

# "GET CLASSICAL

by Paul Campbell

## The Political Uses of Music

Music can arouse powerful emotions, particularly in association with an already emotion-laden situation. I am sure we have all felt the tears of pride associated with our national anthem at some time or other: the award giving ceremonies at the Olympics is a good example of this happening. National anthems tend to be used to reinforce our pride and sense of belonging to our countries, and they do this very effectively. But can music in more general terms be used for political purposes? The answer is an almost unqualified yes.

Perhaps the most successful use of music for political purposes was that of the Germans before and during the Second World War. Germany has an unusually rich musical heritage, and

pride in that heritage was worked to the hilt. Concerts were subsidized, and were made up of mostly German music. The excellence of the German musician was much advertised, and performances became almost self-congratulatory nationalistic exercises. But more than this, once you got beyond the towering geniuses such as Bach, Beethoven, and Mozart (who was actually Austrian, as was Hitler), there was a sort of political censorship. Works of Jewish composers were not played, and in fact Jewish musicians soon found themselves out of work. Those composers, such as Wagner, whose philosophy seemed to agree in some way with the philosophy of Naziism, were praised and elevated to levels unsustainable under normal circumstances. Those greats, such as Richard Strauss, who, by some combination of not seeing what was going on and liking

the attention they received, managed to stay in Germany, were made into national heroes, and were held up as examples of German superiority. The fact is that of all countries, Germany probably has the richest musical heritage, and the Third Reich made the most of it. It was successful not only nationally, but to a lesser extent, internationally as well.

Sometimes the political use of music comes in the hand of the artist himself. One whole part of folk music - the protest songs - is a good example of this. Singers such as Pete Seeger and Joan Baez used their songs as a means to make people aware of a whole range of injustices, and I am pretty sure that it was the activities of the "ballad singers" of the sixties who tipped the tide of public opinion against the Vietnam War. But at times the "musician as politician" has had an even greater role to

play. For instance, the Finns had been successively occupied for centuries by the Swedes and the Russians, and they had no sense of unity or purpose. The music of Jean Sibelius spoke for the Finnish soul, and sparked a recognition of the real unity among Finns. Finland drew together into a nation so though and resilient that it has successfully withstood the attempts of Russia to annex it.

In a similar way the chanteurs and chanteuses of Quebec, in the period when Quebec was driving for separatism, played a crucial role in shaping public opinion. They were, I think, without exception separatists, and used all their abilities to foster pride of the "nation" of Quebec, and in French culture. For many Quebecers the excitement associated with that awakening feeling of self-sufficiency still marks the best days of that province. You may have noticed that

the entertainers of Quebec are stepping back into that role again, ready to lead the province to independence.

A quite different use of music as a political tool was tried by Russia under its Communist regime. The Communists felt that music, as the other arts, should glorify the common man, and they instituted a form of censorship which was both intimidating and confusing. Their insistence that music should be kept simple so that the 'common man' could understand it kept Russian composers largely out of the mainstream of musical fashion, but led to the more daring pieces being alternately damned and praised. Since the price for being damned was to lose the privilege of writing at the best, or a sojourn in Siberia at the worst, a lot of composers simply wrote 'safe' music. Safe music is not very

### CHSR-FM PLAYLIST TOP 40, WEEK ENDING MARCH 3RD

TW	LW	ARTIST: Title (Label)	WO	HP
*1	11	THE TRAGICALLY HIP: Road Apples (MCA)	2	1
*2	1	LESLIE SPIT TREEO: Dont Cry Too Hard (Capitol)	11	1
*3	4	THE DOUGHBOYS: Happy Accidents (Restless)	9	1
4	6	MORRISSEY: Bona Drag (Sire/Reprise)	3	4
*5	2	JOHN BOTTOMLEY: Library Of The Sun (Latent)	7	2
*6	3	VARIOUS ARTISTS: CFNY - Modern Music (CFNY)	7	1
7	35	FRONT 242: Tyranny For You (Epic)	2	7
*8	5	BLUE RODEO: Casino (WEA)	8	1
9	21	INFORMATION SOCIETY: Hack (Tommy Boy/Reprise)	2	9
10	7	JESUS JONES: Doubt (Capitol)	4	7
11	8	POP WILL EAT ITSELF: Cure For Sanity (RCA)	5	6
*12	13	DREAM WARRIORS: And Now The Legacy Begins (Island)	2	12
13	36	PAUL SIMON: The Rhythm Of The Saints (Warner)	2	13
*14	34	BRETT RYAN: The Answers Electric (Bratt)	2	14
*15	NE	NUMB: Christmeister (Oceana/Onslot)	1	15
16	NE	THE REPLACEMENTS: Dont Sell Or Buy, Its Crap - EP (Sire/Reprise)	1	16
17	37	HINDU LOVE GODS: Hindu Love Gods (Giant)	2	17
18	16	RIDE: Nowhere (Sire/Reprise)	3	16
19	NE	BRIAN ENO/JOHN CALE: Wrong Way Up (Opal/Warner)	1	19
*20	17	JERRY JERRY: Battle Hymn Of The Apartment (Capitol)	8	5
*21	22	THE SCARLET DROPS: Sweet Happiness - 7" (Harriet)	4	21
22	24	HAWKWIND: Space Bandits (GWR/Cargo)	3	22
23	18	MEAT BEAT MANIFESTO: 99% (Mute)	7	7
24	33	NAIVE: Switch Blade Knife (Maximum Rock N Roll)	2	24
25	NE	SOHO: Goddess (Atco)	1	25
*26	9	SKINNY PUPPY: Too Dark Park (Nettwerk)	11	1
27	10	DANIEL ASH: This Love (Beggars Banquet)	6	10
28	15	SHRIEKBACK: The Dancing Years (Island)	5	15
29	26	BRENDA KAHN: Goldfish Dont Talk Back (Community 3)	8	7
30	12	DREAM ACADEMY: A Different Kind Of Weather (Reprise)	7	10
31	30	AMBITIOUS LOVERS: Lust (Elektra)	3	30
32	14	HELL TOUPEE: Hell Toupee (Groovelocity)	5	14
33	25	GODFLESH: Streetclean (Combat)	6	25
34	NE	JESUS LIZARD: Goat (Touch And Go)	1	34
35	NE	THE DENTISTS: Heads, And How To Read Them (Integrity)	1	35
*36	19	LEFTOVERS: Leftovers (Aggression)	6	15
37	20	HAPPY MONDAYS: Pills, Thrills, And Bellyaches (Elektra)	7	5
38	27	VARIOUS ARTISTS: Give Peace A Chance (Virgin)	4	19
39	NE	THE BEAUTIFUL SOUTH: Choke (Go Discs)	1	39
40	NE	AZTEC CAMERA: Stray (Sire/Reprise)	1	40

\* = Canadian Content  
TW = This Week, LW = Last Week, WO = Weeks On Chart, HP = Highest Position  
Chart Compilation based on frequency of airplay. Music Director: Dave Keighley

### CHSR-FM PLAYLIST TOP 40, WEEK ENDING MARCH 10th

TW	LW	ARTIST: Title (Label)	WO	HP
*1	1	THE TRAGICALLY HIP: Road Apples (M.C.A)	3	1
2	7	FRONT 242: Tyranny For You (Epic)	3	2
*3	2	LESLIE SPIT TREEO: Dont Cry Too Hard (Capitol)	12	1
*4	3	THE DOUGHBOYS: Happy Accidents (Restless)	10	1
*5	15	NUMB: Christmeister (Oceana/Onslot)	2	5
*6	12	DREAM WARRIORS: And Now The Legacy Begins (Island)	3	6
7	10	JESUS JONES: Doubt (Capitol)	5	7
8	4	MORRISSEY: Bona Drag (Sire/Reprise)	4	4
9	13	PAUL SIMON: The Rhythm Of The Saints (Warner)	3	9
*10	6	VARIOUS ARTISTS: CFNY - Modern Music (CFNY)	8	1
11	16	THE REPLACEMENTS: Dont Sell Or Buy, Its Crap - EP (Sire/Reprise)	2	11
12	19	BRIAN ENO/JOHN CALE: Wrong Way Up (Opal/Warner)	2	12
*13	8	BLUE RODEO: Casino (Warner)	9	1
14	9	INFORMATION SOCIETY: Hack (Tommy Boy/Reprise)	3	9
*15	14	BRETT RYAN: The Answers Electric (Bratt)	3	14
16	11	POP WILL EAT ITSELF: Cure For Sanity (R.C.A)	6	6
*17	5	JOHN BOTTOMLEY: Library Of The Sun (Latent)	8	2
18	17	HINDU LOVE GODS: Hindu Love Gods (Giant)	3	17
NE	24	BLACKPOOL: We The Living (Justin)	1	19
20	24	NAIVE: Switch Blade Knife (Maximum Rock N Roll)	3	20
21	35	THE DENTISTS: Heads, And How To Read Them (Integrity)	2	21
22	25	SOHO: Goddess (Atco)	2	22
23	22	HAWKWIND: Space Bandits (GWR/Cargo)	4	22
24	34	JESUS LIZARD: Goat (Touch And Go)	2	24
25	39	THE BEAUTIFUL SOUTH: Choke (Go Discs)	2	25
26	NE	ASWAD: Too Wicked (Mango)	1	26
*27	21	THE SCARLET DROPS: Sweet Happiness - 7" (Harriet)	5	21
28	27	DANIEL ASH: This Love (Beggars Banquet)	7	10
29	40	AZTEC CAMERA: Stray (Sire/Reprise)	2	29
30	18	RIDE: Nowhere (Sire/Reprise)	4	16
31	NE	ENIGMA: MCMXC.AD (Charisma)	1	31
32	NE	SONIC YOUTH: Dirty Boots - Live EP (D.G.C)	1	32
33	37	HAPPY MONDAYS: Pills, Thrills, And Bellyaches (Elektra)	8	5
34	23	MEAT BEAT MANIFESTO: 99% (Mute)	8	7
*35	NE	TERRY ODETTE: Without Wings (Wart)	1	35
36	NE	ADAMSKI: Dr Adamski's Musical Pharmacy (M.C.A)	1	36
37	NE	HAVANA 3AM: Havana 3am (I.R.S)	1	37
38	NE	DINOSAUR JR.: Green Mind	1	38
39	NE	THE POETS: Subversive - EP (R.C.A)	1	39
40	NE	PALE SAINTS: Half-Life -EP (4AD)	1	40

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