

ter to the traditional a cappella choir made its impact in the form of Fred Waring and his Pennsylvanians. Originally formed in 1916, the group began with a four-piece band that also sang. In 1938, Waring organized a twenty-four voice men's glee club, separate from the fifty-five piece jazz orchestra. The glee club was rigorously auditioned and meticulously trained by a graduate of Pomona College who was destined to change profoundly the future of American choral music—Robert Lawson Shaw.³⁴ At about the same time, a young conductor on the West Coast was beginning to form The Roger Wagner Chorale. Fred Waring's Pennsylvanians (with a "popular and commercial" orientation) and the generally more "serious" Robert Shaw and Roger Wagner Chorales began to change the college and high school director's image of what repertoire a top-notch choir should sing, how they should be arranged on stage, what characterized good choral tone, whether memorization was essential, and whether or not an entirely unaccompanied program was indeed the most satisfying for an audience.

But in 1939 the rapid enlistment and draft of thousands of American college and university students into the armed forces decimated the men's sections of choirs. Women's glee clubs became more common and mixed choirs were reduced to offset the balance problems. Many who had jumped aboard the bandwagon earlier now began to abandon it out of necessity. But the final blow to the traditional a cappella choir was the collapse of the historical authenticity theory of the "a cappella ideal" that had been carried over from nineteenth-century musicology and espoused in the early stages of the choral movement. In 1941 Manfred Bukofzer claimed that Renaissance music (which was the core of choral programming) was "for the greater part instrumental, although the way in which it was handed down to us might suggest that it was vocal." The next year, the well-known composer Percy Aldridge Grainger suggested that the older chamber music that required voices and instruments could be properly performed only if sing-

ers and instrumentalists regularly rehearsed together.

Following World War I, the a cappella choir became the prestige ensemble that often excluded all other groups. Many directors formed a cappella choirs out of sheer necessity to compete with their colleagues. Since the a cappella choir became a status symbol among choral conductors in the thirties, it was inevitable that the pendulum of activity would swing too far and turn the movement into a characteristically American phenomenon—a fad, from which the forties and fifties would widely react. It is valuable for the present day choral director to recall the history of the a cappella choir movement and ponder whether he or she has a balanced choral program or is perhaps being caught up in yet another fad from which the inexorable pendulum of time and taste will once again swing. ¶



Music in Germany During the Third Reich: The Use of Music for Propaganda

Lynn E. Moller

The Nazi era of German history used music as a medium for ideological conversion and pacification. *Propaganda* became a common term through the creation of a German government Ministry of Propaganda that coordinated the radio, press, theatre, cinema, music industry, and the beginnings of a television

industry. This was done in an attempt to create a state of mind in the German people that could be molded almost by predetermined formula. The education of the German people through this political instrument formed a pattern for contemporary totalitarian societies. The use of music in such a format, often disguised as entertaining and recreational diversions, was capable of eliciting desired responses from the people almost on cue.¹

Prior to the National Socialist German Workers Party (National Sozialistische Deutsche Arbeiter Partei or NSDAP) taking power in 1933, Germany was the hub of European music. In 1922 Arnold Schoenberg had declared, "I have discovered something (12-tone composition) which will guarantee the supremacy of German music for the next hundred years."² Schoenberg, though nationalistic, later was forced to leave his homeland and emigrate to the United States. Vienna had, since the beginning of the twentieth century, relinquished its title as music capital of Europe. Otto Klemperer, Wilhelm Furtwaengler, Bruno Walter, and Arturo Toscanini conducted in Berlin and elsewhere in Germany. Alban Berg, Paul Hindemith, and Igor Stravinsky had their music performed regularly. Lotte Lehmann, Walter Gieseking, and Rudolf Serkin were among the leading artists. Richard Strauss was at the zenith of his productivity with an appreciative German public to back his efforts. The richness of the musical life and the availability of superior artists and organizations to perform the greatest of music was unquestioned.

The professional training establishments were the *hochschule*, or academies for music, where the traditions of performance and composition were taught. The musician was expected to be a highly trained artistic individual and was accorded esteem in the sociological structure.

The public had access to the greatest musical organizations and community participation in various ensembles, church groups, cabaret, and

³⁴Joseph A. Mussulman, *Dear People ... Robert Shaw*, (Bloomington and London: Indiana University Press, 1979), pp. 4–5.

¹D. W. Ellis, "Music in the Third Reich: Nationalist Socialist Aesthetic Theory as Government Policy," (unpublished doctoral dissertation University of Kansas, 1972), p. v. R. E. Herzstein, *The War That Hitler Won* (New York: G. P. Putnam's Sons, 1978).

²F. V. Grunfeld, *The Hitler File* (New York: Random House, 1974).

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beer garden music. The German brass band and accordion music were of the typical German stereotype, but this was only the veneer of secular amateur involvement in music. The new jazz of America had become extremely popular in the cabaret.

The ascension of Adolf Hitler to power as Reich chancellor of Germany in 1933 initially created relatively mild comment in artistic circles. Germany was an acknowledged leader in the arts and sciences, and it was thought little could be done to change the traditions of the past. After 1933, youth drum and bugle corps were formed. All armed services had bands attached with the best musicians often assigned to the SS (Schutz-Staffel) Waffen divisions. Shirer states that no one who lived in the thirties could forget the decline of German artistic standards as soon as the Nazi leaders decided that all culture and media must serve propagandistic purposes. Music fared best because it was the least political of the media, and there was a rich supply of it.³ Unlike writers, most musicians chose to remain and lend their names to the new order. Walter Gieseking, Wilhelm Furtwaengler, and Richard Strauss were among those who sought to maintain some balance in the artistic world.

Furtwaengler was one of the last conductors of the post-Wagner romantic school of music. He stated:

It would have been much easier to emigrate, but there had to be a spiritual center of integrity for all the good real Germans who had to stay behind. I felt that a really great work of music was a stronger and more essential contradiction of the Spirit of Buchenwald and Auschwitz than words could be.⁴

Furtwaengler wrote to Reich Minister Goebbels in 1933:

Our musical life of today ... cannot afford any more experiments, we cannot treat music like other essential daily products such as potatoes and bread. If concerts have nothing to offer, the public simply stays away. It follows that the qualitative standard offered in music is not only an ideological question of survival. ... Men like Walter, Klemperer, Reinhardt, etc., should have a chance in the future to pursue their artistic activities in Germany. I appeal in that sense to

you in the name of German art lest things happen that might prove irreparable.

Goebbels replied that the artists had a responsibility to be close to the people, ban non-Aryan interpreters (experimenters) of German music, and take pride in the national integrity of German music. Reich Minister of Propaganda Joseph Goebbels' "strength through joy" movement pressed people into going to concerts, but the composers whose works were played had long been dead. The exceptions were compositions by Carl Orff, Werner Egk, Rudolf Wagner-Regeny, and Gottfried von Einem.⁵

Furtwaengler continued to resist the Aryanization of the Berlin Philharmonic almost to the end of the war. In 1945 he was advised by Albert Speer, minister of war production, not to return from a proposed concert tour of Switzerland. Furtwaengler was concerned about the safety of his musicians, but Speer promised to look after them.⁶ Furtwaengler was in imminent danger because of his open criticism of the regime. Hitler and Furtwaengler had met in August 1933 and shouted at each other for two hours about the financial condition of the Berlin Philharmonic. Furtwaengler had found that Hitler was not only stubborn about the Jews but also inimical to all intellectual matters. He resigned in 1934 from the Berlin Opera because of the ostracism of Paul Hindemith. Hitler had called Hindemith, "A Bolshevik worthy of annihilation." Furtwaengler had refused to give a Nazi salute to Hitler, but American publications produced a photograph of him, bowing in acknowledgement of applause at a concert attended by Hitler. This was used as proof of his "Nazi connections." This cloud that formed around Furtwaengler's name was aided by some of his contemporaries. Alban Berg had in May 1933 written to his wife that Furtwaengler had delivered a Nazi-inspired speech on German music. He wrote that Furtwaengler had betrayed post-Brahmsian German music by not mentioning the Schoenberg school at all.⁷ In 1937, however, he had refused to conduct the Nazi anthem,

the "Horst Wessel Lied," before a Berlin Philharmonic concert during the Paris World's Fair. Clearly, the Reich knew that this musician could not be forced to their bidding. He was made the vice president of the Reich Chamber of Music under Richard Strauss, and he hoped to counteract some of the artistic dissolution, but Strauss and the Nazis held many things back from him.⁸

The Reich Music Chamber was comprised of sections including composers, soloists, small and large orchestras, jazz bands, choirs, and other organizations with traditions of over one hundred years. It encouraged folk music, controlled the music academies, and drew up rules to be followed by concert hall managers and concert agents. The Stagma was affiliated with the Chamber of Music, had a monopoly over the granting and withdrawal of copyright, and served as collection agent for royalties.⁹

Jews were quickly removed from most segments of German society despite protection from people like Furtwaengler. Klemperer left Germany after the *Berufamtgesetz*, which stated that all civil servants and those who worked in organizations receiving governmental subsidies must be of German blood. The works of Jews were banned, including the music of Felix Mendelssohn. Johann Strauss just barely made the accepted list because he was one-eighth Jewish. The Berlin Philharmonic and Berlin State Opera did much to offset the decline of the arts and life in general.

Ultimately responsible for all policy-making decisions concerning music was Adolf Hitler. Hitler's tastes in art, music, and architecture pervaded the German cultural sphere. For example, Gustav Mahler had been considered a part of this cultural sphere until Hitler declared otherwise. His music was summarily banned.

Richard Wagner was Hitler's favorite composer, and he made an annual pilgrimage to the Bayreuth Festival as a part of his worship of Wagner. All city and state opera companies were governmentally subsidized, but this festival was deemed worthy of special efforts. Reichsleiter Martin Bormann produced hundreds of thousands of marks from his govern-

³V. Reimann, *Goebbels*, trans. S. Wendt (Garden City, New Jersey: Doubleday and Company, 1976), pp. 171, 180.

⁴A. Speer, *Inside the Third Reich*, trans. R. and C. Winston (Chicago: Macmillan, 1970), p. 585.

⁵A. Berg, *Alban Berg, Letters to His Wife*, trans. B. Grun (London: Faber & Faber, 1971), pp. 413-414.

⁶Gillis, p. 58.

⁷D. Sington and A. Weidenfeld, *The Goebbels Experiment* (New Haven, Connecticut: Yale University Press, 1943), pp. 246-247.

⁸W. L. Shirer, *The Rise and Fall of the Third Reich* (New York: Simon and Schuster, 1960), p. 242.

⁹D. Gillis, *Furtwaengler and America* (New York: Maryland Books, 1970).

ment funds to make the festival the glory of the opera season. Other than the festival, he rarely attended the opera. At the Nuremberg party rally in 1933, Hitler became perturbed because hardly any of the party officials that had received free tickets to a performance of *Die Meistersinger* (later made an annual party ritual) came to the performance. He ordered patrols sent out to get the missing functionaries to the opera house. After 1935 the party members were replaced by paying customers from the general populace.¹⁰ The general intellectual level of the NSDAP hierarchy was not given to concert-going. Before Hitler's cultural speeches at each Nuremberg rally, a movement of a Bruckner symphony was played, perhaps in an attempt to correct this gap in their music education and general cultural background.

Richard Wagner was the real answer to the philosophical void of the NSDAP. Wagner had written diatribes against Jews and the French but nevertheless hired the Jewish conductor Hermann Levi to conduct *Parsifal*. The thought that usefulness dictates societal placement was typical of Nazi ideology. Wagner appeared to be at the focal point of many of the National Socialist race doctrines. Through the *Ring of the Niebelungen* opera cycle, some German people saw a new gospel of the Germanic race and a resurrection of ancestral myths inspiring a struggle against modern Western civilization. In 1869 Wagner published an anti-Semitic essay, "Das Judentum in der Musik." The work presented the Jew as a demonic, parasitic, and uncreative adversary.¹¹ His music was invaluable to the propaganda machine and created an overwhelming emotional atmosphere at mass meetings and on the radio. The Bayreuth Festival provided a semireligious environment for performances of his operas. The Germanic folk hero of the "glorious past" was literally drummed into all educational thought. Heroic struggle and war were glorified as a goal to be desired.

Hitler, who could recite complete passages of *Lobengrin*, said that he heard the sounds of the prehistoric world in the music. When his death was announced on the radio, it was

against a background of Wagner's music. This love of his music tended to narrow the gap between the reich and the German intelligentsia who were hostile to the government. Hitler was born too late to meet Wagner but did meet the racist Houston Stewart Chamberlain, who married Eva Wagner and also had several meetings with Wagner's ambitious widow, Cosima. Racism and hatred were linked to art for Hitler and to a lesser extent for Goebbels, his chief propagandist.

Joseph Goebbels was the head of the Ministry of Propaganda and established the Chamber of Culture. This agency made all journalists, authors, musicians, and artists subject to censure, awarded annual music prizes, and assigned honorary titles in the arts, usually on the Fuehrer's birthday or Annual Day of German Art. The Propaganda Ministry controlled the press and radio, issued directives to newspapers, and molded public opinion through broadcasting. Goebbels would have preferred to have remained "on the fence" concerning music and hoped to show his tolerance in his musical tastes. He enjoyed Brahms, Wolff, and Schubert and rarely mentioned Wagner in his writings. His taste in music and art was decidedly different than Hitler's. Goering was responsible for the State Opera and dismissed Otto Klemperer and Lotte Schoene. Arnold Schoenberg was expelled from the Prussian Academy by Bernard Rust, minister of science and education. Goebbels hoped that the Jewish troubles would quiet down and concentrated on making certain that Aryan artists remained in Germany.¹²

Goebbels required all art to be close to the people and be full of fighting spirit. In 1936, "joy and community" became the new slogan for the German labor front and the "strength through joy" organization. This was to be drawn into a program of regulation of work breaks, propaganda programs among workers, and the use of the individual's leisure hours.

Broadcasts were to coordinate all this for home and foreign consumption. "Music and dance in the plant" was another slogan intended for work breaks three times each day in the plants. Plant managers were encouraged to correspond their sched-

uled breaks to the broadcast program. Leisure hour interpretation of important works by artists and conductors were part of the program. Under the reich, music broadcasts increased from 25,000 in 1932 to 40,000 in 1935. The shortwave system broadcast many hours daily to foreign countries on an intercontinental basis.

A special music section was formed in the Party Cultural Office, which sampled or commissioned the composing of music suitable for massed bands at party rallies or fanfares for public events like the 1936 Olympic Games in Berlin. Bruno Walter recalled listening to the radio in Amsterdam in March 1938 and hearing Austria's capitulation accompanied by the music of Haydn and Viennese waltzes. The music changed to Prussian marches as news of the German occupation of Austria took place. Walter emigrated shortly after this event, unable to return to Austria.¹³

Music that was markedly syncopated was banned. Under this category was strongly rhythmic jazz, labeled "negroid." The standard music was "classical," Viennese waltzes, and operatic arias. This formula was changed by the home front demand for a lighter entertainment music. Soldiers wanted "decent" music after fighting. This was interpreted to be a light form of music that made no demands on them. Jazz was readmitted to the programs during the Russian campaigns in March 1942. In the winter of 1941-42 a considerable amount of jazz and even swing by Louis Armstrong and Duke Ellington was played, but their names were never given.¹⁴

Music for concerts and broadcasts was officially divided into ten categories: light entertainment music, higher quality entertainment music, cabaret and light variety programs, popular entertainment music, serious but familiar music, entertainment for the armed forces, popular classical music, soloists, features and drama, and serious but not familiar music.

"Commandments for the German Musician" were created for the National Day of Music in 1938. Goebbels worded them in such a way that they could be interpreted any way he wished. The commandments were:

¹³B. Walter, *Theme and Variations*, trans. J. A. Galston (New York: Alfred A. Knopf, 1966), pp. 323-324.

¹⁴Sington and Weidenfeld.

¹⁰Speer, pp. 99, 185.

¹¹Grunfeld, p. 250.

¹²Reimann, p. 170.

1. The nature of music lies in melody not in construction and theory.
2. All music is not suited to everyone.
3. Music is rooted in the nature of the folk.
4. Music is the most sensitive of all the arts and requires more empathy than reason.
5. Music is that art which most deeply affects the spirit of man.
6. If melody is the basis of all music, it follows that music must always return to melody—the root of its being.
7. No German heritage is more glorious than its music, and the folk should be led to partake in it.
8. Musicians of our past are representatives of the majesty of our people and command our respect.¹⁵

Most actors, singers, and musicians were exempted from military service so they could perform for the troops. It was reported that at any one time 14,000 artists were employed in entertaining the troops.¹⁶

Radio broadcasts included request concerts for the troops at the front. These were initially broadcast from Berlin but later from captured transmitters in occupied territories. Music films were produced along a Viennese line, such as the adaptation of Johann Strauss' *Vienna Blood*. The increased homage paid to the classics was primarily political because it was necessary to prove that the NSDAP was not interested in cultural nihilism.

German war songs belonged to well-defined groups. There were campaign songs, such as those for the Battle of France or Britain, and signature tunes of the armed forces, such as those of the air force, SS, U-boats, bomber pilots, or tank units. One day after the German invasion of Poland, the *March of the Germans in Poland* was played on German radio and was repeated daily until the end of that campaign. Wagnerian themes and Prussian march tunes were combined to create new battle songs for the SS and SA.

In drawing up their lists of acceptable composers and music, some interesting contradictions occurred. For example, Franz Lehar, although Hungarian, was claimed by the reich as German in origin and thus acceptable, but his music was judged as undesirable. Carl Orff was not officially encouraged by the regime, but his music and texts including *Carmina Burana* (1937), *A Midsummer*

Night's Dream (1939), *Der Mond* (1939), and *Die Kluge* (1943) were artistically and politically acceptable.

The anthem of the Nazi party was the *Horst Wessel Lied*, an old ballad that had new lyrics set to it by a member of the SA (Strum-Abteilung), Horst Wessel. The SA "brown shirt," Horst Wessel, was wounded in a street brawl and died from blood poisoning. He was made a martyr for the NSDAP, and the house in Vienna where he "composed" the song was almost a shrine until 1945. *Die Fabne hoch*, the Lied's original title, has the following introductory lyrics: "Lift up the flag, stand rank on rank together; SA march on, with steady, virile gait. . . ."

Deutschland, Deutschland ueber alles (Germany, Germany over all) also was used interchangeably as an anthem. Neither Germany nor Italy has produced a true national anthem; political disruption is the primary reason. *Deutschland, Deutschland* is just as inflammatory as *Die Fabne hoch* in that its first verse lays claim to various territories, some of which have never been officially recognized as German territory.¹⁷

Even the concentration camps had their musical life, grim though it might be. A gypsy violinist, Lille Mathe, recalled how on her arrival at Auschwitz, she and the other women were asked about any professional abilities they might possess. An SS officer recognized her and gave her a violin to play. She joined an all female forty-piece orchestra, and this activity saved her from the gas chambers.¹⁸

At Buchenwald, a *Lagersmusik-kapelle* or prisoners' band was established in 1938. Initially, it was composed of gypsies with guitars or accordions, but later trombones, trumpets, and drums were added as the people became more diversified. This ensemble became so popular and performed so often that they were relieved of heavy work details. Other instruments were purchased from camp managerial funds. They played Sunday concerts in the compounds or in the main assembly area. They also played for the exercise periods of the SS. Their health re-

mained good in relation to the other prisoners, so that only six died of lung disease or tuberculosis. They were provided with uniforms confiscated from the Yugoslavian royal guard. Through their music, it seemed a will to live and tolerate the conditions of the camp was brought into existence even though some camp ensembles had the duty of playing their fellow prisoners into the gas chambers.¹⁹

Radio broadcasts of officially sanctioned programs were allowed in many camps. Some administrators were lax in what constituted sanctioned listening. They usually were not forced to listen to the propaganda of the Goebbels machine. Kogon, in *Der SS-Staat*, states that he never listens to a Berlin Philharmonic concert now without thinking of the thousands of victims that were gassed or martyred in the camps.²⁰

Toward the end of the war, improvised folksongs were sung by various segments of German society. For example, this song was sung by miners in an industrial area:

Dear Tommy, keep on flying, We're all miners down here, Keep on flying to Berlin, They're the ones who screamed, *Ja*.

The last phrase refers to the response of the crowd at Goebbels' "total war" speech in Berlin.²¹

The early wartime years were marked by the "special announcement" on the radio that was introduced by a fanfare of trumpets and then a brief arrangement of *Les Preludes* by Franz Liszt. These announcements interrupted all other transmissions and were concluded with the march, *We're Marching Against England*.²²

Music was employed to encourage men to suffer and die, to offer comfort, but yet toughen men for the battle. Famous Prussian marches were used by the NSDAP because of their traditional appeal.²³ Goebbels also realized that it was essential to entertain the people between events of importance. In 1934 he decreed that after the Nuremberg party rally, the radio should play light music for several weeks. Prussian and also Austrian marches were used to fulfill the

¹⁷R. Nettl, *National Anthems*, 2d ed., (New York: Frederick Ungar, 1967). R. W. Leonhardt, *This Germany: The Story Since the Third Reich*, trans. C. Hutter, (Greenwich, Connecticut: New York Graphics Society), pp. 1–2.

¹⁸C. Clarke, *Eichmann: The Man and His Crimes* (New York: Ballantine Books, 1960), pp. 121–123.

¹⁹C. Clarke, *Eichmann: The Man and His Crimes* (Mannheim, Germany: Europäische Verlaganstalt, 1946), pp. 133–134.

²⁰Clarke, p. 135.

²¹Herzstein, p. 394.

²²Herzstein, p. 179.

²³Herzstein, p. 21.

¹⁵Sington and Weidenfeld, p. 172. Ellis, p. 127.

¹⁶Sington and Weidenfeld, p. 196.

need for inspiring military music. The most famous march of the war, *We're Marching Against England*, was composed by Herms Niel, a famous band director. It was played continuously on German radio between the end of 1939 and the spring of 1941.²⁴ When Hitler attacked the Balkan states, the *Prinz Eugen March*, which evokes an image of the Austrian hero of the eighteenth century Turkish Wars, was played.

Goebbels ordered a study of the areas most affected by Allied bombing to find out what the people wanted to hear. Only a confirmed Nazi would respond to a march in 1944. In 1943 martial music was played against a background of artillery fire and screaming dives of *Stukas* for the anti-Bolshevik crusade. The Hitler Youth and fanatics responded best to this. The rest of the public was busy responding to Allied bombs and Russian artillery. Little was done about modifying the program content.²⁵

Later in the war, music was used to accompany the "Victory Through Faith" funeral ceremonies and commemorations for the fallen. Appeals were made with music, such as the *Hohenfriedberger March* or the sad dirge, *Song of the Good Comrade*. Images and music achieved the effects that Goebbels desired.²⁶

Richard Strauss said that he did not really understand what all the fuss was about when he acquiesced to the reich in matters of music. He believed it had always been necessary to pay at least token lip-service to the government in control at any particular time. He believed he was completely detached politically and nationally, and close associates confirmed this. His son had married a Jew, and he feared his grandchildren would be excluded from the schools. He was a shrewd man, though, and this played against him from time to time with those who felt he always knew what he was doing in his dealings with the regime.

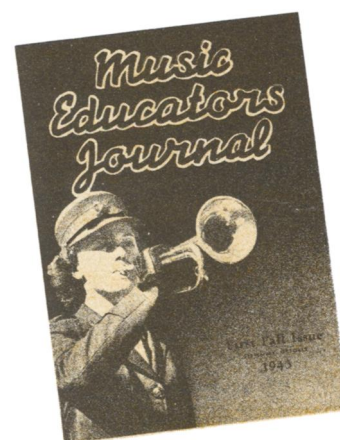
In 1935 he fell from the grace of the reich by admitting in a letter to a Jewish friend that he felt the reich and its "Germanic-Aryan" doctrines were a sham and that he was pantomiming his role as president of the Reich Music Chamber. Thereafter, he was forced to resign, and his newly

completed opera *Die Schweigsame Frau* forced to close. Except for the fact that he was a musical giant, he might have been severely dealt with. He sent a letter of apology to Hitler hoping to calm him down, but he was never restored to his former position in the reich. In 1944, he again fell out of favor with the party. He had refused to take bombed-out refugees into his home for which he was reprimanded by the NSDAP. Martin Bormann commandeered the required rooms. Strauss stated that he had not asked anyone to fight for him. As a result, his 80th birthday in 1944 received no special attention. Goebbels said, "One day we shall have our own music and shall no longer need this decadent old narcotic."²⁷

In reference to the musical intelligentsia, Herbert Gerigh headed the music section of Rosenberg's department of ideological training and education throughout the NSDAP. An example of how far the ideological poison had crept was the reference list in a book published by Richard Litterscheid, professor of musicology at Essen. He indicated that all composers and musicians of Jewish descent would be indicated by an asterisk. Ellis states that NSDAP "biological musicology" was rather simple. Its basis was "the assumption that among the characteristics of race was a propensity for certain kinds of musical expression."²⁸ Even though Goebbels had taken personal interest in such major musical appointments in the reich as the hiring of a new director of the Vienna Opera in 1939, only one of the conductors ever greeted the orchestra with "Heil, Hitler." That man was Leopold Reichwein, who committed suicide in 1945.

Most important in the study of the Third Reich is comprehending that the ideology of the NSDAP approached theology. The glorification of the so-called Aryan people and the acceptance and practice of genocide as an accompanying process was essential to everyday thought in government. Music was used to help create an atmosphere that raised murder of the Untermensch (subhumans) to a service for one's fatherland and people. For the German, music had always been an accepted and enjoy-

able part of life. To gain acceptance the Nazis learned that a good tune, arranged in a pleasing manner and with an appropriate political text, placed the public in the proper frame of mind for indoctrination. With a wealth of music to draw from, it was simple to win acceptance by creating the proper emotional atmosphere through music. Whether a Hitler youth drum and bugle corps, an SS or SA band, or the Berlin Philharmonic, there was always an accompaniment for the message to the people. "Strength through joy" was the primary morale slogan and motivating organization for the German people during the reich. Music provided much of the joy to create the strength to fight a world war and to come close to achieving victory. ■



MENC and World War II Programs

Michael L. Mark

When the effects of the developing European war began to be felt on this side of the Atlantic in 1939 and 1940, it became increasingly apparent that the United States would not be able to avoid active involvement. Between the time of Germany's invasion of its neighbors in 1939 and the Japanese bombing of Pearl Harbor in 1941, several agencies of the federal government began to make

²⁴Sington, p. 253.

²⁵Herzstein, p. 181.

²⁶Herzstein, p. 252.

²⁷N. DelMar, *Richard Strauss*, Vol. 3 (London: Barrie and Jenkins, 1972), p. 46. M. Prawy, *The Vienna Opera* (London: Weidenfeld and Nicolson, 1970), p. 158.

²⁸Ellis, p. vi. Grunfeld, p. 303.

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