merely mentioned that Eisler arrived in Moscow. A perusal of the July 27, 1935 issue of "Pravda" failed to reveal this article. It is possible that the informant referred to another Moscow newspaper since the "Pravda" issues during the period subsequent to Hans Eisler's arrival were searched for this article with negative results.

The report of Special Agent [redacted] dated October 16, 1946 at Los Angeles, California also mentions on page 15 the play "Mother", written by Bertolt Brecht and based on Maxim Gorki's Novel of Revolutionary Russia. There is attached a photostatic copy of page 4 of the "Daily Worker" for November 22, 1935, wherein advertisements concerning this play appear. There is also attached a photostatic copy of page 7 of the "Daily Worker" for November 22, 1935 which contains a review of the play "Mother" and also caricatures of Hans Eisler, Bertolt Brecht and Maxim Gorki, as well as others. On page 15 of this report mention is made of an article entitled "Working Class Song Records" appearing in the December 19, 1935 issue of the "Daily Worker". In connection with this reference there is attached a photostatic copy of page 7 of the "Daily Worker" for that date which contains the referenced article.

The report of Special Agent [redacted] dated October 16, 1946 at Los Angeles, California, on page 6 refers to an article appearing in the "Moscow Daily News", an English language Moscow newspaper, of July 18, 1935. It is noted that the article, "Two Black Years for German Music" referred to in this report, actually appears in the July 17, 1935 issue of the "Moscow Daily News", page 2. For your possible use there is attached a photostatic copy of the entire issue of the "Moscow Daily News" for that date. The original of this issue is contained in the files of the Library of Congress. For your additional information in this regard, the originals of the above mentioned newspapers including "Pravda", are contained in the files of this Bureau. b2

Regarding other "Daily Worker" articles mentioned in the reports furnished to you, you will recall that by memorandum dated October 7, 1947, you were furnished with photostatic copies of the "Daily Worker" of January 17, 1935, page 4, and the "Daily Worker" of February 23, 1935, page 2. Other foreign language newspapers have also been mentioned and excerpts therefrom have been furnished in Bureau reports.

On page 7 of the report of Special Agent [redacted] dated October 16, 1946 at Los Angeles, California, a summary of information contained in a Russian language article which appeared in the July 20, 1935 issue of the newspaper "Soviet Art" is set forth. The publication of this newspaper has

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been discontinued; however, efforts are presently being made to secure a copy of the July 20, 1935 issue and when available, you will be furnished with a complete translation thereof. The newspaper "Evening Moscow" of July 27, 1935 also contained an article concerning Hans Eisler. A partial translation of this article is contained on page 11 of the report of Special Agent [redacted] dated October 16, 1945 at Los Angeles. Attempts are presently being made to obtain a copy of this issue and when available you will be furnished with a complete translation of the article.

The "Literary Gazette" of July 30, 1935 contained a Russian language article regarding Hans Eisler. Reference to this article, as well as a partial translation appears on page 13 of the report of Special Agent [redacted] dated October 16, 1945 at Los Angeles, California. A copy of the July 30, 1935 issue is being secured and you will be furnished with a complete translation of this article.

The "German-American", a German language publication in New York City, was the official organ of the German-American Emergency Conference. The first issue appeared in May, 1942. In the second issue dated June, 1942, there appeared a statement of the aims of the "German-American". These aims were stated to be "The destruction of Nazism and Fascism throughout the world and complete liberation of the German people from the Nazi yoke". The aims also disclosed that the "German-American" was opposed to any discrimination against "loyal German-Americans" and called for the "unity of all anti-Nazis regardless of political opinion or religious belief". The issue of the "German-American" for June 1, 1944, page 7 contains the words and music to a song entitled "Deutsches Miserere" ("German Miserere"). It is noted that the words are by Bertolt Brecht and the music by Hans Eisler. For your possible use, there is attached a photostatic copy of pages 1 and 7 of this issue of the "German-American".

Regarding information concerning Hans Eisler which has not previously been furnished to the Department, a review of the Bureau files reflects the following:

The Keynote Recording Company, 522 Fifth Avenue, New York City, published an album of records containing songs of the International Brigade. A pamphlet accompanying the records contained an introduction by the well known Communist Paul Robeson. One of the songs, according to the album, was written by Bertolt Brecht and Hans Eisler. In the recording Ernst Busch sings the song in four languages, one verse each in Spanish, English, French and the original German. It is stated that the song has been translated into most of the principal languages of the world. The standard English text of three of the verses and the refrain is as follows:

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"And just because he's human
A man would like a little bite to eat;
He wants no bull and a lot of talk,
That gives no bread or meat.

REFRAIN:
So left, two, three!
So left, two, three!
To the work that we must do.
March on in the workers' united front,
For you are a worker too.

And just because he's human
He doesn't like a pistol to his head;
He wants no servants under him
And no boss overhead.

REFRAIN:

And just because he's worker
The job is all his own;
The liberation of the working class
Is the job of the workers alone.

REFRAIN:

The introduction by Paul Robeson dated July 4, 1940 is as follows:

"SIX SONGS FOR DEMOCRACY

"Here are songs recorded during heavy bombardment, by men who were themselves fighting for the 'Rights of Man'.

"Valiant and heroic was the part played by the International Brigade in the glorious struggle of the Spanish Republic.

"I was there in the course of that struggle and my faith in man - in the eventual attaining of his freedom - was strengthened a thousand fold.

"This album helps sustain that faith. It's a necessity.

"July 4, 1940

PAUL ROBESON"

(100-35165-1, p 46 & 48)

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Hans Eisler was listed as a member of the Executive Board on the letterhead of the Theater Arts Committee of New York, which letterhead stated that this organization was affiliated with the American League for Peace and Democracy, the Medical Committee and the North American Committee to Aid Spanish Democracy. It is noted that the Theater Arts Committee of New York, New York was cited as a Communist controlled and infiltrated organization by the Committee for Cultural Freedom, Professor John Dewey, Chairman, in April, 1940. The American League for Peace and Democracy and the Committee to Aid Spanish Democracy have also been cited by the House of Representatives Un-American Activities Committee, 78th Congress, as Communist fronts. (61-7582-1298, p.1626)

The organization known as Artists Front to Win the War was formed on October 16, 1943 in New York City. According to a report of the Committee on Un-American Activities, 78th Congress, Hans Eisler was a sponsor of this organization. The Un-American Activities Committee cited the Artists Front to Win the War as a Communist front organization on March 29, 1944. (61-7582-1298, p.574)

According to a publication of the Musicians Congress, Hans Eisler was in 1944-1945 a member of the Advisory Board. It is noted that this organization was started for the alleged purpose of mobilizing music and musicians in the war against Fascism, to improve the musicians functions in society and to discuss and act upon the common problems of musicians. Informants have advised that this organization was instigated and controlled by the Communists. (100-343688)

On May 16, 1945 Hans Eisler was sponsor of an American-Russian Friendship concert held at the Shrine Auditorium in Los Angeles, California in honor of several visiting Russian dignitaries and promoted by the Russian-American Club of Los Angeles.

In the March, 1947 issue of the "Hollywood Quarterly", jointly sponsored by the Hollywood Writers Mobilization and the University of California, Hans Eisler is reflected as a member of the Advisory Council. It is noted that the Hollywood Writers Mobilization is reportedly an off-shoot of the League of American Writers, a publicly known Communist front organization. The Hollywood Writers Mobilization was started in 1942 and disbanded in the Summer of 1947. It has been reported to have been heavily infiltrated by Communists and controlled by Communists during its lifetime. (100-138754-150, p. 8 & 9; 100-102217)

According to a newspaper article published in the "New York Mirror" on September 28, 1947, photographs taken in Moscow by the official Russian photographic service Sovfoto were published in 1935 in the United States in the magazine "Music Vanguard", a reportedly Communist magazine now out of print. In the same issue of "Music Vanguard", a 15-page article signed by Hans Eisler appears. The article reportedly is one in which Hans Eisler extols the virtues of Communism and gives his unqualified endorsement to the Kremlin controlled regime. Attempts are being made to obtain a copy of this issue of "Music Vanguard".

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Regarding Luise Eisler, a review of the Bureau files has been made for information which has not previously been furnished to the Department in the reports concerning Hans Eisler as set out above. This information is as follows:

A reliable informant who was acquainted in 1943 with the Eislers advised that in the informant's opinion Hans Eisler is a confirmed Marxist in his political belief.

[REDACTED]

These opinions of the informant were derived from personal contact with Mr. and Mrs. Eisler, and although an effort was made to recall specific statements which led to these impressions, the informant at that time could furnish nothing more than the substance of one conversation had with the Eislers regarding the moving picture "Mission to Moscow". When asked by the informant what he thought of this picture, and whether he did not think the trial shown therein was given a false color, Hans Eisler stated that the picture as a whole was rather childish but that it served its purpose.

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[REDACTED]

In general the source of the above opinions of the informant appears to have been derived from the attitude and statements made by the Eislers while in general conversation with the informant. (65-9266-65, p.15)

[REDACTED]

(100-249539-14, p.3)

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[REDACTED]

I will forward by separate memorandum the information you requested concerning the Communist Party of Germany in 1926.

Enclosures

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