

MODERN MUSIC

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EUROPE TODAY A REPORT FROM SWITZERLAND

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THE subjugation of Europe, a military fact for almost four years, was intensified by the strenuous effort of the Germans to take total possession of its spiritual life. The farther back the armies of the Reich have been pressed, the more frantic has been their cultural offensive, both on the ground and over the air waves.

All annexed territories, all countries allied to the Axis, even the neutrals, were invaded by German musicians. The Vienna Opera, the Bayreuth Singers, the Philharmonic Orchestra and the Chamber Orchestra of Berlin, Councillor of State Wilhelm Furtwängler, Clemens Krauss, Karl Boehm, Hermann Abendroth, Carl Schuricht, Franz von Hoesslin, Heinrich Schlusnus, Walter Giesecking, all these and many more moved constantly in and out of the Reich and fanned out over Europe. They were followed by others of the Axis – Italian and even Japanese musicians. Powerful re-inforcements came in the persons of such collaborationists as Willem Mengelberg of the Netherlands, and Lovro Maticic, former chief of the Zagreb opera. The German authorities in command of the continent refused travel visas to other foreign and even neutral artists – the Frenchmen Charles Münch, Paul Paray, Jacques Thibaud, and even to Arthur Honegger, who was prevented from leaving Paris for Switzerland, his own country. These “travel difficulties” explain much that has been construed as laxity on the part of musicians.

DEEP INSIDE THE REICH

Within Germany itself musical life today is surely dying out. The Salzburg Festival could not be held last summer and so the premiere of Richard Strauss' *Die Liebe der Dame* was postponed. The Bayreuth

* This is the first dispatch in some time which Mr. Huth has been able to send without benefit of Nazi censorship.

Festival consisted of a few performances of *Die Meistersinger* under the direction of Furtwängler or Abendroth before a public of soldiers and workers.

On September 1, 1944, all theatres and operas in the Third Reich were closed because of total mobilization. With few exceptions, orchestras and conservatories have abandoned all public activity as actors, singers and musicians were incorporated into the army or armament industries. Only a few ensembles have been spared to permit musical broadcasting. They are the Berlin Philharmonic Orchestra, the troupe of the Vienna Opera and, it appears, the new "Bruckner-Orchestra" organized for the needs of radio and directed by Georg Jochum. Thus the cultural life of the Reich which Goebbels said he wished to save at all costs, has been compromised.

As in Italy, where the Teatro Comunale in Florence was destroyed during a bombardment just as the Maggio Musicale began, the ravages of war have devastated musical life in Germany and Austria. In Munich the Residenztheater, where the Mozart festivals once were held, the two concert halls and the Academy of Music, and in Vienna the Opera and the Burgtheater, all are in ruins. The Salzburg Festspielhaus is now a cinema where Nazi propaganda films are shown.

Musical production in Germany seems to have been relegated to the masters of the old school, Hans Pfitzner, Richard Strauss, E. N. von Reznicek, aged seventy-five, eighty, and eighty-four respectively. (Paul Graener, the former president of the composers' group in the Reichsmusikkammer, died recently at the age of seventy-two.) Their followers take inspiration not only from these venerables but from Reger and Bruckner if not from Wagner. Among young composers only one seems to have revealed a personal signature, Gottfried von Einem, a Viennese whose ballet, *Prinzessin Turandot*, and whose concerto for orchestra have attracted attention. Carl Orff is busy turning out one more score on *Midsummer Night's Dream*, to replace the music of Mendelssohn. It is interesting to note that the Editions Schott continue to publish the works of Hindemith though they are no longer played in Germany. *Three Sonatas*, for trombone and piano, English horn and piano and two pianos as well as the new *Ludus Tonalis*, have recently made their appearances.

The magazines, *Die Musik*, *Zeitschrift für Musik*, *Allgemeine Musikzeitung* and the *Neues Musikblatt*, have long been replaced by a single publication, *Musik im Kriege*. This last too has not appeared since the

fall of 1944, but before its demise, it had made the usual attacks on Mendelssohn, Joachim, Mahler, and Max Friedlander.

LIBERATION — FRANCE

Since the summer of 1944 the situation on the Continent has noticeably improved. In the liberated territories, cultural activity, national and international, is reviving.

Everywhere Europe faces grave problems, chiefly material, but some of a moral character. Many artists do not respond to the call — they are dead, have been deported or have emigrated. Others have betrayed their nation's cause, have collaborated with the invader, have served as a lure in disseminating German propaganda, and some have gone even farther. "Purification" of artistic life however is no easy matter.

In Paris, the director of the Opéra, Jacques Rouché, has aroused national indignation, almost as great as the anger against the singer Germaine Lubin, who has been arrested. Alfred Cortot, who was a member of the National Council established by Pétain, and also president of the Vichy Musical Radio Commission, was arrested, then released, and is now rehabilitated. Great indulgence is shown those who for serious reasons could not quit their posts. On the other hand, all artists who belonged to the Resistance, or helped the movement, or have taken a firm attitude, are naturally greeted by enthusiastic ovations. Paray, who resigned his post as chief of the Concerts Colonne, and Manuel Rosenthal, chief of the National Orchestra, the symphonic ensemble of the Radio, are national heroes. Sixty of the present ninety-eight musicians of the National Orchestra are of the pre-war staff, so is the chief of the radio choruses, Félix Raugel. Charles Münch, who never yielded to German pressure, continues to head the Orchestre du Conservatoire. Eugène Bigot returns to direct the Concerts Lamoureux. Henri Tomasi assumes, it seems, the direction of the Concerts Pasdeloup, while still active on the radio. The Musique de la Garde Républicaine, which had temporarily become the Musique of Marshal Pétain, has a new chief, Félicien Fauret. Jacques Ibert has also been rumored as new director of the Opéra.

The general rebirth in France is especially favorable to contemporary music. Every week one can hear the compositions of Darius Milhaud (his opera *Les Malheurs d'Orphée* has been played over the radio), Jacques Ibert, Francis Poulenc, and often those of Georges Dandelot, Daniel Lesure, Olivier Messiaen and Marcel Mihalivici, whose symphony *Pour les temps du mépris* has been introduced by the National Orchestra. Ex-

tracts from the *Seven Star Symphony* of Charles Koechlin, the patriarch of French composers, have been presented; various parts bear the names of film stars Douglas Fairbanks, Clara Bow, Charlie Chaplin. The radio also gave *Isabelle et Pantalon*, opéra-bouffe by Max Jacob and Roland Manuel and on the same program *Allez-Retour*, the *Hin und Zurück* of Paul Hindemith. We also hear a new name that now attracts attention; Henri Dutilleul, Prix de Rome, 1938.

Other patriotic-artistic manifestations deserve mention. Hardly was the French capital liberated before the event was celebrated by the premiere of a cantata by Arthur Honegger, *Libération de Paris*, written to the text of Bernard Zimmer, and *Hommage de Paris à ses libérateurs*, presented by Jacques Copeau, and Jean-Louis Barrault. This latter program used for texts various appeals by General de Gaulle, and the writings of Max Jacob, Péguy, Saint-Exupéry, poems by Resistance members, and the compositions of Debussy, Koechlin and Elsa Barraine. The National Orchestra and its chief, Manuel Rosenthal, honored the memory of Jean Alain, Jean Vuillermoz and Maurice Jaubert, three young composers who fell for France in 1940; their music was preceded by a chorus of Jean Rivier and the *Offrande à une ombre* written by Henri Barraud in memory of Jaubert.

Paris seized this moment to recall the glory of Serge Diaghilev. In his honor Roger Désormières directed *Parade* by Satie, *Tricorne* by Manuel de Falla and *Petrouchka* by Stravinsky. The premiere of an important work by Manuel Rosenthal, *St. François d'Assise*, oratorio in nine parts, for recital, chorus and grand orchestra, written on the text of Roland Manuel during the long years of his involuntary inactivity, has been announced for the end of this year. Resumption of the traditional festivals of the Théâtre des Champs Elysées, has also been discussed, as well as a series of concerts under the direction of Toscanini with an orchestra made up of the best musicians of the Parisian symphonic organizations.

NEUTRALITY — THE CASE OF SWITZERLAND

The most coveted neutral battleground has been and still is Switzerland. Among other advantages the Swiss furnish the Nazis with precious foreign currency. Everywhere in Switzerland one can hear German musicians but, and this is significant, they are always the same artists. The Opera Weeks in Zurich, for years the traditional conclusion of the season at the Municipal Theatre, have received the cooperation of Furtwängler and a large number of German singers. Last summer (1944), the Vienna Opera Ensemble presented the *Capriccio* of Richard Strauss under the di-

rection of Boehm. Gieseeking appears as soloist in all concerts of the Festival of the Tonhalle in Zurich. Besides Volkmar Andreae, only one foreign conductor, Carl Schuricht, has held the baton there and he directed the compositions of Richard Strauss exclusively.

In 1938, to replace the Salzburg Festival, Toscanini organized the International Music Weeks of Lucerne. These have gradually lost all international character. In 1941 and 1942 Lucerne was dedicated primarily to Italian music; in the summer of 1944 it was dominated by German music and German musicians. Two of the four symphonic concerts were under the direction of Furtwängler, Paul Paray and Honegger having been refused visas by the Germans. Two well-known Swiss critics have vigorously protested this "invasion." The editor of *Dissonances*, R-Aloys Mooser, in an article entitled "One-Way Neutrality," raised his voice against German propaganda in Switzerland carried on by "musicians, lecturers and Nazi scholars" and against the progressive indoctrination of the country in the whole intellectual sphere. He has suggested that Swiss authorities take protective measures. Otto Maag, in the *National Zeitung* of Basle condemned the prevailing pro-German orientation as follows: "The pseudo-internationalism into which the Lucerne Musical Festival has been gradually maneuvered could hardly have been more blatantly revealed." Recalling the crimes committed by the Nazis, certainly familiar to the artists on whom the Third Reich has bestowed honorary titles, he wrote, "We do not wish them to interpret Beethoven, the spokesman for a free humanity, we do not wish to hear them say 'Seid umschlungen, Millionen,' " and he goes on: "We should have had the foresight to conserve, at least to some small degree, the tradition of our former valuable International Festival. To start with Furtwängler and end with Furtwängler has been a serious error in judgment."

But now at last as 1945 opens, the wall erected around Switzerland by its German guardians has crumbled. Soon French artists whose absence has been so deeply regretted will come again. The Orchestre Romand recently broadcast, under the direction of Ernest Ansermet, a concert of English music by Elgar, Vaughan Williams, John Ireland and Benjamin Britten (*Sinfonia da Requiem*). The compositions of Martinu are frequently played and a Basle orchestra announces the forthcoming audition of the *Leningrad Symphony* by Shostakovitch. And at the end of 1944 music lovers went in crowds to the movies, to see and to hear the Toscanini film, *Hymne des Nations*, which they greeted with wild enthusiasm.