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AD NUMBER
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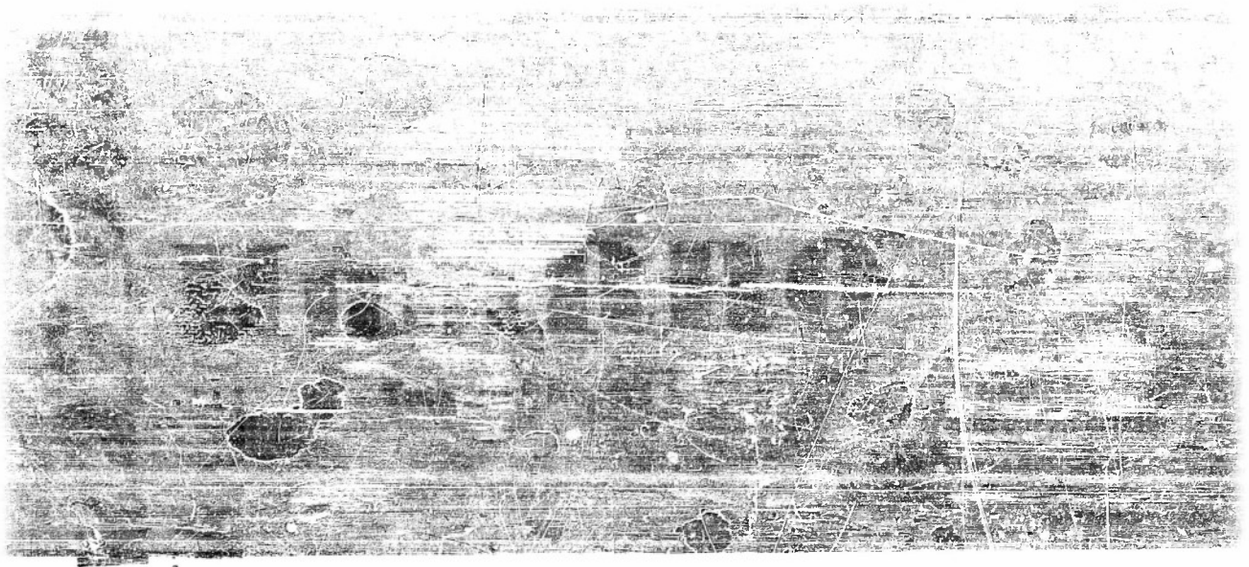
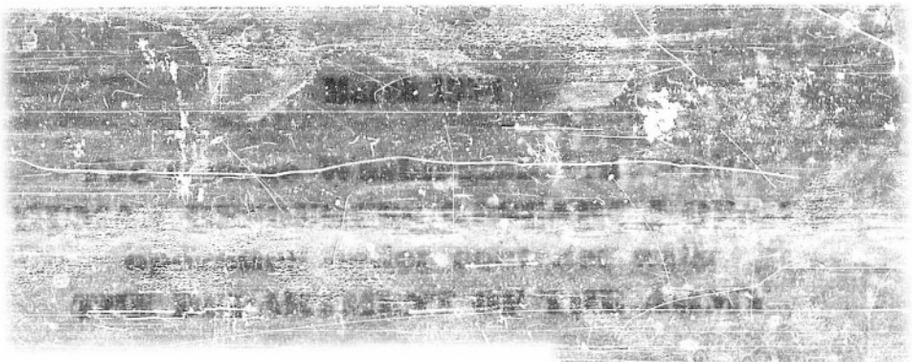


Communist Vulnerabilities to the Use of Music in Psychological Warfare

by

James S. Young



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COMMUNIST VULNERABILITIES TO THE USE OF MUSIC IN PSYCHOLOGICAL WARFARE

by

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The George Washington University
HUMAN RESOURCES RESEARCH OFFICE
operating under contract with
THE DEPARTMENT OF THE ARMY

Technical Report 4
March 1954

Copy 10 of 250
Log No. A-2848

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Published
March 1954
by
The George Washington University
HUMAN RESOURCES RESEARCH OFFICE
Post Office Box 3596
Washington 7, D. C.

Distributed Under the Authority of
The Office of the Assistant Chief of Staff, G-1, D/A

OBJECTIVES

1. The original research requirement for this study came from the Operations and Training Branch, Propaganda Division, Office of the Chief of Psychological Warfare. This requirement called for lists of musical selections appropriate for use in propaganda broadcasts by Army operational units to certain specified target audiences. For this reason, initial attention in the research was concentrated upon problems of an operational nature. As the project progressed, however, it acquired the broader aspect of vulnerability research—the vulnerabilities of the Soviet Union and selected European Communist countries to the use of music in psychological warfare. Inquiry was directed toward:

(a) Finding the major areas of vulnerability to the use of music in psychological warfare, through a study of the recent music practices of target countries.

(b) Selecting compositions judged most appropriate for exploiting these vulnerabilities.

2. The operational objectives of the research were:

(a) To facilitate procurement of music recordings by the Department of the Army for use in psychological warfare programs.

(b) To guide Army psychological warfare operators in exploiting the propaganda possibilities in music broadcasts to audiences in the Soviet Union, Czechoslovakia, Hungary, Poland, Rumania, Yugoslavia, Bulgaria, and Albania.

3. It was considered appropriate to these objectives to present the research findings in three parts:

(a) A textual report which analyzes the music situation in the target countries, estimates the vulnerabilities resulting from that situation and from the nature of music as a medium of communication, and suggests ways in which those vulnerabilities may be exploited through psychological warfare. This report may be found on pages 3-18 of this volume. A brief discussion of the ways in which music performers recently escaped from Communist countries may be used as additional sources of information for psychological warfare units and as a reservoir of talent for broadcasts employing music is presented in Appendix A, pages 21-25 of this volume.

(b) A brief handbook-type summary for each target country studied, containing a calendar of its national holidays and festivals, an analysis of its recent musical diet, a list of its important music performers and ensembles, and a selected list of sources where further music information pertinent to the target country can be obtained. These summaries are attached as Appendices B through I of the textual report, and may be found on pages 27-84 of this volume.

(c) A catalogue which provides an individual listing for music recordings judged most suitable for use by psychological warfare operators, together with facts about the recordings which may be useful for procurement and propaganda purposes. This catalogue is separate from the present volume. Its contents are briefly described in Appendix J, pages 85-86 of this volume.

SUMMARY OF FINDINGS

1. Music is currently regulated in the Soviet Union, Czechoslovakia, Hungary, Poland, Rumania, Bulgaria, and Albania in accordance with a policy formulated in the Soviet Union by the late Andrei A. Zhdanov in 1948.

2. In certain aspects, the policy reflects the musical tastes of the people, tending to approve music which the majority of the people likes and to disapprove that which the majority does not like. Current policy demands simple, melodic music, using traditional harmonies and rhythms, prefers songs over instrumental music, favors the more popular pre-Communist composers over contemporary composers (both Western and indigenous), and prohibits the playing of modern Western jazz and art music. Folk music is in the highest favor, and music showing contemporary Western influences is disapproved.

3. In other aspects, current policy is designed to further the political and propaganda goals of the Communist regimes. It provides an opportunity to control "subversive" cliques of musical artists, enlists popular support for the regime in terms of the emotional responses induced by officially approved music, provides an opportunity for propaganda through the music, serves to "popularize" the intellectual accomplishments of the music world, and provides an additional opportunity to condemn Western culture.

4. The chief vulnerabilities in the countries studied (with the exception of Yugoslavia) to the use of music in psychological warfare would seem to be these:

(a) The official policies on music illustrate the regimes' distrust of all free and individual expression, and reveal how the desire of the regimes to preserve their own power conflicts with the desires of the people.

(b) The failure of the Communist-approved musical diet wholly to satisfy certain target groups disposes them favorably toward United States programs offering music they like but cannot hear over their own Communist-controlled media of communication.

(c) The nature of music itself makes it valuable for inducing desired moods, creating a certain emotional atmosphere for broadcasts, and suggesting certain ideas.

CAUTIONS

1. The findings of this research cannot supplant area knowledge. They may serve to guide the psychological warfare operator who is not acquainted with the music practices of the target countries and to provide a convenient reference for area specialists.

2. The findings of this research are not based on first-hand testing or interviewing of escaped target nationals to ascertain actual mus ref-erences in the target countries. Sources used include publications, inter-views with music and area specialists, and monitoring reports of music broadcast by selected radio stations in the target countries.

3. Alienation of target audiences may result from (a) broadcasting music unattractive to the audience, (b) overemphasizing a single type of music, a single technique of presentation, or musical as against verbal programs.

4. The psychological warfare operator who uses music for propa-ganda purposes will be competing with the Communists' well-formulated and systematic programs of indoctrination through music. Failure to dis-play equal skill may not only reduce the effectiveness of music as a United States propaganda weapon, but may even generate negative attitudes toward United States propaganda efforts employing other techniques.

OPERATIONAL SUGGESTIONS

Note: Inasmuch as the Army research requirement which necessitated this study presented problems of an operational nature, certain suggestions for the guidance of personnel conducting psychological warfare operations have been made on the basis of the research accomplished. These suggestions, listed below, are offered with the understanding that broader policy objectives and the immediate operational situation may limit their usefulness.

1. The diverse content of musical expression and the various emotional responses elicited by music listening suggest that music can be adapted for the following purposes in psychological warfare:
   (a) To express certain United Nations and United States values
   (b) To popularize the expression of antagonism toward the Communist regime
   (c) To popularize the expression of favorable attitudes toward the United States
   (d) To increase nationalistic sentiments
   (e) To illustrate propaganda themes
   (f) To promote themes of internationalism
   (g) To increase the audience appeal of fables or legends which have political overtones
   (h) To attract attention, to induce certain moods, and to impute connotations to verbal matter
   (i) To induce the defection of target artists
2. The use of contemporary indigenous music having pro-Communist connotations as well as compositions frequently broadcast by the Communist radio should for the most part be avoided in United States broadcasts.
3. Modern Western music of the dissonant or "radical" type—among both jazz and art music repertories—should not be used in United States broadcasts.
4. Both the Communist music policies and the music preferences of target groups (with respect to performers as well as compositions) can change rapidly and unpredictably. Psychological warfare operators intending to use music for propaganda purposes should, therefore, supplement the information contained in this report with intelligence on the current musical diet and preferences of the audience to be reached. Current intelligence, for instance, might void both suggestions 2. and 3. in the case of certain target audiences.

COMMUNIST VULNERABILITIES TO THE USE OF MUSIC IN PSYCHOLOGICAL WARFARE

CONTENTS

FOREWORD

The following text begins with an analysis of the official Soviet music policy promulgated in 1948 by the late Andrei Zhdanov. Although many factors contributed to this policy, the specific directives laid down in the policy represent what, at that time, seemed to Communist officials the most expedient way of making musical expression serve the propaganda and political objectives of their regime. As indicated in the text, it is likely that the Zhdanov policy will be changed or even supplanted altogether, and, since the writing of this report, there have been indications that the Malenkov regime is attempting to erase Zhdanov's influence. Even if the directives of the Zhdanov policy change, however, it is unlikely that the basic aims of this policy will be abandoned. For these aims are rooted in a fundamental tenet of Communism: that all artistic expression must embody, portray, and teach Communist values, and perform a function useful to Communist society. Thus, because music is regarded under Communism as a political and propaganda resource, the desire of the Communist propaganda machine to make use of it will not easily be thwarted. The techniques of employing this resource (the Zhdanov policy, for example) may vary from time to time, but any policy changes will be limited by those basic Communist values which require the subordination of cultural activity to the interests of the regime.

In order to preserve the strategic and tactical value of this report against revisions of the Zhdanov policy, the discussion has not been limited to a description of that policy. Instead, the Zhdanov policy is used as a starting point for discussing the more enduring goals which the policy was designed to serve. This approach, it is hoped, will enable propaganda specialists to make a meaningful appraisal not only of the Zhdanov policy, but also of the policies which may succeed it. It is hoped particularly that the information provided will enable the reader to recognize, where it exists, the underlying continuity and consistency in what may appear to be drastic changes in the Zhdanov policy.

It should be emphasized that this report discusses vulnerabilities other than those stemming from Communist political control over music. The text, together with the appendices, is designed as background material to guide propaganda specialists in using the catalogue of music recordings supplied by this research.

COMMUNIST VULNERABILITIES TO THE USE OF MUSIC IN PSYCHOLOGICAL WARFARE

ORIGINS OF COMMUNIST MUSIC POLICY

In commemoration of the thirtieth anniversary of the Russian Revolution in December 1947, a new opera entitled The Great Fellowship, by the Georgian composer Vano Muradeli, was performed at the Bolshoi Theater in Moscow.[1] It was a "closed" performance, given for about 500 high-ranking Soviet officials, one of whom presumably was Stalin himself. At the end of the performance, such an intense dispute developed about the music that the director of the theater suffered a heart attack and died on the spot.

Immediately thereafter, music compositions by modern Soviet composers were expurgated from concert repertories in the Soviet Union. Rumors personally critical of certain outstanding Russian composers began to circulate, as did speculation about the possibility of a "purge" in the music world.

All doubt vanished in the middle of January, 1948. Russian composers, music teachers, and critics were summoned to a meeting by the Central Committee of the Communist Party to hear a blistering attack on contemporary Soviet music and musicians delivered by the late Andrei A. Zhdanov, Party Chief of Leningrad during the German siege, and cultural spokesman for the Party.[2]

Following the musicians' meeting, the Party published a decree denouncing by name the six idols of Soviet music—Shostakovich, Prokofiev, Khachaturian, Shebalin, Popov, and Miaskovsky. They were accused of disregarding the "social role of music," of catering to the "degenerate tastes of a handful of estheticising individualists," of indulging in "decadent bourgeois formalism," and of manifesting "anti-People" tendencies.[3]

Immediately after publication of the decree, Shostakovich and Miaskovsky were expelled from their teaching posts at the Moscow Conservatory, and Shebalin was dismissed as its director. Khachaturian was removed from his position as Secretary-General of the Union of Soviet Composers and from the chairmanship of its Organizing Committee, which, in conjunction with the Committee on Arts of the Ministry of Education,

[1]A description of the circumstances surrounding the performance appears in Werth, Alexander, *Musical Uproar in Moscow*, Turnstile Press, London, 1949, pp. 26-27.

[2]Excerpted transcripts of the proceedings at the meeting may be found in Werth, *op. cit.*, pp. 47-96. An essay version of Zhdanov's speech appears in Zhdanov, Andrei A., *Essays on Literature, Philosophy, and Music*, International Publishers, New York, 1950, pp. 76-96.

[3]Werth, *op. cit.*, p. 29.

decides what music works will be published and recommends those to be performed.[1] Other familiar figures in the music world were arrested.[2] Several months later a Party member suggested that composers infected with bourgeois tendencies "could very profitably move out of Moscow to the periphery of the vast Soviet land and get their inspiration from a close contact with the life of the people in the provinces, in collective farms and factories."[3]

The new music policy begun in the Soviet Union in 1948 was later exported to the satellite countries.[4] Eight months after the January meeting in Moscow, the first Working Congress of Czechoslovak Composers and Musical Scholars published directions for musicians that were strictly in accordance with the Soviet decree.[5] In 1949, Polish composers were summoned to a meeting at Logow which turned out to be strikingly similar to the Moscow convention presided over by Zhdanov. The outcome of the Logow meeting was a demand for "breaking down the formalistic influence of the West" and "applying the methods of socialist realism . . . either by creating new musical forms . . . or by an increasingly stronger accentuation of the essentially ideological content" in music.[6] Soon thereafter, official attention was directed to the schooling of singers' collective groups.[7] Rumanian musicians suffered a purge in 1952. As in the Soviet Union, the theme of the purge was formalism, and its result the development of a militant, combative, and partisan music, reflecting the "realities" of working class life, according to Party orders.[8] After the purge, courses in Marxism and Leninism were conducted for musicians by the Rumanian Federation of Composers.[9] Thus far, Hungary, Bulgaria, and Albania seem to have escaped purges, although in all of these countries, the radio music diet is generally restricted to compositions which currently enjoy the approval of the Soviet Communist Party.

Since 1948, many of the composers attacked in the Soviet decree have produced works designed to restore them to the Party's graces, but their acceptance by the Party has been only partial. A considerable amount of their music is still banned in the Communist world,[10] and the Party has officially reported that "some formalist elements" still persist in their works and their "transformation [is] proceeding rather slowly."[11]

[1]Nabokov, Nicolas, "Russian Music After the Purge," *Partisan Review*, Vol. 8, 1949, p. 843.

[2]Werth, *op. cit.*, p. 27.

[3]*Pravda*, 4 January 1949.

[4]Information on the recent music situation in eight European Communist countries is presented in Appendices B through I.

[5]"Classicism Triumphs in the New Czechoslovakia," *Musical America*, Vol. 69, No. 2, p. 14.

[6]National Committee for a Free Europe, Inc., "Fight With the West," *Poland in the Year 1950: Review of Events*, New York, 1951, p. 36.

[7]*Ibid.*

[8]Rumanian National Committee, *Suppression of Human Rights in Rumania*, Washington, D. C., 1952, pp. 114-116.

[9]Rumanian National Committee, "New Musical Works," *Information Bulletin*, No. 42, Washington, D. C., 1952, p. 15.

[10]See section on Russian composers heard over the All-Union radio system, Appendix B.

[11]Nabokov, *op. cit.*, p. 847.

The purpose and effect of the new policy has been to cramp musical expression into a role utilitarian to the Communist state. This "utility" music is fostered by the use of two techniques: prescribing musical standards for composers, and educating musicians in Communist doctrine. Traditionally accepted music likewise is manipulated to make it politically useful by such techniques as symbolizing its content in political terms or associating the music with political, economic, or military events. The same end is served by lending the prestige of the official media of communication to favored works, denying a hearing for works with adverse connotations, slanting with pro-Communist language the texts of familiar songs, and "capturing" the names of great composers of the past and imputing Communist ideas to their works.

The cultural offensive inside the Soviet Union has by no means been limited to music; music was merely the last victim. Similar attacks against literature and philosophy (also launched by Zhdanov),[1] the graphic arts, drama, and cinema preceded the attack on music. But of these victims, music suffered the most radical and violent assault. That this should be the case is surprising, especially since the composers singled out for denunciation by the 1948 decree had long been the ones most highly revered in Soviet music.[2] With the music-loving public, theirs were household names; they were idolized by the government and showered with numerous Stalin prizes for their compositions. Only once previously, in 1936, had any of the musicians named in the 1948 decree been criticized by the Party. This offender was Shostakovich, who was reprimanded by Pravda for "formalistic tendencies" in his opera Lady Macbeth of Mtensk.[3] Shostakovich had returned to Party grace by 1948, however. Less than a year before the 1948 attack, the leading Russian music historian and critic Asafiev wrote of Shostakovich that he could not have created subsequent to the reprimand in 1936 "those immensely human symphonies which are the admiration of the whole world" had it not been for the prior "fatherly directness and care" shown by the Party in 1936.[4]

The 1948 policy was a reversal of the official attitude not only toward the leading composers themselves, but also on the merit of various music forms developed under Soviet rule. Before 1948, the symphonic form was in highest favor, according to Asafiev, "The great revolutionary struggle of our people, the building of Socialism in our country, the gigantic upsurge in all fields of human activity, the mighty growth of artistic and scientific thought in our country . . . is reflected in our music; and all that was best and most important in this respect we find in the music of our symphonists"[5] (emphasis added). However, less than a year after Asafiev had made this statement, symphonic music was singled out by Zhdanov for particularly strong criticism. The principal complaints were that composers had

[1]Zhdanov, *op. cit.*, pp. 7-75.
[2]Werth, *op. cit.*, pp. 18-19.
[3]*Ibid.*, p. 22.
[4]*Ibid.*
[5]*Ibid.*, p. 19.

devoted more attention to symphonic than to operatic music and that—what the Party now views as one of the cardinal musical sins—"as a result of the underestimation of folk music by our symphonic composers," they had allowed symphonic music to become divorced from native folk music expression.[1]

Why, then, did the Party take such a sweeping interest in music? Part of the answer lies in the fact that a political unit of totalitarian pretensions, by the logic of its own assumptions, is committed to an extension of its authority into even those areas of behavior which are least critical for the maintenance of political control and ideological solidarity. Specific applications of political authority to such areas of behavior are further encouraged when, as in the case of Russian Communism, the totalitarian ideology calls for reforming the very substance of culture itself. Likewise, extremist measures are resorted to when the regime becomes insecure, and tends to fear every uncontrolled or truly spontaneous activity as a potential source of disaffection.

Another significant factor in the 1948 attack is the fact that new music, like other art forms embodying novel and original concepts, is almost never readily accepted by the larger public, and in fact frequently provokes strongly hostile reactions. Thus it becomes possible for a dictatorial policy, under the guise of expressing the affirmative desires of a majority of the people, to condemn vast segments of contemporary repertories and approve the more familiar and traditional styles without risking protest from the listening public.

Another partial explanation for the Party's sudden and disruptive attack on music may have been that a musical clique professionally jealous of the denounced musicians was trying to gain favor. Competition within the Party, in which Zhdanov and Georgi Malenkov were then rivals, may also have been a factor; Zhdanov, having been entrusted with responsibility for cultural matters in the Party, may have used this opportunity to gain the favor of Stalin, whose artistic tastes, like Zhdanov's, were plebeian.

In this general context, however, other factors contributed more directly to the Soviet music policy. These factors, and the vulnerabilities they indicate, can best be understood by evaluating, first, the content of that policy and, second, the ways in which the Communist state benefits by it. Such an analysis may also provide a basis for evaluating future changes in Soviet music policy.

MUSIC APPROVED BY THE PARTY

What is currently regarded by the Communist Party as the music most suitable for the ears of the populations it controls?

(1) Music that is not "formalistic." "Formalism" in musical expression may be described as overemphasis on external form as against content. It implies an elaborate structure of motifs or themes not unified by an underlying principle, a concern with craftsmanship rather than thought

[1]Zhdanov, *op. cit.*, p. 84.

content, and, in its extreme form, reliance on established forms at the expense of originality. As described by one of Zhdanov's followers, it occurs "whenever the composer shows an insufficient creative will to follow [the] road of life's fundamentals to the utmost limit of his consciousness. If he is creatively lazy, he will stop at the beginning of the road, and the thread that leads him to the final goal snaps. His musical images, as a result, become vague, incomplete, and distorted."[1]

This question of form and content is one of the central problems of the artist, a problem inherent in artistic endeavor itself. How to be original in thought and at the same time to express it musically in a form that is understandable in comparison with existing, familiar forms cannot be settled for the artist by political guidance. Nevertheless, because the problem is ever present for the practicing artist, it renders him extremely vulnerable to criticism for failure to solve it.

The simple fact that extreme formalism tends to produce inferior music imparts a certain validity to the use of formalism as a standard for music criticism. However, when applied with political reference, it ceases to have a definable meaning. For example, the Communist Party characterizes most Western music as formalistic, while Russian music, with the exception of the genre criticized in the 1948 decree, is called non-formalistic. Although it is generally true that Russian composers have demonstrated less skill in the matter of musical organization, they nevertheless have relied largely upon the music forms developed in the West, and not a few of them could be classified as formalists. One such musician is the pre-Communist Russian composer, Scriabin. Yet he is currently favored by Communist music policy makers. When, for example, in the midst of the 1948 controversy, he was characterized by a writer in the Communist magazine Soviet Literature as a degenerate formalist of the worst sort, the music policy makers behind the Iron Curtain rose to his defense and denounced the writer of the article.[2] Ironically enough, however, the best examples of formalism—defined by the Party as resulting from a failure of creative energy—are to be found in contemporary Soviet compositions which were written in conformity with the very policy which denounces it. For the policy set forth in 1948 has had the effect of inducing composers to imitate the music forms approved by the Party (especially folk music) and to avoid expressing original ideas for fear of not conforming to the officially approved stereotypes.

The concept of formalism that is applied by the Party in criticism of contemporary Soviet and Western music is derived only superficially, therefore, from musical principles. This concept is dictated chiefly by political considerations and expediency, for the formalistic music which Party usage considers unworthy of Communist-controlled audiences turns out to be compositions that either are associated with the West[3] or are not of the type that engenders widespread interest among the masses of the

[1] Werth, *op. cit.*, p. 88.
[2] *Ibid.*, p. 32.
[3] Western music is almost totally absent from the radio diet of the countries considered in this research, with the exception of Yugoslavia. See sections on analysis of music broadcast by Communist radio stations, Appendices B through I.

population. That the basis of the whole policy is political in nature becomes apparent from the aspects of the policy which are discussed in the following sections.

(2) Simple and melodic music. It follows from the Party's desire to have composers put more "content" into musical expression that its interest goes further in specifying what content is acceptable.

With respect to musical material itself, atonal or strongly dissonant music, as well as music which is overly "naturalistic" (that is, involves excessive use of drums, cymbals, and the like), is regarded as "false, vulgar, and pathological . . . filled with idealistic emotion, alien to the broad masses of the people, and addressed to the few . . . to the elite."[1] In contrast, "singable" melodies are desired.

With respect to musical ideas, "program music" is preferred to "absolute music."[2] The reason is transparent: because program music conveys an impression of a definite series of images, scenes, or events, it is easier to understand and is better adapted as a vehicle of propaganda than absolute music, which is nonrepresentational in nature.

This attitude is in line with the broader outlines of the policy stated by Zhdanov to the effect that the "intrinsic function" of music is to "give pleasure."[3] Hence, any music which the people "cannot understand"[4] is bad. It is under this criterion of "understandability" that the present policy favors long-established music over modern music. For the longer an art work survives in history, the more familiar, and in this sense the more understandable, it becomes. The radical, "disharmonious" type of modern music is considered particularly undesirable, even though its content is apparently pro-Communist; not only is it unpopular and not "useful to society,"[5] but it also "affects the correct psycho-physiological functioning of man."[6] If a composer produces disharmonious or atonal works for the sake of sheer novelty, the musical worth of his compositions is certain to be inferior. But a mere reading of Zhdanov's language shows that his criticism reflects more a suspicion of novel and unfamiliar expression than refined musical judgment. The official attitude may be summed up in the phrase: "It's what we don't understand that's dangerous." Or, as the Russian satirist Saltykov said, during the Czarist regime: "What I don't understand is undoubtedly dangerous to the security of the state."[7] In this aspect, too, Communist music policy reflects the necessity of the totalitarian state to suspect everything which, due to lack of knowledge or other reasons, it cannot fully control.

(3) Music using subjects from Communist doctrine and Soviet life. Of all the standards demanded of new music, this is the most obviously political in nature. Examples of music fitting this requirement are Beli's

[1] Zhdanov, *op. cit.*, pp. 82, 90, 91.
[2] *Ibid.*, p. 87.
[3] *Ibid.*, p. 93.
[4] *Ibid.*, p. 92.
[5] *Ibid.*, p. 93.
[6] *Ibid.*, p. 94.
[7] Nabokov, *op. cit.*, p. 851.

"In Defense of Peace," and Prokofiev's "Story of a Real Man" which deals with the heroism of a Soviet fighter pilot who learned how to fly again after having lost both legs.

It is in this connection that the recurrent conflict arises between the internationalist orientation of Communism and the nationalist orientation of Russian politics. Zhdanov dismissed this problem by pronouncing that "one cannot be an internationalist in music, or in any other realm, without being at the same time a genuine patriot of one's own country . . . internationalism arises from the very flowering of national art."[1] To indulge in the "contraband" music forms imported from the West is, for the Russian musician, to become a "homeless cosmopolitan."[2]

(4) Vocal and operatic music. The Communist Party favors songs over purely instrumental music, particularly songs that call for large choruses. For this requirement, too, the motivation is obviously political, for vocal music has certain propagandistic values above instrumental music—namely, that it allows for mass participation, is better adapted to convey specific political ideas, and is usually simpler and more understandable than instrumental music, not only because it must have words, but also because its melodies must conform to the limitations in range of the human voice.

(5) Folk music. The epitome of the Communist Party's musical standards is folk music. It is constantly eulogized by Party spokesmen: "Just as the lily, in its glorious and chaste beauty, eclipses the brilliance of brocades and precious stones, so folk music, thanks to its very childlike simplicity, is a thousand times richer and stronger than all the artifices of the learning taught by pedants in the conservatories and musical academies."[3] This fulsome comparison is probably indicative of the real Communist attitude toward art music,[4] an antagonism that is tantamount to denying the validity of this form of music altogether, except as it incorporates folk themes. In contrast, folk music enjoys such high favor because it is a communal, rather than an individualistic art; it is naturally adapted for group participation and more often than not is sung; it uses native subjects; and, simple in melody, harmony, and form, it is readily understood by proletarian and peasant alike.

What the policy amounts to, then, is an espousal by the Communist Party of certain esthetic values, none of them novel in themselves: "realism," comprehensibility, simplicity and tunefulness, beauty, and a preference for popular and folk ideas and for music that is sung. While these values may have an integrity of their own, they cannot be judged solely on their merits because they have been adapted to serve not esthetic, but political ends. So aptly do these values serve the regimes' conquest of power as to suggest that they have been expropriated by the Party chiefly for that reason. An examination of the ways in which Communist music policy benefits the state makes this conclusion even more convincing.

[1] Zhdanov, *op. cit.*, p. 86.
[2] *Ibid.*
[3] *Ibid.*, p. 85.
[4] The term "art music" is used throughout this report instead of "classical music," in order to avoid ambiguity arising from the fact that "classical music" frequently refers to music composed during the so-called classical era of musical history.

POLITICAL ADVANTAGES IN CONTROLLING MUSICAL EXPRESSION

(1) One of the most important benefits to the Communist state is the opportunity that control provides for maintaining surveillance over composers, music theorists, and critics. Traditionally—in Russia, at least—criticism of the prevailing regime, having been denied an effective political outlet, was expressed through the medium of art, particularly literary art.[1] Thus, with some justification in Russian history, artistic groups are regarded as traditional sources of disaffection and political criticism.

But there is a deeper reason for official control over artists in a totalitarian society. One of the historic attributes of artistic activity is the high value placed upon individuality. The artist insists on the privilege of thinking "freely" and of perceiving without being restricted to the usual patterns. Russian artists in the past have particularly stressed the need for individuality and freedom in order to be truly creative. Illustrative of their thinking on this matter are the statements of the late Nicolas Berdyaev, an exiled member of the Russian intelligentsia: "It is only in the creative act that man prevails over the oppression and enslavement of extraneous influences . . . [creative activity] is individual and indeed rebellious in nature, involving conflict between man and his environment . . . the basic characteristic of a creative act consists in not being wholly determined by its medium, and [in] that it comprises something new, something which cannot be derived from the external world in which it is embodied, or indeed from some fixed repository of ideal forms which press upon the creator's imagination."[2]

Zhdanov himself did not overlook the possible anarchistic implications in this type of thinking; one of the criticisms he made most vehemently was of music that was "rampantly individualistic." It does not appear at all surprising, then, that not one of the arts has escaped state control in the Soviet Union.[3]

Thus, artists in general, and musicians in particular, should be especially susceptible targets for psychological warfare which plays upon this theme and encourages them to defect.[4] The defection of an important artist from the Soviet Union would have an extremely high propaganda value.

(2) By allying itself with longer-established, more familiar, and better-liked music, the regime cultivates the support of the larger public and can receive credit for recognizing "good music." Furthermore, the pleasurable and inspirational emotions that are a part of the musical experience can be associated with, and turned to the advantage of, the regime.

(3) The Communist state also benefits from the way in which control permits the manipulation of music for purposes of conveying verbal propaganda. In this connection, it should be remembered that current policy favors songs, which are particularly adapted for this purpose. Propaganda

[1] Berdyaev, Nicolas, *The Origin of Russian Communism* (2nd ed.), Geoffrey Bles, London, 1948, p. 20.
[2] Berdyaev, Nicolas, *Dream and Reality*, Macmillan, New York, 1951, pp. 210-213.
[3] "[Control over musical expression] keeps the composers from participation in mysterious, unknown, and therefore subversive activities." Nubokov, *op. cit.*, p. 851.
[4] A further discussion of this point may be found in Appendix A.

that is put into musical form is less overt and, because it is cloaked in a pleasing melody, is less likely to evoke the defenses that an individual may put up against spoken propaganda.

(4) Control over music also serves to further the Communist goal of "popularizing" intellectual accomplishment and activity. One of the concerns of the pre-Communist Russian intelligentsia was justifying the divorce from the life of the people that intellectual activity entails. In the past, various segments in the Russian intelligentsia have resolved this problem by foregoing specialized intellectual life altogether and "returning to the soil"—to the people.[1] While elements of this solution are apparent in the Communist answer,[2] the current solution is more nearly that of bringing culture—used here in the lay sense—to the people, rather than the people to culture.[3] Thus, to justify intellectual accomplishments, such as art music compositions, they must be simplified in order that they may be comprehensible to the masses. This fact is abundantly clear in Zhdanov's requirement that music be "understandable."[4]

(5) Controlling the music diet of the people also provides an additional opportunity to condemn Western culture, to forestall any Western influence that may penetrate the Iron Curtain through music, and to impress the people with the superiority of Russian or native culture.

In summation, the current Communist music policy is based upon considerations of politics and expediency, and is guided by two frequently conflicting goals: first, and more important, to further the propaganda and political goals of the Party, second, to avoid violating the music tastes of the majority. Consequently, sudden and unpredictable shifts may be made in the specific directives laid down in the policy without altering the basic political goals which the policy was designed to serve. Evidence of strong public approval or disapproval of certain composers or compositions, personal jealousies within the music profession, the personal conduct of a musician or his expression of an unpopular viewpoint—all these things, and not solely the music principles stated in the official pronouncements, affect the Party's stand on individual cases. The psychological warfare operator should always attempt, therefore, to ascertain the current music situation prior to choosing his propaganda themes.

[1]Berdyaev, Nicolas, *The Russian Idea*, Macmillan, New York, 1948, p. 87. The Communist practice of controlling music by official means is, of course, based upon the principle that art is subordinate to social ends—a prostitution of the idea conceived long ago by Russian artists that art has a social mission. These artists, among them Gogol (1809-52), did not recognize the validity of state control. Nevertheless, this traditional social awareness of artists in Russia provides a powerful leverage for the Communist policy of demanding music "for the people." See Berdyaev, *The Origin of Russian Communism*, p. 78.

[2]*Cf. Pravda*'s suggestion, cited earlier, that Russian composers favorable to bourgeois formalism could "profitably move out of Moscow to the periphery of the vast Soviet land and get their inspiration from a close contact with the life of the people in the provinces. . . ."

[3]Werth, *op. cit.*, pp. 14, 15, 31.

[4]See section on "Music Approved by the Party." The Communist Party conceives of the intelligentsia as having a purely utilitarian function. Stein, Jay W., "The Soviet Intelligentsia," *Russian Review*, Vol. 10, 1951, p. 283.

MAJOR AREAS OF COMMUNIST VULNERABILITY TO MUSIC

The nature and implications of Communist music policy have been discussed here at length because it is the fact of control—the existence of a music policy as such—which gives rise to the major vulnerabilities of Communist countries to the use of music in psychological warfare.

(1) Control over musicians is one example of Communist tyranny. It is an especially revealing example because it illustrates specifically the higher value placed by Communism upon the interest of the "community" or "collective life" than upon the dignity of individual men,[1] and because it shows how this "community interest" is being used by the Party as a disguise for its own self-interest. This situation provides a valuable opportunity for exploitation in psychological warfare, and the example of Communist music policy is all the more effective for this purpose because music is so obviously a field virtually unrelated to political interests, and thus least justifiably subject to political control. For this reason, it should be possible, by emphasizing the controls placed on music artists, to convey to target audiences the idea not only that the Party is dedicated chiefly to its own interest, but that, in serving itself, the Party threatens in a concrete way the freedom of activity and expression of those who still enjoy it. It is true, of course, that religious-like devotion to the task of unifying a community can excuse, in the eyes of the faithful, even the most extreme transgressions of human liberty. Certainly, unless attention is called to the fact, the devotees of such a cause can overlook the deprivations of a small group such as musicians. Their zeal should not be underestimated.

However, even with no exploitation whatever by the West, the music policy initiated by the Soviet Union has been itself sufficient to become a source of major embarrassment to Communists outside Russia. The Communist policy toward music in particular, and art in general, "has caused Russia more harm abroad, among Left-wing, and predominantly pro-Soviet intelligentsia, than anything else. . . . The most powerful Communist Party in the West, that in France, has the strongest mental reservations about Soviet art policy. . . . In Poland and Czechoslovakia, the whole Communist and Left-wing intelligentsia are perturbed and embarrassed by what has happened in Russia in the field of culture."[2] This embarrassment has not been limited to intellectuals abroad; many of the Soviet musicians themselves have become in varying degrees disillusioned as a result of the policy.[3] It is this group that should be particularly susceptible targets for psychological warfare. However, just as music is only one of many forms of expression which have been suppressed by Communist regimes,

[1]It should be emphasized that this is not merely an expedient, but is also an ideological value. This fact provides additional proof that any warfare waged against the practice of Communism cannot ignore the ideological foundations of that practice.

[2]Werth, *op. cit.*, pp. 102-103.

[3]*Ibid.*, pp. 40, 42, 94, 98.

likewise the potential target in the exploitation of current Communist music policy is by no means limited to musicians. The policy can be used to illustrate the regime's attitude toward free expression in general.

Whether or not it exists in a situation of "thought control," music stands as a symbol of freedom and individuality of expression. It lends itself, therefore, to a psychological warfare theme developed along the following lines:

> By dictating musical standards to composers and by banning all compositions that are individualistic or imaginative, or in some other way do not conform to these standards, the regime has denied the freedom of the artist to create and of the listener to hear music of his own choosing. Why won't the regime let people hear certain music? Why is it afraid of music? By playing its own, and not the people's music, it has betrayed the true values of the (Russian) people.

This vulnerability can be exploited not only verbally but also through music. One of the simpler techniques is to broadcast familiar and well-liked music composed by target nationals which has been officially or unofficially banned. In this way, target audiences may be reminded of the deprivations caused by the regime. It is important to recognize, however, that banning is seldom done overtly. The fact that Party organs condemn a certain composer or composition does not necessarily mean that he or his work will be formally banned. The more usual technique is simply the silent removal of the offender from radio and concert repertories; thus he or his work is consigned to oblivion.

(2) A second vulnerability lies in the fact that the Communist policy of reforming music is bound to encounter ingrained popular preferences for music which the Party does not approve, or popular resistance to compositions which the Party does approve. This puts our own psychological warfare operators in the advantageous position of being able to give Communist-controlled audiences a music fare more to their liking than the one they now receive.

The present policy shows that Communist policy-makers have realized that the music tastes of the people cannot be changed overnight, and they have in most instances selected for approval those compositions which are most popular and disapproved those which are not well-liked. There are situations in which popular preferences seem not to have been satisfied, however.[1] In Hungary, for example, there is evidence of resistance to the disproportionate amount of Russian music performed, as compared with Hungarian selections.[2] Hungarian Communist officials feel that they cannot safely foster any substantial amount of Hungarian music because

[1]The following observations are based not upon testing of target defectors to determine the range of their music preferences, but rather upon scattered findings in published works and through interviews with various music and area experts in the U.S. Department of State and the National Committee for a Free Europe, Inc.

[2]See section on analysis of music broadcast by Radio Kossuth, Appendix D.

it is for the most part nationalistic in character.[1] Before the Communist coup, Czechoslovakia had developed a distinct liking for Western swing, and to a lesser extent for jazz. In 1949, the charge of "decadence" hurled at Bing Crosby by one of the Party's cultural spokesmen precipitated a riot in Prague. In Russia itself, it appears that Western swing (not "hot" jazz), which is now totally banned, would have a considerable audience. Rumanian urban and upper-class audiences now hear very little of the French music for which they had, during the 1930's, developed a considerable liking—particularly songs of the Charles Trenet and Maurice Chevalier type.[2] In the satellite countries generally, the well-liked, easygoing music in the coffee house and cabaret style of the 1930's is no longer heard. With only a few exceptions, too, religious music is not heard on radios in the Communist world; yet it is improbable that all Communist-controlled peoples have exchanged completely the orthodoxy of the Roman, Greek, or Russian Church for the orthodoxy of Communism.

Furthermore, there is a distinct monotony to the music issuing from the Communist radio. Much of it is pure propaganda, only thinly disguised in music. The "swing" music imitates the Western type, but it would not be considered of even mediocre quality in this country. Folk music is broadcast in great quantity, accompanied by the usual themes of proletarianism.[3] Since the 1948 decree, the "non-art" music of Communist-ruled peoples has tended to become stereotyped, in harmony, melody, and rhythm. After years of this sort of music diet the audiences, especially in the satellites, might welcome a change.

(3) There are other vulnerabilities less directly related to current Communist policy and more directly stemming from the nature of music itself. At first appearance the propaganda value in music alone may seem slight, but in the various target countries considered in this research music is important in the cultural life of the people as a common form of group participation. Because of its unique tonal, rhythmic, and harmonic combinations, music constitutes a means of ready access to people's minds. For this reason, when propaganda content is injected, music still has the advantage of seeming less weighted with the political overtones which so often stigmatize speech as "mere propaganda." Thus, although music is less effective than speech in communicating specific ideas (unless used in conjunction with verbal matter), it frequently becomes more effective than speech as a means of suggestion or connotation. This is especially true where direct expression is likely to be inaccurate, suspect, repetitious, or too naive or sophisticated to engender respect. Certainly the Communist Party itself recognizes such possibilities in music, as is evidenced by the attention it has devoted to manipulating the musical idiom and to influencing the output of composers.

[1]Interview with Dr. Andor Klay, Office of Intelligence Research, U.S. Department of State, Washington, 20 March 1953.

[2]Interview with Mr. Stephen Fischer, Office of Intelligence Research, U.S. Department of State, Washington, 20 March 1953.

[3]See sections on analysis of music broadcast by Communist radio stations, Appendices B through F, H, and I.

With skillful presentation of music compositions in psychological warfare operations, it should not be difficult to establish in the minds of the listeners an association between the American sources and the pleasurable, inspirational, or nostalgic feelings that are a part of the musical experience provided by the American radio.

EXPLOITATION OF VULNERABILITIES THROUGH MUSIC

Some examples of the uses to which music can lend itself for psychological warfare to the Communist countries considered in this research are as follows:

(1) To express United Nations and United States values. A great deal of music can be used, with a minimum of verbal explanation, to reveal our more admired national characteristics, our cultural diversity, our freedom, and our knowledge of and respect for the characteristics of target populations and United Nations peoples. Folk music such as our Western melodies may be of great value for this type of presentation, because it may serve to generate interest and curiosity in our broadcasts and, through them, in other aspects of democratic life as well; folk music from other United Nations countries will serve the same purpose. Since the music of nonbelligerent nations (especially South America) has a minimum of political overtones, it can be used in the more subtle type of propaganda designed to suggest the values in nonpartisanship, apathy toward war, and preoccupation with private or domestic concerns.

(2) To popularize the expression of antagonism toward the regime or of favorable attitudes toward the United States. In song, music acts as a medium for verbal communication. Although the words of songs may express subversive thoughts, songs may nevertheless achieve wide circulation due to their melodic appeal. This has often been the case with revolutionary songs. It may be profitable to broadcast versions of songs widely known in the target countries, therefore, in which the familiar words have been subtly twisted or replaced with ridiculous or pro-Western verse. In this way, the familiar songs of target peoples may be rendered useless for Communist purposes, and may also provide a way of venting antagonism toward the regime that is less risky than conversation or publication. Just as the German song "Lili Marlene" was adapted by the Allies in World War II, a catchy American tune may be adopted by the target people and serve to attract attention to our broadcasts. In using native songs, operators should be cautioned that Communists frequently change the words of familiar songs to include pro-Communist matter. An attempt to ascertain whether this has occurred should be made before using such songs.

(3) To increase nationalistic sentiments. One of the techniques Russia uses to control satellite countries is the neutralization of any nationalistic sentiments which may obstruct the ultimate "Russification" of the satellite's culture. The broadcasting of music that is peculiar to the target satellite—especially banned anthems and other music having nationalistic

connotations—can aid in impeding "Russification" by keeping nationalistic sentiments alive; it can also reveal United States sympathy with the principle of national self-determination for target peoples.

(4) To illustrate propaganda themes. The plots of some music compositions, especially operas, and the experiences of some composers may provide vivid illustrations for propaganda themes. For example, a dramatization of Shostakovich's life, with appropriate musical illustrations, to show the inconsistency of his treatment by the Party, may focus public attention on the composer and may make target audiences more aware of certain oppressive aspects of Communist rule. Similarly, propaganda use can be made of the tragic opera "Boris Godunov," by the 19th century Russian composer Moussorgsky. This story of a usurper who betrayed the people and became czar provides an opportunity for drawing parallels with the present Communist leadership.

(5) To promote themes of internationalism. There exists a substantial repertory of selections based upon musical themes or legends from countries other than the native country of the composer, which may be used as a medium for propaganda seeking to emphasize the community of interest between the peoples of target countries and the free world.[1] Compositions of this type by target nationals which have been banned because of their "cosmopolitanism" or because they were written in a Western country may be especially useful. They can serve to promote an understanding that the ideas of brotherhood and internationalism originally espoused by the Communist movement have since been betrayed by the regime for the sake of its own entrenchment in power. This may be a particularly potent theme in view of the fact that current Communist music policy prohibits the use of Western ideas by native composers. The late Sergei Prokofiev's "Overture on Hebrew Themes" is an example of banned music valuable for the purpose of pointing up this betrayal of ideals. The banning of such a work illustrates the consequences in Communist-controlled countries of attempting to utilize freely the cultural heritage of all lands.

(6) To heighten the audience appeal of fables or legends which have political overtones. Because of their allegorical content and the simplicity of their form, fables and legends may assume effective political overtones when used in a propaganda context. They are particularly suited, too, for audiences with many diverse interests and capabilities, and should stimulate the interest of larger audiences than can be reached through the broadcasting of absolute, or nonrepresentational, music. Some fables and legends have already been adapted to music. Two examples are Prokofiev's "Peter and the Wolf" and "A Walk in the Forest" by the American composer, Herbert Haufrecht. The audience appeal of other fables and legends which

[1]Music is used in Communist radio programs to emphasize good relations between countries in the Soviet orbit. See remarks for the section on analysis of music broadcast by Prague National Network, Appendix C. Soviet and satellite radio stations generally have the policy of broadcasting music from other countries in the Soviet orbit. See sections on analysis of music broadcast by Communist radio stations, Appendices B through F, H, and I.

have not been adapted to music may be greatly increased if musical illustrations are used in conjunction with their narration. Fables and legends lending themselves to musical illustration can undoubtedly be found in the folklore of target peoples.

(7) To attract attention, to induce certain moods, and to impute connotations to verbal matter. Some musical compositions, phrases, and instruments have highly distinctive and easily identifiable rhythmic, tonal, or "mood" qualities which lend themselves readily to symbolic interpretation. Others may have been associated with historical events and former ways of living. These compositions, phrases, or instruments may be used to identify particular persons, broadcasts, transmitters, or situations, or may be interpolated in verbal programs to connote such things as humor, ridicule, disgust, sarcasm, strength, defiance, impending doom, sadness, and nostalgia. Thus the opening three short and one long notes of Beethoven's Fifth Symphony were commonly used as a victory symbol in World War II. At the present time, Radio Free Europe is featuring in its Hungarian broadcasts an old and rare Hungarian instrument called the tarogato, which has been banned by the Communist government because of its nationalistic associations.

The selection of music compositions which will exploit the possibilities listed above is not an easy task. Guidance could be offered more confidently if opportunity were provided for conducting tests upon and interviewing escaped target nationals in order to ascertain actual music preferences in the target countries, especially for music which has not recently been heard by their populations, jazz in particular.

As a general principle, indigenous contemporary music having pro-Communist connotations and other music broadcast frequently by the Communist radio should not be used in United States broadcasts. The repetition in United States broadcasts of music with Communist connotations might reinforce these connotations, and the repetition of music frequently heard over the Communist radio would not be likely to stimulate audience interest in United States broadcasts. The latter is especially true in those Communist countries where individuals are punished for listening to United States broadcasts.

Modern Western music of the dissonant or radical type—among both jazz and art music repertories—is liable to evoke a confused or adverse response. Unless current intelligence indicates a preference for such music on the part of the target audience, therefore, this type of music also should not be used in United States psychological warfare.

In selecting music that is attractive to the target audience, the operator should be guided primarily by current intelligence on the music preferences in the target countries. In many cases, the Communist Party, for purposes of expediency, has adopted the music most popular with the populations it controls and has stamped it with pro-Communist connotations. Of this music, only those compositions having a definite value for United States psychological warfare broadcasts should be used, and special care should be taken to dissociate these compositions from Communist values. In some instances, the Communist-sponsored music diet has failed fully to

satisfy the music preferences of the people. Advantage should be taken of all such situations, and use made of those compositions which the target audiences like but cannot hear over their own officially controlled media of communication.

One final warning is in order. Failure to employ a high degree of skill in using music for psychological warfare purposes may produce an effect that is not merely negative, but severely detrimental to psychological warfare objectives—detrimental because what the Party has told the target audience about Western music and music appreciation may be confirmed, and because the adverse responses induced by an unintelligent use of music may be transferred to non-musical programs. It is highly desirable, therefore, for the psychological warfare operator conducting music broadcasts to have the benefit of some knowledge, either his own or that of advisers, of the music history of the target area. Most important, however, is that the operator supplement the findings and suggestions of this report with current intelligence on the music diet and preferences of the particular audience he is attempting to reach.

APPENDICES

In the preparation of these appendices, the major part of the research was accomplished by Mr. Donald L. Sonnedecker and Mrs. Grace H. Yerbury.

Appendix A

UTILIZATION OF ESCAPED MUSIC PERFORMERS

Musicians who have escaped from Communist countries can be valuable sources of information for psychological warfare units and can provide an effective reservoir of talent for broadcasts using music. A discussion of their potential usefulness is presented in this separate appendix because of its special importance for psychological warfare operations.

Recently escaped musicians have an intimate and fresh knowledge about many aspects of music in target countries, especially the style and types of music which are currently popular and recent changes in the officially controlled music diet of the people. This kind of information was largely inaccessible to research, and hence is dealt with only briefly in the foregoing report. Musicians coming through the Iron Curtain would be the best possible sources of information for checking and supplementing the findings presented in this report. In addition, they would have information which could suggest new psychological warfare themes involving the use of music. Psychological warfare operators without current information of the kind known to such musicians run the risk of broadcasting music which is no longer popular with the audiences they are attempting to reach or music which has recently been sponsored by the Communist Party or in other ways converted to Communist use.

Escaped music performers can be used in several ways to improve the effectiveness of music broadcasts. They can supply operators with compositions valuable for psychological warfare which are not available on records, or, if available, are of inferior broadcast quality. Many compositions of value for psychological warfare (especially folk music and music by native composers of the target country) have never been put on discs. Such hindrances as these could be overcome by having escaped performers tape-record or live-broadcast some of these compositions. Live broadcasts are considerably better than canned programs, being more dramatic and having more of an aura of immediacy and reality than the usual recorded presentation.

Singers can be used to translate the words and change the style of certain American songs in a way that would be understandable and attractive to target audiences. During World War II, the Office of Strategic Services commissioned Marlene Dietrich to record certain American songs in the German style and language in order to attract listeners to U.S. propaganda broadcasts to Germany. This technique may greatly increase the

effectiveness of native American songs. In addition, such singers would be able to substitute pro-U.S. verse for the words of Communist songs, or subtly to twist the words of Communist songs to make them appear ridiculous or anti-regime.

Performances by escaped musicians—especially singers—would help to attract listeners to U.S. broadcasts. Such musicians know the style and type of music preferred by their fellow citizens and can "speak" to them in their own language. Many recordings of native music which are commercially available in the United States are performed by Americans who have little knowledge of, or feeling for, the style familiar to target audiences. Others, performed by native artists but recorded in the United States, have been Americanized in some way—as in style, words, or instrumentation. Both types are less useful for psychological warfare purposes than performances by artists who have the immediate feel of their native land. Broadcast performances by escaped performers could be supplemented with their comments about the compositions (adding a personal quality to the broadcast) and also, perhaps, accounts of their escape from behind the Iron Curtain.

The fact that creative artists flee Communist countries is in itself a potent propaganda weapon. Many musicians have emigrated from these countries because of the difficulty of carrying on their professional activities under surveillance by the Communist Party. However, one of the chief hindrances to the emigration of target musicians is their fear of being unable to attain some degree of recognition and to have an opportunity for exercising their skills. To induce defection, therefore, it might be appropriate to offer them an opportunity to perform over the radio and to make a few tape recordings. These recordings could, in turn, be a valuable contribution to the U.S. psychological warfare effort. For the more important musicians of the target countries, it may be fruitful to suggest the professional rewards and satisfactions they would receive should they come to the United States, without exaggerating the hospitality that would be extended to them by music circles in this country.

Although escaped musicians have occasionally in the past been used in various U.S. wartime broadcasting operations, no systematic effort to contact such people and utilize their talents appears to have been made. Undertaking an effort of this kind would add to the usefulness of the research reported in the foregoing text. It would provide a continuing and useful flow of intelligence for operators in the field. It might vastly improve the effectiveness of psychological warfare programs using music. For these reasons, the potential usefulness of such persons has been briefly outlined here to provide a basis for further exploration by psychological warfare planning and operations personnel. A partial list of musicians known to have emigrated recently from Communist countries, and a sample radio script illustrating the use of escaped musicians in broadcasts are given below as an aid to future planning.

PARTIAL LIST OF ESCAPED MUSICIANS

Aadre, Lydia	Estonian singer (last heard of in Hamburg, Germany, where she recorded Estonian folk songs for the International Refugee Organization)
Andrejew, Galina	Russian singer (last heard of in Munich, Germany, working as waitress in a cafe)
Black Sea Cossacks	Russian choir (last heard of in Nurnberg, Germany)
Christova, Liliana	Bulgarian pianist (last known address: 220 Katernbergerstrasse, Wuppertal-Elberfeld, Germany)
Darzins, G.	Latvian organist and music teacher (last known address: Spokane Conservatory, Spokane, Washington, where he was teaching music)
Ese-Seps, Ludmila	Latvian singer (last heard of in Hamburg, Germany, where she recorded Latvian songs for the United Nations Relief and Rehabilitation Administration)
Estonian Men's Choir	(last heard of at Geislingen IRO camp near Stuttgart, Germany)
Joachim(sthal), Walter	German cellist (last heard of in Hamburg, Germany, working as entertainer at the Cafe Faum Betrieb)
Kalnins, A.	Latvian composer (recently emigrated to Canada)
Karolyi, Juliaa	Hungarian pianist (last known address: Hollywood, Calif.)
Lesta-Miller, Lydia	Estonian pianist (last heard of in Hamburg, Germany, where she recorded Estonian keyboard music for UNRRA)
Medins, J.	Latvian composer (last heard of in Sweden)
Nahruns, Isgus	Latvian cellist (recently emigrated to New York City)
Nemerov, Boris	Russian singer (last heard of in Munich, Germany, working in a night club)
Russian Men's Choir	(last heard of in a Displaced Persons camp near Stuttgart, Germany)
Tol, Roman	Estonian composer and choral director (last heard of in Toronto, Canada, where he was directing an Estonian men's choir)
Tubin, Eduard	Estonian composer (last heard of in Hamburg, Germany)
Zsigmondy, Denes	Hungarian violinist (last known address: 13b Ammerland, Stronbergersee, Bavaria, Germany)

SAMPLE RADIO SCRIPT

(NOTE: The radio script reproduced below was prepared by the Mutual Network for broadcast on Good Friday, 1951. The broadcast was designed for consumption by U.S. audiences, and illustrates the kind of recognition which has been given to escaped music performers. However, the script should be read with a consideration of the propaganda possibilities in beaming similar programs to Communist audiences.)

MUSIC: *Theme. Establish, then under*

PRYOR: In cooperation with the United Nation's International Refugee Organization, the Mutual Network brings you a special half hour program of music for Good Friday, as sung by refugees in the IRO's Displaced Persons camps in Western Germany. We begin with an old Russian version of the Lord's Prayer, sung by a Russian men's choir, and recorded by Rein Narma and Ralph Scott in a refugee camp near Munich. This is Don Pryor at IRO headquarters in Geneva, Switzerland.

MUSIC: *Theme up to close*

PRYOR: Like all DPs under the care of the International Refugee Organization, these Russian singers are still waiting for a chance to emigrate to some new, free country. Meanwhile, they sing and pray for a new life. Now, a choir of Black Sea Cossacks in Nurnberg, Germany, sings a musical prayer in the ancient Slaviansky language of the Orthodox church. Slaviansky is to the Russian language approximately what Latin is to our Western languages—and is said to have originated around the time of Ghengis Khan.

MUSIC: *Cossack Liturgical*

PRYOR: The feeling of desolation and despair is expressed by Roman Toi, a former Estonian refugee, in this original composition, sung for the first time by an Estonian Men's Choir of Geislingen, near Stuttgart. The composer has since been transported by IRO to Canada, where he is now making a new life. His song—"My Life is a Deserted Heath."

MUSIC: *"My Life is a Deserted Heath"*

PRYOR: Next, a Polish Men's Choir of refugees in DP camp at Wildflecken—a former SS training center—singing "Kyrie Eleison" in Latin.

MUSIC: *Kyrie Eleison*

PRYOR: In the next number, you may notice that the melody is strangely similar to the Pilgrim's song, from "Tannhauser." Actually, it's another version of "The Lord's Prayer," sung by a mixed choir of Latvian refugees, during a church service in Nurnberg, Germany.

MUSIC: *Latvian Lord's Prayer*

PRYOR: Now, an old Cossack folk song of the season, sung by the Black Sea Cossacks in a DP camp near Nurnberg.

MUSIC: *Cossack folk song*

PRYOR: Next, another seasonal folk song, this time from Estonia—sung by an Estonian choir of 27 voices in one of the IRO's Displaced Persons camps at Geislingen, Germany.

MUSIC: *Estonian Nocturne*

PRYOR: Let's return now to the Black Sea Cossacks at Nurnberg, singing another liturgical number from the Orthodox service.

MUSIC: *Cossack Liturgical*

Pause 3 seconds, then up theme for 12 seconds and under

PRYOR: Now, with our Russian Men's Choir singing "The Lord's Prayer" we bring to an end this special Good Friday program of music by the Displaced, recorded in DP camps operated by the International Refugee Organization, and transcribed at the Organization's headquarters in Geneva, Switzerland.

Appendix B

SOVIET UNION

CONTENTS

SOVIET UNION

I. SELECTED HOLIDAYS AND FESTIVALS

Date	Celebration	Remarks
1 January (O.S.)[1] 14 January (N.S.)	New Year's Day	
5 January (O.S.) 18 January (N.S.)	Epiphany Eve	Young girls play fortunetelling games.
6 January (O.S.) 19 January (N.S.)	Epiphany	
21 January	Anniversary of Lenin's Death (Communist)	Observed with a concert beginning with a funeral march. This day also commemorates Bloody Sunday of January 9, 1905.
The week before Ash Wednesday	Butter Week Carnival	The last week before Lent; it is celebrated with all kinds of merriment.
Ash Wednesday	Beginning of Lent	The first and last weeks of Lent are strictly observed with fasting.
Sunday before Easter	Willow Sunday	Celebrates the entrance of Christ into Jerusalem.
Thursday before Easter	Holy Thursday	
Friday before Easter	Holy Friday	
Saturday before Easter	Holy Saturday	
Easter Sunday	Easter	
1, 2 May	Holiday of Toilers (Communist)	Parades are held, and the participants carry portraits of the national heroes.
5 May	Bolshevik Press Day (Communist)	Celebrated by speeches and numerous press articles pointing out the accomplishments of the press.

[1]"O.S." signifies the Old Style, or Julian, calendar; "N.S." signifies the New Style, or Gregorian, calendar. The calendar of the Russian Orthodox Church was Julian until it acceded to the demands of the Kremlin and adopted the Gregorian calendar. However, many religious holidays are still celebrated according to the Julian calendar. The Gregorian calendar is followed by the Roman Catholic Church, and corresponds to the calendar used in the United States. The dates for all Communist holidays listed in this table are according to the Gregorian calendar.

Date	Celebration	Remarks
7 May	Bolshevik Radio Day (Communist)	Celebrated by speeches and special broadcasts pointing out the accomplishments of the various radio stations.
9 May	V-E Day (Communist)	Commemorates the victory over Fascist Germany in 1944.
18 July	Physical Culture Day (Communist)	Athletic events are held, accompanied by speech-making.
Latter part of July	Navy Day (Communist)	Demonstrations and commemoratory speeches are given. The date of this holiday is usually fixed by special decree.
Early part of August	All-Union Day of the Railroader (Communist)	The date of this holiday, which is given in honor of railroad workers, is usually fixed by special decree.
	Air Force Day (Communist)	Demonstrations and commemoratory speeches are given. The date of this holiday is usually fixed by special decree.
Latter part of August	Miners' Day (Communist)	The date of this holiday, which is given in honor of mine laborers, is usually fixed by special decree.
3 September	V-J Day (Communist)	Commemorates the victory over Japan in 1945.
Middle of September	Tank Day (Communist)	The date of this holiday, which is given in honor of the tank corps, is usually fixed by special decree.
7, 8 November	Anniversary of the Bolshevik Revolution (Communist)	Large-scale parades and many concerts are held. Composers usually compose [illegible] works to commemorate the occasion.
10 November	International Youth Day (Communist)	Various festivities and mass demonstrations are held.
14 November (O.S.) 4 December (N.S.)	Beginning of Christmas Lent	
17 November	International Students' Day (Communist)	
19 November	Artillery Day (Communist)	The date of this holiday, which is given in honor of the Army artillery, is usually fixed by special decree.
5 December	Constitution Day (Communist)	Celebrates the ratification of the Soviet Constitution in 1936.

Date	Celebration	Remarks
6 December (O.S.) 19 December (N.S.)	Death of St. Nicolas	St. Nicolas is the patron of travelers and young married couples.
24 December (O.S.) 6 January (N.S.)	Christmas Eve	
25 December (O.S.) 7 January (N.S.)	Christmas	

II. ANALYSIS OF MUSIC BROADCAST BY THE SOVIET ALL-UNION RADIO SYSTEM, 1-31 JULY 1952

Type of Music:

Art	62.1%
Folk	20.6
Semi-classical	13.0
Soviet propaganda	4.0

National Origin of Music:

Russian	67.4%	Art	53.5%
		Folk	27.0
		Semi-classical	14.0
		Soviet propaganda	5.5
German	7.0	Art	96.0
		Semi-classical	4.0
Italian	5.4	Art	100.0
French	4.0	Art	88.0
		Semi-classical	12.0
Polish	3.0	Art	83.0
		Folk	8.5
		Semi-classical	8.5
Hungarian	2.7	Art	45.5
		Semi-classical	32.5
		Folk	21.6
Chinese	2.5	Art	70.0
		Folk	20.0
		Soviet propaganda	10.0
Austrian	2.0	Art	50.0
		Semi-classical	50.0

National Origin of Music (Continued):

Czech	1.5%	Art	50.0%
		Folk	34.0
		Semi-classical	16.0
Rumanian	0.7	Art	96.0
		Folk	4.0
Albanian	0.5	Art	50.0
		Folk	50.0
Estonian	0.5	Art	100.0
Lithuanian	0.5	Art	100.0
American	0.5	Folk	100.0
Norwegian	0.5	Art	100.0
Latvian	0.2	Art	100.0
Spanish	0.2	Art	100.0

Remarks:

1. A preponderance of Russian music was broadcast, most of it being art music.

2. The semi-classical music was mostly that from films or operettas, such as those by Dunayevski, Lehar, and Strauss.

3. Swing was very rarely broadcast, and consisted of such works as "popular ballads" or "themes on folk melodies." No American swing or jazz was broadcast.

4. The greatest part of the musical diet was art music. Most of the art music compositions were by 19th century composers, such as Rimsky-Korsakov, Beethoven, Verdi, and Bizet.

5. The Russian patriotic music which was broadcast apparently consisted of "work songs," "songs about peace," or others which glorify the projects of the U.S.S.R.

6. The music of numerous regional U.S.S.R. composers was broadcast. Among these were such artists as Assrafa (Azerbaijian) and Lepin (Belorussian), who use folk themes as the basis for their compositions. These composers are little known outside of their local republics.

7. The works of Prokofiev and Shostakovich and other Russian composers who have been "under fire" by the Party were not often performed, except for their compositions which glorified the U.S.S.R., *e.g.*, Shostakovich's "Song of Forests" (about a Soviet reforestation program).

8. No American or British music was broadcast, with the exception of a few American Negro spirituals.

III. RUSSIAN COMPOSERS HEARD OVER THE SOVIET ALL-UNION RADIO SYSTEM, 1-31 JULY 1952

[*Note:* Although some of the composers listed are out of favor with the Party, certain of their compositions are still officially acceptable. Where such a composer is listed, the title of his composition which was broadcast (and therefore apparently acceptable) is given in brackets beside the composer's name. Parentheses are used to designate the home district of regional composers.]

Abudkov
Alekseyev
Aleksandrov, A.
Aliabiev, A.
Amirov
(Azerbaijian)
Andreyev, V.
Arensky, A.
Assrafa, M.
(Azerbaijian)
Balakirev, M.
Belinsky, V.
Belayev, M.
Belayev, V.
Blanter
Bogoslavsky
Borodin
Bulakhov
Chesnokov, P.
Chikbadshyan
Chuganov
Churkin
Dargomizhski
Dolidze, V.
Dolukhanova, Z.
Dunayevski, I.
Dzershinski, I.
Dzhangirov
Fayzi
Fomin, Y.
Gadzhibekov, U.
Gippius
Glazunov, A.
Gliere, R.
["Concerto for Voice"]
Glinka, M.
Gomolyaka
Gurilev, A.
Kabalevsky, D.
Kalinnikov, V.
Kaminsky
Karayev, V., with
Gadzhyev, D.
Kastalsky, A.
Katuar
Khachaturian, A.
["Waltz of Friendship"]
["Music for Theatre
Productions"]
Kiladze, G.
Kochurov, Y.
Korosov
Kurvalidze, V.
Lepin
(Belorussian)
Lobachev
Lyapunov, S.
Lysenko, N.
Magidenko
Makarov, N.
Manevich
Melngaylis
Milyutin
Mokrousov, B.
Prokofiev
["Story of a Real Man"]
Rimsky-Korsakov, N.
Rubinstein, A.
Runov
Ryanov, S.
Shostakovich, D.
["Poem"] ["Suite"]
["Song of Forests"]
Sionov, Y.
Soloviev-Sedoi
Sorokin
Tanayev, S.
Tchaikovsky, P.
Teplitskiy
Tigranian, A.
Tikotsky
Tulikov
Varlamov
Vasilenko, S.
Vishkirev
Yurovsky, V.
Zhiganov, N.

IV. RUSSIAN PERFORMING ARTISTS AND ENSEMBLES

SINGERS

Sopranos

Ivanova, A.
Kastanteseva
Maslennikova, I.
Nechetskaya
Shpiller, N.B. (one of their best)
Shumilova, E.

Altos

Antonova, E.I.
Zlatgorova, B.

Mezzo-Sopranos

Dolachanova
Dzlatogorovna
Maksakova, M.
Obukhova, N.

Tenors

Kozlovsky, I.S.
Lemeshev, S.J. (very famous)
Oserov, N.N.
Vinogradov, G.P.

Baritones

Baturin, A.I.
Gamrekeli, D.
Gorin, Igor
Nelepp, G.

Basses

Chaliapin, Feodor (very famous)
Knushevitzky, S.
Lisician
Mikhailov, M.D.
Pirogov, A.

INSTRUMENTALISTS

Pianists	*Cellists*	*Violinists*
Feinberg	Piatigorsky, Gregor	Barszaij, Rudolph
Gilels, E. (famous contemporary)	Rostropovich	Matrozowa, Gagliana
Merzhanov, V.	Shirinsky, S.	Oistrakh, David (famous contemporary)
Rachmaninov, Sergei	Slitrimer	Polyakin, M.
Sakharov, M.		Popoff, S.
Shostakovich, Dmitri		Tzyganov, D.

ENSEMBLES

Symphony Orchestras	*String Quartets*	*Choral Groups*
USSR State Symphony	USSR State Quartet	USSR State Chorus
USSR Radio Orchestra	Glazounov Quartet	Nemirovitch-Danchenko Theater Chorus
Leningrad State Symphony	(Beethoven Quartet appears on many USSR recordings)	Moscow Choral Society
Moscow Radio Orchestra		Red Army Ensemble of Song and Dance
Bolshoi Theater Orchestra		Leningrad Choral Society
Youth Symphony		Shreshnikov Choir
		Bolshoi Theater Chorus

CONDUCTORS

Orchestral	*Choral*
Gauk	Alexandrov
Golovanov	Dimitrievsky
Kondrashin	Nevolshin, V.
Melik-Pashayev	Sveshniko
Orlov	
Rabinovitch	
Samosud	

V. SOURCES

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Appendix C

CZECHOSLOVAKIA

CONTENTS

CZECHOSLOVAKIA

I. SELECTED HOLIDAYS AND FESTIVALS[1]

Date	Celebration	Remarks
1 January	New Year's Day	
6 January	Epiphany	
25 February	Anniversary of the Formation of the People's Government (Communist)	Celebrates the "coup" of 1948.
7 March	Anniversary of the Birthday of Thomas G. Masaryk	Masaryk (1850-1937) was the first President of Czechoslovakia, holding this post from 1918 to 1935. This holiday is not officially recognized.
28 March	Komensky Day	This is the birthday of Jan Amos Komensky (1592-1670), a noted Czech educational reformer and theologian. Formerly it was celebrated with appropriate lectures, concerts, and educational exercises. This holiday is apparently not officially recognized.
Sunday before Easter	Palm Sunday	
Easter Sunday	Easter	
Monday after Easter	Easter Monday	
1 May	[illegible] (Communist)	
	May Day	May Day was formerly a celebration of the spring season, and was given over to gay festivals, songfests, and concerts. Also used to be students' day.
5 May through 9 May	Days of Liberation (Communist)	On 5 May 1945, there was a popular uprising in Prague against the German Army which ended with the "liberation" by the Red Army on 9 May. The 9 May holiday is now celebrated on the nearest Sunday, according to special decree.

[1]In addition to the holidays listed in this calendar, the more important Soviet holidays are also celebrated in Czechoslovakia, according to special decrees.

Date	Celebration	Remarks
4, 5, 6 July	Independence Days	Celebrates the winning of Czech independence in 1918. Formerly, frequent mention of the winning of United States independence (celebrated on 4 July) was made in the speeches given on this occasion. This holiday is no longer officially recognized.
5	Cyril and Methodius Day	
6 July	Jan Huss Day	Formerly was celebrated in commemoration of Jan Huss, Bohemian religious reformer, who was burned at the stake in 1415. This holiday is not officially recognized.
14 July	Bastille Day (Communist)	This French holiday has been "captured" by the Communist regime and given pro-Communist connotations.
28 or 29 July	Day of Sts. Peter and Paul	
Latter part of August or early part of September	Harvest Home	This holiday is regarded as a farewell to summer, and is celebrated with feasting, singing, and dancing.
28 September	St. Vaclav's (Wenceslaus') Day	This used to be a national holiday, held in memory of the 10th century Christian Duke, who became patron of Bohemia. It is presently ignored.
28 October	Independence Day Nationalization Day (Communist)	Before the establishment of the Communist regime, this was a national holiday which celebrated the founding of the Czechoslovak Republic in 1918. It was observed with parades, speeches, athletic demonstrations, and concerts. Currently it is observed only as a memorial day, and is celebrated on the nearest Sunday if at all. This holiday has been renamed "Nationalization Day" by the Communist regime and given pro-Communist connotations.
Usually the entire month of November	Month of Czech-Soviet Friendship	One month in each year is usually set aside by the Communist regime as "Soviet Friendship" month. November has most often been selected, the main event of the month being the celebration of the anniversary of the Russian Revolution on 7 November.
1 November	All Saints' Day	The people decorate the graves of the dead.
24 December	Christs	
25, 26 December	Christmas	A two-day holiday.

II. ANALYSIS OF MUSIC BROADCAST BY PRAGUE NATIONAL NETWORK, 1-31 JULY 1952

Type of Music:

Art	66.3%
Folk	17.6
Semi-classical	10.5
Swing	5.1

National Origin of Music:

Czech	41.4%	Art	49.0%
		Folk	35.3
		Swing	8.0
		Semi-classical	7.3
Russian	14.0	Art	62.5
		Semi-classical	18.7
		Swing	12.5
		Folk	6.2
German	13.0	Art	88.8
		Folk	5.6
		Semi-classical	5.6
Polish	9.8	Art	91.7
		Folk	8.3
Austrian	5.6	Art	83.2
		Semi-classical	16.8
French	5.6	Art	74.1
		Semi-classical	25.9
Italian	4.0	Art	100.0
Hungarian	2.4	Art	100.0
Rumanian	1.6	Art	50.0
		Folk	50.0
Brazilian	0.8	Art	100.0
Chinese	0.8	National	100.0
Spanish	0.8	Art	100.0

Remarks:

1. A preponderance of Czech music was broadcast, most of it by Czech composers identified with the Romantic period (middle or late 19th century). The non-Czech art music which was offered comprised works also of the Romantic period, with a few from the Classical period (18th or early 19th centuries).

2. Contemporary art music was broadcast only infrequently. Of contemporary composers, the Brazilian, Villa Lobos, was featured.

3. No American or British music (either art music or other kinds) was broadcast.

4. No religious music was broadcast.

5. During July, the Prague National Network featured a so-called "Polish Week," consisting of seven broadcasts. These broadcasts featured music by Polish composers whose names are not familiar in Western musical repertories. It is possible that they are young contemporaries, writing of the current scene, and featured for this reason. Probably similar programs using the music of other satellites are broadcast from month to month.

III. CZECH, RUSSIAN, AND POLISH COMPOSERS HEARD OVER PRAGUE NATIONAL NETWORK, 1-31 JULY 1952

Czech	*Russian*	*Polish*
Dvorak	Cui, Cesar	Chopin
Fibich	Glazunov, Aleksandr	Kurtz
Haba, Karel	Gliere, Reingold	Lutostawski
Janacek	Khachaturian, Aram	Malawski, V.
Nedbal	Moussorgsky, Modeste	Mlyarski, E.
Novotny	Rachmaninov, Sergei	Moniusko
Ondricek	Shostakovich, Dmitri	Paderewski
Panufnik	Tanayev, S.	Pisen, V.
Smetana	Tchaikovsky, Peter I.	Stojowski, Z.
Suk		Sygietynski
Vanhal		Szelikowski, T.
		Wisniewski

IV. CZECH PERFORMING ARTISTS AND ENSEMBLES

SINGERS

Sopranos	*Altos*	*Tenors*	*Baritones*	*Basses*
Dvorakova, M.	Krasova, M.	Blachut, B.	Kalas, K.	Krikava, J.
Herlingerova, R.	Stepanova, S.	Blazicek, J.	Ludikar, P.	Srubar, T.
Jelinkova, S.	Valouskova, O.	Jaros, J.	Nouzovsky, V.	Vavra, H.
Tauberova, M.	Vesela, M.	Kovar, O.	Visegonov, L.	Veverka, J.

INSTRUMENTALISTS

Pianists

Erml, Jan
Knotkova, M.
Masa, Milan
Palenicek, J.
Prusova, Zdenka
Svatkova, Anna

Violinists

Bruna, Jan
Plocek, A.
Prihoda, V.
Stepanek, J.
Siraka, J.

Cellists

Heran, B.
Jedlicka, Oldrich
Zelenka, L.

Bassoonists

Bidlo, Carl

Horns

Koutsky, Carl
Stefek, Joseph
Svarc, Joseph

Flutists

Cech, Frank
Novak, Gezja

Oboists

Hantak, Frank
Tancibudek, George

Clarinetists

Kostohryz, Dr. Milan
Pergl, Joseph
Riha, Vladimir
Zitek, Frank

Trumpeters

Parik, Vaclav
Lisy, Vladimir

Trombonists

Novotny, O.
Urban, Joseph

Tubists

Pletanek, Anthony

Harpists

Proftava, Olga

ENSEMBLES

Orchestras

Czech Philharmonic
Prague Film and Concert Orchestra
Prague Symphony
National Theater Orchestra
Prague Radio Orchestra
Pilzen Radio Orchestra
Brno Radio Orchestra
Blazka Salon Orchestra

Small Instrumental Ensembles

Bohemian String Quartet
Ondricek String Quartet
Sevcik String Quartet
Prague String Quartet
Prague National Theater String Quartet
Suk String Quartet
Moravian String Quartet
Czechoslovak String Quartet
Prague String Quintet
Prague Wind Quintet
Prague Trio (piano, violin, cello)
Czech Trio (piano, violin, cello)

Folk Ensembles

People's Instrumental Ensemble
College Artists' Ensemble
Czechoslovak National Folk Song and Dance Chorus
Behunek Slovak Ensemble
J. Hudy's Ensemble

Bands

Czechoslovak Military Band
N.S.B. Command Brass Band
Fifth Infantry Regiment Band
Prague Band

Choral Groups

Czechoslovak Radio Chorus
Moravian Teachers' Chorus
National Theater Chorus
Prague Women's Chorus
Prague Teachers' Chorus
Prague Smetana Chorus
Prague Hlohol Chorus
Czech Chorus
Prague Radio Children's Chorus
East Bohemian Teachers' Chorus

CONDUCTORS

Orchestral	*Band*	*Choral*
Jeremias	Miksulastik, Capt. Karel	Dolezil
Jirat	Novak, 1st Lt. F.	Illmera
Krejci	Pravecek, Major Jindrick	Pecenka
Kubelik, R.		Rubinek, Vilibald
Mleak, V.		Soupal
Ostrcil		Spilka
Pinkas, J.		
Plinchta, J.		
Sejna		
Skvor		
Smetacek		
Talich		
Vasata		
Vipler, V. A.		

V. SOURCES

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Appendix D

HUNGARY

CONTENTS

HUNGARY

I. SELECTED HOLIDAYS AND FESTIVALS[1]

Date	Celebration	Remarks
1 January	New Year's Day	
6 January	Blessing of the Water	In small villages, a priest goes from house to house with holy water, and each door is marked "G.M.B." in memory of the Wise Men, *Gáspár, Menyhért,* and *Boldizsár.* This holiday is celebrated only sporadically today, and is discouraged by the regime.
6 January	Carnival	This is the gayest season of the year. Most weddings are celebrated at this time; brilliant parties, balls, and entertainment are held, and rich food is eaten.
3 February	St. Blase's Day	St. Blase is the patron of schools. This holiday is currently ignored.
12 March	St. Gregory's Day	St. Gregory is the patron of learning. This holiday is currently ignored.
15 March	Anniversary of the Bloodless Revolution (Communist)	Commemorates the Revolution of the War of Independence, 1848-49. In 1848, Magyar independence was proclaimed under the leadership of Louis Kossuth and Alexander Petõfi. Political prisoners were freed, and the press was seized and used for the first time in the cause of freedom. Petõfi's famous poem, *Talpra Magyar* (Rise, Magyar), which appeared at this time, is recited on every March 15 in memory of Hungary's attempt to free itself from Austrian rule. The Communist regime has "captured" this holiday and given it pro-Communist connotations.
Sunday before Easter	Palm Sunday	This holiday is only sporadically celebrated today, and is discouraged by the regime.
Thursday before Easter	Green Thursday	In homes the first green vegetable of the year—usually spinach—used to be served for dinner. This holiday is currently ignored.
Friday before Easter	Good Friday	A day of fasting.
Saturday before Easter	Holy Saturday	After the ringing of the bells, fast is broken, and each household celebrates its Easter Eve supper.

[1]In addition to the holidays listed in this calendar, the more important Soviet holidays are also celebrated in Hungary, according to special decrees.

Date	Celebration	Remarks
Easter Sunday	Easter	
Monday after Easter	Easter Monday	Boys pour buckets of water on girls (in villages) or sprinkle them with perfume (in cities).
4 April	Liberation Day (Communist)	Anniversary of the "liberation" of Hungary by the Red Army in 1945.
23 April	St. George's Day	This religious holiday used to be celebrated with picnics. Today it is ignored.
25 April	St. Mark's Day; Blessing of the Wheat	Processions go to the wheat fields to bless the future bread.
1 May	Day of Sts. Philip and James	This holiday is currently ignored.
1 May	Labor Day (Communist)	
40th Day after Easter	Absolution or Communion Thursday	Processions go from village to village visiting shrines. This holiday is celebrated only sporadically today, and is discouraged by the regime.
50th Day after Easter	Whitsunday	Whitsuntide is a two-day festival, and sometimes a festival king and queen are chosen. This holiday is celebrated only sporadically, and is discouraged by the regime.
Thursday after Trinity Sunday	Corpus Christi	There are village processions of nuns, students, [illegible] dress. This holiday is celebrated only sporadically, and is discouraged by the regime.
24 June	St. Ivan's Day; Feast of the Flowery St. John	Originally the festival of the summer solstice, this holiday used to be celebrated with dancing and singing out of doors. It is currently ignored.
29 June	Day of Sts. Peter and Paul	This holiday is only sporadically celebrated, and is discouraged by the regime.
Sometime in June	Harvest Festival	
26 July	St. Anna's Day	Mothers' Day. This holiday is currently ignored.
15 August	Assumption of the Virgin Mary	According to legend, St. Stephen, Hungary's first Christian king, placed his country under the patronage of the Blessed Virgin on this day.

Date	Celebration	Remarks
20 August	St. Stephen's Day Feast of the New Bread (Communist) Constitution Day (Communist)	Before the advent of the Communist regime, St. Stephen's Day was the greatest of all Hungarian national holidays. Held in honor of St. Stephen (1001-1038), Hungary's first Christian king, who converted his people to Christianity, this holiday was celebrated with medieval processions, sports events, music concerts, folk dances, and the presentation of old folk plays. In 1948, this holiday was suppressed by the regime and renamed the "Feast of the New Bread." In 1950, the Communist government again renamed the holiday "Constitution Day," to celebrate the ratification of the Communist constitution in 1949. The ratification of this constitution was deliberately delayed until August 20, so that future celebrations on this day could be given pro-Communist connotations.
11 September	Anniversary of the Outbreak of the War of Independence (Communist)	Celebrates the beginning of the War of Independence in 1848. The Communist regime has "captured" this holiday and given it pro-Communist connotations.
29 September	People's Army Day (Communist)	This date was fixed by a decree of June 1951.
6 October	Anniversary of the Execution of the Thirteen Leading Generals of the Hungarian Revolution (Communist)	This is a day of mourning for the military leaders executed in the War of Independence, 1849. The Communist regime has "captured" this holiday and given it pro-Communist connotations.
31 October	Reformation Day	On October 31, 1517, Martin Luther nailed the 95 theses to the door of the Wittenberg Cathedral. Celebrated in all Protestant churches.
Toward the end of October	Grape Gathering	
1 November	All Saints' Day	People go to the cemeteries to decorate graves with flowers and light candles.
2 November	All Souls' Day	Also spent in the cemeteries.
6 December	St. Nicholas' Day	Shoes are left outside the window for St. Nicholas to fill.
13 December	St. Lucia's Day	Fortunes are told.

Date	Celebration	Remarks
24 December	Christmas Eve; Adam and Eve Day	Christmas trees are lighted. At midnight, people go to church.
25, 26 December	Christmas	This is a two-day holiday.

II. ANALYSIS OF MUSIC BROADCAST BY RADIO KOSSUTH, 1-31 JULY 1952

Type of Music:

Art	34.7%
Semi-classical	24.3
Soviet propaganda	14.8
Folk	14.0
Swing	12.2

National Origin of Music:

Hungarian	37.9%	Art	28.5%
		Semi-classical	20.1
		Folk	18.8
		Swing	17.0
		Soviet propaganda	13.0
		Military	1.3
		National	1.3
Russian	24.0	Semi-classical	51.0
		Art	33.6
		Folk	9.2
		Swing	4.1
		Soviet propaganda	2.1
German	6.6	Art	75.0
		Semi-classical	15.0
		Soviet propaganda	5.5
		Folk	4.5
French	5.2	Semi-classical	70.0
		Art	30.0
Italian	5.2	Art	66.6
		Semi-classical	33.4
Austrian	4.4	Semi-classical	83.3
		Art	16.7
Czech	4.4	Semi-classical	66.6
		Art	28.0
		Soviet propaganda	5.4

National Origin of Music (Continued):

Polish	3.4%	Art	46.6%
		Semi-classical	33.3
		Soviet propaganda	13.3
		Folk	6.8
Chinese	2.2	Soviet propaganda	66.7
		Folk	11.1
		Semi-classical	11.1
		Art	11.1
Korean	2.0	Soviet propaganda	75.0
		Folk	25.0
Spanish	1.0	Semi-classical	50.0
		Art	25.0
		Folk	25.0
Rumanian	0.8	Soviet propaganda	66.6
		Swing	33.4
Norwegian	0.8	Semi-classical	100.0
Bulgarian	0.5	Folk	50.0
		Semi-classical	50.0
Finnish	0.3	Art	100.0
English	0.3	Art	100.0
Flemish	0.3	Art	100.0

Remarks:

1. A preponderance of art music was broadcast; most of it was Hungarian, with Russian music a close second.

2. More than 75 per cent of the music offered was either by Russian composers or by those of Soviet satellites.

3. Approximately 15 per cent of the offerings were pure Soviet propaganda, emphasizing relations with Poland, Czechoslovakia, China, North Korea, and other Communist countries.

4. The Western music offered was mostly German, French, Italian, and Austrian of the 19th century. The only English offering was a composition by Thomas Morley of the 16th century. No American music was broadcast.

5. Only one contemporary composition was broadcast: Honegger, "Youth" (a choral number).

6. No religious music was broadcast; no mention was made that the day was Sunday.

7. Hungarian martial music consisted of: Erkel, "Laszlo Hunyndi Overture"; Borsai, "Szamos March"; Fricsay, "Hungarian March"; Tamas, "Hungarian March"; Szenys, "Partisan March," "Aron Gabor March"; and unknown offerings by Halmos, Muller, Sarkozy, Szenkar.

III. HUNGARIAN COMPOSERS HEARD OVER RADIO KOSSUTH, 1-31 JULY 1952

Bartok
Borsai
Czaszar
Doppler
Erkel
Farkas, Ferenc
Fricsay
Goldmark, K.
Hajdu, M.
Halasz
Halmos
Hortobagy
Horvath
Huszka, J.
Jakova
Jardanyi
Josza
Juhaz, K.
Kadosa
Kemeny
Kenessey
Kereker
Kigyosi, A.
Kodaly
Kokai
Kondor
Krejtner
[illegible]jtha
Lehar
Liszt
Losonczy
Majorossy
Mihaly
Morazu
Mosonyi
Muller
Muselj
Nador
Nagypal
Nedpalok
Obertbur
Polgar, T.
Ranki
Sarkozy
Sugar
Sulyok
Szabo
Szekely, M.
Szenkar
Szenys
Svervansky
Szirmai
Tamas
Tardos
Tedesski
Thern
Vass
Viski
Weiner, Leo

Propaganda Composers

Cajkon-Gal
Grabocz
Kiroska
Komjathi, K.
Marcs
Patachick-Sarhelyi
Raics
Ranki-Weores
Ribari
Srakozy-Samlyo
Szenkar
Tardos
Vassos

IV. HUNGARIAN PERFORMING ARTISTS AND ENSEMBLES

SINGERS

[illegible]

Basilides, Maria
Bathy, A.
Medgyaszay, V.
Nagy, Izabella

[illegible]

Szedö, M.
Szekelyhidy, F.

[illegible]

Pallo, Imre

INSTRUMENTALISTS

Violinists

Bakonyi
Bodonyi
Deak, Agnes
Lörincz, Edit
Ramor, Ervin
Zathureczky, Ede

Cellists

Lukacs, Pal
Pataki, Imre
Virizlai

Pianists

Antnl, Istvan
Banhalmi, George
Hernadi, Lajos
Kadosa, Paul
Vasari, Tamas

INSTRUMENTALISTS (Continued)

Flutists	*Clarinetists*	*Accordionists*
Hartai, Ferenc	Balassa, Gyorgy	Hajdu, Peter
Jency, Zoltan		
Szebenyi, Janos		

CONDUCTORS

Blum, Tamas	Ferencsik, Janos	Polgar, Tibor
Brody, Tomas	Komor, Vilmos	Somogyi, Laszlo
Dorati, Antal	Korody, Andras	Vincze, Otto
	Lukacs, Miklos	

ENSEMBLES

Symphony Orchestras

Budapest Philharmonic (oldest)
Hungarian Radio Orchestra
Municipal Orchestra
Internal Revenue Office Orchestra
State Security Authority Orchestra
State Fire Department Orchestra
Hungarian State Railroads Orchestra
Trade Union Orchestra
Hungarian State Opera House Orchestra

Dance Orchestras

Hungarian Radio Dance Orchestra

Choral Groups

Choir of the Allami Operettszinhaz (State Operetta Theater)
Ilona Andor's Children Choir
Teachers' College Choir
Hungarian Radio Choir
Choir and Dance Ensemble of the Hungarian People's Army

Military Bands

Central Brass Band of the Army (conductor—Ferenc Steiger)
2nd Infantry Regiment Band (conductor—Zandor)

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Appendix E

POLAND

CONTENTS

POLAND

I. SELECTED HOLIDAYS AND FESTIVALS[1]

Date	Celebration	Remarks
24 December–6 January[2]	Christmas Time	Extends from *Wigilia* on Christmas Eve to Three Kings' Day, or Epiphany.
1 January	New Year's Day	
2 February	Feast of Purification	The people take candles to church, have them blessed, and then use them throughout the year.
Thursday before Lent	Fat Thursday	Carnivals are held.
Friday before Easter	Great Friday	The church bells are silent. The people eat no hot foods, and fast on bread and roasted potatoes.
Saturday before Easter	Great Saturday	The priests make the rounds of houses and bless food, which is not eaten until the next day.
Easter Sunday	Easter	
Monday after Easter	Easter Monday	
1 May	Labor Day (Communist)	
1 May	National Constitution Day	National Constitution Day commemorates the founding of a modern constitutional monarchy in Poland, 1791. This event is no longer officially recognized.
3 May	Constitution Day	Commemorates the ratification of the Polish Constitution of 1791. This holiday is no longer officially recognized.
Thursday after Trinity Sunday	Corpus Christi	
Second Thursday after Corpus Christi	Horse Festival	This holiday is celebrated in the city of Krakow, where a man dressed like a Tartar appears in the market place riding a horse decorated with gay trappings. Commemorates the horseman who carried news of the Tartars' defeat to Krakow.

[1]In addition to the holidays listed in this calendar, the more important Soviet holidays are also celebrated in Poland, according to special decrees.

[2]The Polish peasants' Christmas holiday begins on Christmas Eve, with the appearance of the first star. The entire period from 24 December until 6 January is regarded as Christmas time. The customs of celebrating this holiday vary from village to village.

Date	Celebration	Remarks
23 June	St. John's Eve	A festival with rites of superstition concerning the coming marriage of young girls.
22 July	National Liberation Day (Communist)	Celebrates the proclamation of the People's Republic, through the ratification of the new constitution in 1952.
	Anniversary of the Defeat of the Red Army	On this day in 1920, the Polish Army defeated the Red Army. This holiday is not officially recognized.
15 August	Feast of the Assumption	
Latter part of August or early part of September	Harvest Festival	
1 November	All Saints' Day	
11 November	Independence Day	Celebrates the winning of Polish independence in 1918, under President Pilsudski. Formerly, commemoratory religious services were held. This holiday is no longer officially recognized.
5 December	St. Barbara's Day	This day is supposed to foretell the Christmas weather.
25, 26 December	Christmas	These are the only two days of the Christmas season which are now officially recognized as days of rest.

II. ANALYSIS OF MUSIC BROADCAST BY RADIO WARSAW, 1-31 MAY 1952

Type of Music:

Art	60.0%
Semi-classical	21.0
Swing	10.0
Folk	9.0

National Origin of Music:

Polish	40.0%	Art	48.0%
		Semi-classical	12.0
		Swing	10.3
		Folk	23.4
		National	6.3

National Origin of Music (Continued):

Russian	20.0%	Art	65.5%
		Semi-classical	19.5
		Folk	12.7
		National	2.3
Austrian	5.8	Art	75.0
		Semi-classical	25.0
Czech	5.5	Art	91.8
		Semi-classical	4.1
		Folk	4.1
German	10.2	Art	100.0
Italian	4.5	Art	100.0
Hungarian	3.6	Art	43.7
		Semi-classical	31.3
		Swing	18.7
		Folk	6.3
French	5.0	Art	100.0
Bulgarian	1.3	Art	83.3
		Folk	16.7
Finnish	0.7	Art	100.0
Spanish	0.7	Art	100.0
Rumanian	0.5	Semi-classical	50.0
		Folk	50.0
American	0.5	Art	50.0
		Folk	50.0
Norwegian	0.2	Art	100.0
Belgian	0.2	Art	100.0
Lithuanian	0.2	Art	100.0
Peruvian	0.2	Art	100.0
English	0.2	Art	100.0

Remarks:

1. A preponderance of Polish and Russian music was broadcast. The majority of Polish composers whose works were broadcast are identified with the Romantic period in music.

2. Russian, German, Austrian, Czech, French, and Italian (in that order) formed the greater part of the non-Polish music broadcast. This music was principally that of the Romantic period.

3. American music was represented by one composition by David Diamond and by Negro spirituals.

4. Art music comprised more than half of the programs.

5. Except for Polish and Russian composers approved by or identified with the regime, contemporary art music was noticeably absent from the musical diet.

6. Although programs by the Polish Radio Dance Orchestra were broadcast, they contained no jazz recognizable by title as such.

7. No religious music was broadcast.

8. National music was broadcast only on 1 May, the Communist Labor Day. The program for that day consisted of the following compositions: "We Joyfully Greet It," "Stalin Song" by Gradstein, music by Moniusko and Chopin, Polish operettas, popular Polish music, Polish art music.

III. POLISH COMPOSERS HEARD OVER RADIO WARSAW, 1-31 MAY 1952

Barceweczowna, G.	Malinowski	Scharwenka
Chmiel, Sigismund	Malawski	Serocki, Kazimierz
Chopin, Frederic	Maniewicz	Skrowaczewski
Czernow (music for film)	Mielczewski	Statkowski
Frieman, Witold	Moniusko	Stec
Gradstein, Alfred	Noskowski	Stojowski, S.
Janiewicz	Nowowiejski	Suchecki
Kaminsky	Opienski	Szarzynski
Karlowicz	Paderewski	Szelutowski
Komarowski	Poradowski	Szpilman, Wladyslaw
Koszewski	Rawitz	Szymanowski
Lewinski	Rostropowicz	Wertheim
Lipinski	Rozycki	Wiechowitz
Lutaslawski	Rudnicki, M.	Zielencyk, Wanda
Maklakiewicz	Rybicki	Zukowski

Remarks:

With the exception of such figures as Chopin and Moniusko, the composers in this list are unknown in the Western world. On the whole, they are the younger generation of musicians, and undoubtedly conform to the musical policy of the regime, composing such works as "Stalin songs" or others based on other Soviet propaganda themes.

IV. POLISH PERFORMING ARTISTS AND ENSEMBLES

SINGERS

Sopranos

Bolechowska, A.
Drewniakowna, M.
Gwiezdzinska, E.
Koztrzewska, B.
Manikowska, F.
Mickiewiczowna, H.
Wajewska, M.

Mezzo-Sopranos

Borowska, L.
Morbitzerowa, V.

Tenors

Boleslawski, E.
Dabrowski, T.
Kusiewicz, J.
Poplawski, J.
Szopski, M.

Baritones

Czekotowski, K.
Korolkiewicz, J.
Kozak, C.

Basses

Didur, Adam
Skowronski, Z.

INSTRUMENTALISTS

Pianists

Czerny-Stefanska, Halina
Drzewiecki, Zbigniew
Godowsky, Leopold
Kurczewski, T.
Maciszewski, Waldemar
Rubinstein, Artur
Szpinalski, Stanislaw
Sztompka, Henryk

Violinists

Bacewiczowna, G.
Solewinski, W.
Uminiska, Eugenia
Wilomirska, Wanda

CONDUCTORS

Bierdiajew, Walerian
Fitelberg
Latoszewski, Zygmunt
Maklakiewicz, Jan
Mazurkiewicz
Rezler, Arnold
Straszynski
Szulc
Wislocki

ENSEMBLES

Orchestras

Poznan Philharmonia
Warsaw Radio Orchestra
Warsaw Philharmonia
Lodz Polish Radio Broadcasting Station Orchestra
Polish Radio Grand Symphony Orchestra

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Appendix F

RUMANIA

CONTENTS

RUMANIA

I. SELECTED HOLIDAYS AND FESTIVALS[1]

Date	Celebration	Remarks
1 January	New Year's Day	
6 January	Epiphany	
24 January	Union of the Principalities	Celebrates the anniversary of the unification of the Rumanian provinces in 1859. This holiday is not officially recognized.
9 March	Forty Saints' Day	
14 March	Constitution Day	Anniversary of the proclamation of a constitutional monarchy in 1886. This holiday is not officially recognized.
Sunday before Easter	Palm Sunday	
The week before Easter	Week of Sufferings	
Friday before Easter	Holy Friday	
Saturday before Easter	Holy Saturday	
Easter Sunday	Easter	
Monday after Easter	Easter Monday	
Second Monday after Easter	The Feast of the Blajini	
1 May	Labor Day (Communist)	
9 May	Independence Day, V-E Day (Communist)	Commemorates the victory over Germany in 1945. Indebtedness to Soviet heroes is acknowledged in numerous speeches.
Eighth Sunday after Easter	Trinity Sunday	
23 August	Liberation Day (Communist)	On this day in 1944, King Michael withdrew Rumania from the Axis powers and joined the Allies, declaring war upon Germany. This holiday has been "captured" by the Communist regime and stamped with pro-Communist connotations.

[1]In addition to the holidays listed in this calendar, the more important Soviet holidays are also celebrated in Rumania, according to special decrees.

Date	Celebration	Remarks
7 November	Anniversary of the Bolshevik Revolution (Communist)	
25, 26 December	Christmas	A two-day holiday.
30 December	Proclamation Day (Communist)	On this day in 1947, King [illegible]ael abdicated, and the people's governm[illegible]t (Communist) was proclaimed.
31 December	New Year's Eve	

II. ANALYSIS OF MUSIC BROADCAST BY RADIO BUCHAREST, 6 JULY–31 AUGUST, 1952

Type of Music:

Art	39.3%
Swing	33.8
Semi-classical	11.7
Folk	8.2
Propaganda	6.2
Military	0.8

National Origin of Music:

Rumanian	47.3%	Swing	56.6%
		Folk	20.0
		Art	16.7
		Semi-classical	6.7
Russian	18.9	Art	83.3
		Semi-classical	16.7
German	8.6	Art	91.0
		Semi-classical	9.0
Italian	6.3	Art	100.0
Hungarian	4.7	Art	83.3
		Swing	16.7
Austrian	4.7	Art	100.0
Czech	3.2	Art	75.0
		Semi-classical	25.0
French	2.3	Art	100.0
Korean	1.6	Soviet propaganda	50.0
		Swing	50.0

National Origin of Music (Continued):

Norwegian	1.6%	Art	50.0%
		Semi-classical	50.0
Polish	0.8	Art	100.0

Remarks:

1. More than 75 per cent of the offerings were by composers of Russia or its satellites.

2. Art music predominated, with swing music a close second.

3. The Western music broadcast was principally German, Italian, French, and Austrian. All of these compositions were either from the 19th century or before.

4. No American or English compositions were broadcast; no contemporary art music was broadcast.

5. Of the Rumanian music which was broadcast, the greater part was swing. Most of the art music broadcast was Russian.

III. RUMANIAN AND RUSSIAN COMPOSERS HEARD OVER RADIO BUCHAREST, 6 JULY–31 AUGUST 1952

Rumanian

Candella	Dragoi	Gheorghiu
Chirescu	Enesco	Muresanu
Constantinescu	Feldman	Nottara
Dima	Fleichtenmacher	Praumbescu

Russian

Balakirev	Glinka	Rachmaninov
Borodin	Kabalevsky	Rimsky-Korsakov
[illegible]	Khachaturian	Stoianov
Dunayevski	Miaskovsky	Svecinicov
Glazunov	Moussorgsky	Tchaikovsky
Gliere	Nnpravnik	Vasilenko

IV. RUMANIAN PERFORMING ARTISTS AND ENSEMBLES

SINGERS

Sopranos

Carroll, Christine	Gluck, Alma	Kozenn, Marguerite

INSTRUMENTALISTS

Pianists	*Violinists*	*Flutists*
Gheorghiu, Corneliu	Culbertson, Alexander	Jianu, Vasile
Fontino, Maria	Negrescu, Mircea	
Katz, Mandru	Roxen, Max	
Sutu, Rodica		

ENSEMBLES

Popular Music Ensembles

Vocal and Dance Groups of the Ministry of Internal Affairs	Popular Orchestra of the Radio Committee

CONDUCTORS

Symphonic Orchestra

Ackermann, Otto	Eremia, Dumitru	Georgescu, George

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Ionnitiu, Mircea, National Committee for a Free Europe, Inc., Washington, D.C., 7 April 1953.

Appendix G

YUGOSLAVIA

CONTENTS

YUGOSLAVIA

I. SELECTED HOLIDAYS AND FESTIVALS

Date	Celebration	Remarks
1 January (O.S.)[1] 14 January (N.S.)	New Year's Day	
6 January (O.S.) 19 January (N.S.)	Epiphany	The ceremony of the Blessing of the Waters is held on this day. A crucifix is cast into the river, and young men compete to recover it.
14 January (O.S.) 27 January (N.S.)	St. Sava's Day	This is the anniversary of the birth of the national patron, born in 1174. St. Sava renounced his right to the crown and became a monk. He founded the Independent Serbian Orthodox Church and liberated it from Greek domination.
21 January (N.S.)	Anniversary of Lenin's Death	
29 January (N.S.)	Anniversary of the Matija Gubec Uprising	In 1573, Gubec led an uprising against Hungary, and was killed by the Hungarians by having a hot crown placed on his head.
2 February (N.S.)	Anniversary of the Serbian Uprising against the Turks	The uprising occurred in 1804.
The week before Ash Wednesday	White Week	Only white meat is eaten during this week.
Eight days before Easter	Lazarus Sunday	This day symbolizes the return of spring.
Seven days before Easter	Day of Flowers, or Palm Sunday	
Friday before Easter	Good Friday	
Saturday before Easter	Holy Saturday	Priests build bonfires near the churches, and parishioners light candles from the fires to take home and ignite their hearth fires.

[1] "O.S." signifies Old Style, or Julian, calendar; "N.S." signifies New Style, or Gregorian, calendar. Although Yugoslavia is officially on the New Style calendar, many of the rites of the Eastern Orthodox Church are celebrated according to the Old Style calendar.

Date	Celebration	Remarks
Easter Sunday	Easter	
27 March (N.S.)	Anniversary of Seizure of Power against the Tripartite Pact	On this day in 1941, the Serbs staged a coup d'état against Germany, which had participated with Hungary and Italy in the partition of Yugoslavia.
23 April (O.S.) 6 May (N.S.)	St. George's Day	
30 April (N.S.)	Day of Zrinski and Frankopan	This is the anniversary of the execution in 1671 of Count Peter Zrinski and Marquis Francis Frankopan, two patriots who attempted to free the Yugoslav provinces from the Austrian empire. Memorial services are held, and national music is played.
1 May (N.S.)	Labor Day	
8 May (N.S.)	Anniversary of the Allied Victory in Europe, 1945	
11 May (O.S.) 24 May (N.S.)	Day of Sts. Cyril and Methodius	This is a religious holiday honoring the two brothers who converted the Slavs to Christianity in the 9th century. They invented the Slav alphabet and translated the liturgy and the Bible into the old Slav language.
25 May (N.S.)	Birthday of Marshal Tito	
Fiftieth day after Easter	Holy Trinity	
7 June (N.S.)	Day of Uprising against the Occupier	Communist partisans in Serbia revolted on this day in 1941.
13 June (N.S.)	Day of Uprising against the Occupier	Communist partisans in Montenegro revolted on this day in 1941.
27 June (N.S.)	Day of Uprising against the Occupier	Communist partisans in Croatia and Bosnia revolted on this day in 1941.
24 June (O.S.) 7 July (N.S.)	St. John's Day	

Date	Celebration	Remarks
28 June (N.S.)		On this day in 1389, the Serbs were defeated in the Battle of Kosovo, and the Serbian medieval empire began its disintegration. On 28 June 1912 the Serbs defeated the Turks. Archduke Franz Ferdinand was assassinated at Sarajevo on 28 June 1914, and the Treaty of Versailles was signed on this day in 1919. On this day in 1948, Yugoslavia was expelled from the Cominform.
2 August (N.S.)	St. Elie's Day	Commemorates the beginning of the Macedonian uprising against the Turks in 1903. This is the most important national holiday of Macedonia.
26 October (N.S.)	Birthday of Vuk Karadzic	Commemorates the birth in 1787 of the Serbian poet and author of the Serbian-Croatian language.
7 November (N.S.)	Anniversary of the Bolshevik Revolution	
11 November (N.S.)	St. Martin's Day	Autumn harvest festivals are held.
29 November (N.S.)	Day of the Republic	The Yugoslavian people's republic was proclaimed on this day in 1943.
1 December (N.S.)	Unity Day	Anniversary of the proclamation of the Kingdom of the Serbs, Croats, and Slovenes in 1918.
22 December (N.S.)	Yugoslav Army Day	
24 December (O.S.) 6 January (N.S.)	Christmas Eve	
25 December (O.S.) 7 January (N.S.)	Christmas	
28 December (N.S.)	Holy Innocents' Day	
31 December (O.S.) 13 January (N.S.)	St. Sylvester's Eve	

II. ANALYSIS OF MUSIC BROADCAST BY RADIO BELGRADE, 1-31 JULY 1952

Type of Music:

Art	46.2%
Semi-classical	22.2
Folk	18.4
Swing	10.6
National	1.9
Propaganda	0.6

National Origin of Music:

Yugoslavian	38.2%	Folk	42.5%
		Art	33.7
		Swing	11.5
		Semi-classical	7.0
		National	3.9
		Propaganda	1.4
French	9.2	Art	90.7
		Semi-classical	5.8
		Swing	3.5
German	8.6	Art	95.0
		Semi-classical	5.0
Russian	6.8	Art	90.6
		Semi-classical	7.8
		Folk	1.6
Italinn	8.5	Art	95.0
		Semi-classical	3.8
		Swing	1.2
American	5.8	Swing	66.6
		Jazz	18.5
		Art	11.1
		Semi-classical	1.9
		Folk	1.9
Austrian	5.4	Art	82.3
		Semi-classical	15.7
		Swing	2.0
Czech	3.9	Art	97.3
		Folk	2.7
English	3.0	Art	82.1
		Semi-classical	10.7
		Swing	7.2
Hungarian	2.6	Art	73.0
		Semi-classical	23.1
		Folk	3.9
Polish	2.2	Art	100.0
Spanish	1.9	Art	77.8
		Semi-classical	11.1
		Swing	11.1
Norwegian	1.0	Art	100.0
Rumanian	0.6	Art	100.0

National Origin of Music (Continued):

Finnish	0.4%	Art	100.0%
Hawaiian	0.3	Swing Folk	66.7 33.3
Cuban	0.2	Swing	100.0
Belgian	0.2	Art	100.0
Mexican	0.1	Semi-classical	100.0
Swedish	0.1	Art	100.0
Danish	0.1	Art	100.0
Argentine	0.1	Art	100.0
Greek	0.1	Art	100.0
Bulgarian	0.1	Art	100.0
Irish	0.1	Semi-classical	100.0

Remarks:

1. The greatest percentage of the music broadcast was art music, with semi-classical second, and folk music in third place.

2. Of the Yugoslav music which was broadcast, the greatest part was folk music.

3. Slightly more than half of the music broadcast was from countries now governed by Communists, with that from Yugoslavia in first place.

4. Of the Western countries, those most often represented in the music broadcasts were France, Germany, and Italy (in that order).

5. The contemporary art music which was broadcast included compositions by Deems Taylor, Igor Stravinsky, Benjamin Britten, Paul Hindemith, and Gian-Carlo Menotti. These compositions are banned in the Soviet Union.

6. Most of the non-Yugoslav music which was broadcast were compositions of the 19th century. Most of the Yugoslav music, on the other hand, was contemporary.

7. About 85 per cent of the American music which was broadcast was swing (primarily sentimental ballads of the 1930's) or jazz, while the greater part of the English music was art music.

8. A far greater number of other countries were represented in the musical diet than was the case with any other Communist European country.

III. YUGOSLAV COMPOSERS HEARD OVER RADIO BELGRADE, 1-31 JULY 1952

Adamic, Bojan
Adamic, Emil
Anastasievic
Andjelkovic, Radoslav
Andric, Stojan
Asic, M.
Bajanski, Milan
Bajic, Isidor
Bandur, Jovan
Baric, Srdjan
Baronovic, Kresimir
Bersa, Blagvje
Bjelinski, Bruno (Croat)
Bosnajakovic, Ljubomir (Serb)
Bradic, Zvonimir
Bravnicar, Matija
Brkanovic, Ivo
Butakov, Aleksej
Cipci, Jakov
Cipra, M. (Croat)
Cvejic, Nikola
Danon, Oskar
Despic, Dejan
Devcic, Natko
Djordjevic, Petar
Dmitrijevic, Lambra
Dobronic, A.
Dobronji, Ljudevit (Croat)
Dumicic, Petar
Flanjak, D.
Gostuski, Dragutin
Gotovac, Jakov
Hatze, Joseph
Hercihonja, Nikola
Horvat, S.
Ilic, Borivoje
Imamovic, Zaim
Ipavec, Benjamin
Jarnovic, M.
Jenko, Davorin
Joksimovic, Bozidar
Kalinski, I.
Karlovic, Lela
Kazic, J.
Kirigin, Ivo (Croat)
Konjovic, Petar
Krnic, Boris
Krstic, Petar
Kuntaric, L.
Lajovic, Anton
Lipovsik, Marjan
Listinski, V.
Logar, Mihovil
Lotka, Fran
Mac, Rudolph
Maletic-Ronjgov, Ivan
Manjlovic, Kosta
Maric, Ljuvica
Marinkovic, Josip
Maticic, Janez
Mile, Dzuzepe
Milojevic, Miloje
Milosevic, Pedrag
Milosevic, Vlado (Bosnian)
Mokranjac, Steven
Nastasijevic, Svetomir
Nemsis, E.
Odak, K.
Osterc, Slavko
Pahor, Karel
Papandopulo, Boris (Croat)
Pavcic, Josip
Prebanda, Milan (Bosnian)
Prokopiev, Trajko
Radic, D.
Rajicic, Stanojlo
Ronjgov, M.
Rupnik, Ivan
Ruzdzak, Vladimir
Ruzic, V.
Safranek, Viktor
Sakak, B.
Saks, Milan
Simic, Borivoje (Serb)
Simic, Vojislav
Sirola, Bozidar (Croat)
Skerjanc, Lucijan
Slavenski, Josip
Spiler, M.
Spoljar, Z.
Sulek, Stjepan
Tajcevic, Marko
Tijardovic, Ivo
Tralic, F.
Trbojevic, Dusan
Trudic, Bozidar
Vandekar, B.
Vidosic, T. (Croat)
Vilhar, F. (Croat)
Vuckovic, Vojislav (Serb)
Vukdragovic, Mihajlo (Serb)
Zajc, I.
Zganec, Vinko
Zivkovic, Milenko
Ziatic, S.

IV. YUGOSLAV PERFORMING ARTISTS AND ENSEMBLES

SINGERS

Sopranos	*Tenors*	*Baritones*	*Basses*
Balerija, Ileybal	Gostic, Josip	Bernardic, Dragutin	Neralic, Tomislav
Jovanovic, Katerina	Simenc, Mario	Cvejic, Nikola	
Milanov, Zinka		Jovanovic, Dusan	
Podvinec, Marija		Rudjak, Vladimir	

INSTRUMENTALISTS

Pianists

Butakov, Aleksej	Klasinc, Raman	Marasovic, Zdenko	Ristic, Milan
Djordjevic-Kocic, Nada	Kunc, Bozidar	Preger, Andrej	Stanisavljevic, Danisa
Killer, Miroslav	Lipovsik, Marjan	Reti, Rudolf (Serb)	Stojanovic-Alic, Daroslava

INSTRUMENTALISTS (Continued)

Cellists

Oton, Badje

Violinists

Baloksovic, Zlatko
Jevcenijevic, Nada
Panjevic, Branko
Spiler, Kjesko
Stanic-Krek, Jelka
Svecenski, Louis (Croat– played viola in Kneisel Quartet, and lived and taught in New York)
Toskov, Petar
Virovai, Robert (played with New York Philharmonic)

Flutists

Moyse, Marcel
Prezelj, Ciril
Srejovic, Jakov

Trumpeters

Selak, Stanislav

Bassoonists

Tursic, Ivan

CONDUCTORS

Baronovic, Kresimir
Genic, Ilija
Gotovac, Jakov
Horvat, Milan
Jaksic, Djura
Krstic, Slovodan
Rajnic, Sergije
Simic, Borivoje
Zdravkovic, Zivojin

ENSEMBLES

Orchestras

Slovenia Philharmonic at Ljubljana
Croatian State Symphonic Orchestra at Zagreb
Radio Belgrade Symphony

Opera Companies

Belgrade
Zagreb
Ljubljana

V. SOURCES

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Tito, Joseph B., *Yugoslavia's Foreign Policy*, United Committee of South-Slavic Americans, New York, 1946, 14 pp.

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Yugo Press, No. 51, 3 September 1952, p. 5.

Yugo Press, No. 54, 13 September 1952, pp. 2, 4.

Interviews:

Yefremovich, Spasoye, National Committee for a Free Europe, Inc., Washington, D.C., 28 April 1953.

Appendix H

BULGARIA

CONTENTS

NOTE: Scarcity of music data on Bulgaria severely limits the information presented in this appendix.

BULGARIA

I. SELECTED HOLIDAYS AND FESTIVALS[1]

Date	Celebration	Remarks
1 January[2]	New Year's Day	
7 January	Birthday of Christo Botev (Communist)	This holiday, celebrated in honor of the Bulgarian poet and revolutionary leader, replaces the Christmas holiday, which is no longer officially recognized.
19 January	Epiphany	
30 January	Birthday of King Boris III	No longer officially recognized, this holiday used to be observed with special masses, military parades, and public demonstrations.
3 March	Independence Day (Communist)	Anniversary of the Treaty of San Stephano in 1887 and Bulgaria's liberation from Turkish rule. Observed with military parades, patriotic dramas, athletic contests, folk dancing, and singing.
The week before Lent	Cheese Week	Fish and milk extracts only are eaten.
Friday before Easter	Crucifixion Friday	
Saturday before Easter	Passion Saturday	
Easter	Easter Sunday	
15 May	Nameday of King Boris III	No longer officially recognized, this holiday formerly was observed with special masses.
Late May or early June	Cyril and Methodius Day (Communist)	This holiday, which was also observed before the establishment of the Communist regime, honors Cyril and Methodius who in 855 invented the Slavic alphabet and translated church ritual into the native language. It is celebrated with student parades, speeches, and patriotic music.

[1]In addition to the holidays listed in this calendar, the more important Soviet holidays are also celebrated in Bulgaria, according to special decrees.

[2]All the dates given in this list are according to the New Style, or Gregorian, calendar, which is followed by the United States.

Date	Celebration	Remarks
2 July	Death of Georgi Dimitrov (Communist)	Celebrated in honor of the postwar prime minister of Bulgaria, who died in 1949.
9, 10 September	The Day of Freedom (Communist)	Commemorates the liberation of Bulgaria by the Red Army in 1944.
3 October	Accession Day of King Boris III	No longer officially recognized, this holiday celebrates the date of King Boris' accession to the throne.
1 November	Day of Awakeners	National fete in honor of great Bulgarian patriots, writers, and revolutionaries such as Mladinoff and Sara Rakovshy. Formerly was observed with exercises in schools, universities, and patriotic societies, with religious Thanksgiving services, and with folk music recitals. Apparently this holiday is no longer officially recognized.
5 December	Constitution Day (Communist)	Commemorates the ratification of the Dimitrov constitution.

II. ANALYSIS OF MUSIC BROADCAST BY RADIO SOFIA, 1-15 MAY 1952

Type of Music:

Art	58.4%
Folk	24.9
Semi-classical	11.2
Swing	2.9
Propaganda	1.7

National Origin of Music:

Russian	51.1%	Art	65.0%
		Folk	15.9
		Semi-classical	15.6
		Swing	4.5
Bulgarian	17.2	Folk	60.0
		Art	25.7
		Propaganda	6.9
		Semi-classical	4.3
		Swing	2.7
Italian	8.9	Art	95.0
		Folk	5.0
French	7.4	Art	75.0
		Semi-classical	25.0

National Origin of Music (Continued):

Rumanian	4.4%	Folk	67.5%
		Art	32.5
German	3.3	Art	76.7
		Semi-classical	23.3
Polish	3.3	Folk	86.0
		Art	14.0
Czech	2.6	Art	81.0
		Propaganda	19.0
Hungarian	1.4	Semi-classical	75.0
		Folk	25.0

Remarks:

1. Due probably to the scarcity of native Bulgarian music, more Russian music was broadcast than any other kind.

2. Most of the Russian art music broadcast was by 19th century composers.

III. BULGARIAN COMPOSERS, PERFORMING ARTISTS, AND ENSEMBLES

COMPOSERS

Atanasoff, George
Bozinav, Vasil
Vladigerov, Pancho
Weisseberg, Sigi

PERFORMING ARTISTS

Abadjieff (violinist)
Christova, Lilian (pianist)
Christoff, Boris (singer)
Koutev, Philip (choral director)
Morfova, Christina (specialty unknown)
Raitchev, Peter (specialty unknown)
Stoyan, Michailoff K. (singer)
Todorova (specialty unknown)
Tokatyan, Armand (singer)

ENSEMBLES

State Folk Song and Dance Ensemble

IV. SOURCES

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Appendix I

ALBANIA

CONTENTS

NOTE: Scarcity of music data on Albania severely limits the information presented in this appendix.

ALBANIA

I. SELECTED HOLIDAYS AND FESTIVALS[1]

Date	Celebration	Remarks
1 January[2]	St. Basil's Day	
	New Year's Day	"Winter trees" are decorated and snow men built, and children are catered to and given presents. Government officials give receptions. This holiday is celebrated instead of Christmas.
10 January	Proclamation Day (Communist)	Celebrates the proclamation of the Albanian Republic by the Communist Party in 1946.
March and April	Socialist competitions (Communist)	Workers and peasants stage production competitions for the Red Banner.
The week before Lent	White Week	No meat is eaten.
Last Sunday of White Week	Carnival Sunday	
Easter	Easter Sunday	A two-day holiday occurring on Sunday and Monday.
(3)	Bajram	A two-day Mohammedan holiday.
23 April	St. George's Day	A religious festival, and also the nameday of George Castriota (Scanderberg), Albania's national hero.
1 May	Worker's Holiday	Celebrations are patterned after those occurring in the Soviet Union. Unlike the other satellites, Albania does not create its own holiday slogans, but uses those published by the Central Committee of the Soviet Communist Party.
24 May	Anniversary of the Congress of Permet (Communist)	Commemorates the first Congress held after the liberation from German and Italian armies in 1944.

[1]In addition to the holidays listed in this calendar, the more important Soviet holidays are also celebrated in Albania, according to special decrees.

[2]All the dates given in this list are according to the New Style, or Gregorian, calendar, which is followed by the United States.

[3]This date is computed according to the Mohammedan calendar, which uses the lunar month.

Date	Celebration	Remarks
20 June	St. Naum's Day	Also observed on 23 December, in honor of the patron of the mentally defective.
10 July	Albanian Army Day (Communist)	Military demonstrations are held and speeches given. On this occasion in 1953, Major General Dume spoke of the Albanian Army as "part of the Soviet Army."
Sometime in September	Gathering of the Fruits	
16 September	Anniversary of the Congress of Peza (Communist)	Commemorates the founding of the National Liberation Movement in 1942.
28 November	Independence Day (Communist)	Commemorates the proclamation of Albania's independence from Turkey and Italy in 1912, and the raising of the Albanian flag in 1443 by George Castriota.
29 November	Liberation Day (Communist)	Commemorates the winning of the 1945 elections by the Communist Party, and the advent of Communism in Albania. This is the most important holiday of the year, and is celebrated with parades and numerous speeches.
6 December	St. Nicholas' Day	Celebrated in honor of the Bishop of Myra of the 4th century, who protects sailors and is the patron of school boys.

II. ANALYSIS OF MUSIC BROADCAST BY RADIO TIRANA, 1-15 MAY 1952

Type of Music:

Folk	37.0%
Art	30.0
Propaganda	15.0
Swing	11.8
Semi-classical	5.7

National Origin of Music:

Russian	46.6%	Art	35.8%
		Folk	20.9
		Propaganda	17.6
		Swing	13.6
		Semi-classical	12.1

National Origin of Music (Continued):

Albanian	37.2%	Folk	60.0%
		Propaganda	17.3
		Swing	14.9
		Art	7.4
		Semi-classical	0.4
Italian	8.4	Art	100.0
Hungarian	2.0	Art	40.0
		Folk	40.0
		Propaganda	20.0
Bulgarian	1.8	Folk	100.0
Rumanian	1.8	Art	50.0
		Folk	50.0
American	1.4	Folk	100.0
Czech	0.5	Art	100.0

Remarks:

1. Although more folk music was broadcast than any other kind, propaganda music formed a larger part of the program fare than was the case with any other European satellite country.

2. Most of the art music broadcast was Russian. Albania has produced very little art music.

3. The American music broadcast was entirely Negro spirituals, sung by Paul Robeson.

4. Most of the folk music broadcast was Albanian.

5. No names of Albanian composers or performing artists are available. It is known that prior to World War II, the only music heard in Albania consisted of folk music, kept alive by the gypsies, and music of various Western composers. Although it is possible that the Communist regime in Albania has encouraged the development of new music, no information as to its nature is available.

III. SOURCES

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Appendix J

DESCRIPTION OF MUSIC CATALOGUE

The major product of this research is a catalogue of music recordings appropriate for use in psychological warfare broadcasts. This catalogue is designed both to facilitate the procurement of music recordings for stockpiling and to aid psychological warfare operators in selecting individual recordings for broadcasts. The catalogue is adapted to the McBee Keysort system, and is separate from the present volume.

Each card in the catalogue lists one recording by title and composer, provides descriptive material about the music, indicates, as a reflection of the official policy toward the music, whether the composition was absent from or frequently appeared in recent radio programs of the target country, and names the target country or countries to whose audiences the music is suitable for broadcast. Also listed on each catalogue card are the manufacturer and serial number of the recording, the length of time required for playing, the number of discs contained in the release, and the names of the performers. Two different recordings of the same composition are identified in this way on each catalogue card, where more than one recording of the composition is extant. More detailed information about the music or the recording is provided on the catalogue card when such data would be of assistance in procuring the recording or using the music in psychological warfare broadcasts. The figure on the following page is a reproduction of the form which will be imprinted on the cards in the catalogue.

Accompanying the catalogue are instructions on the use of the McBee Keysort system for selecting various music compositions according to their different characteristics useful for psychological warfare. Supplementing the catalogue, and also submitted with it, are summarized biographical data on the composers whose music is listed in the catalogue, and a list of distributors from whom imported or unusual recordings of the type listed in the catalogue can be obtained.

CONFIDENTIAL

1. TITLE	2. COMPOSER
3. TYPE	4. FORM
5. OFFICIAL POLICY	6. SUITABLE AUDIENCES
7A. MFR. & SERIAL NO.	7B. PERFORMER(S)
7C. TOTAL PLAYING TIME:	
7D. NO. OF RECORDS:	
8A. MFR. & SERIAL NO.	8B. PERFORMER(S)
8C. TOTAL PLAYING TIME:	
8D. NO. OF RECORDS:	
9. COMMENTS	

CONFIDENTIAL

Form to be used on McBee catalogue card