

is active in Vienna as a composer and pianist.

A song recital by the admired Lieder singer, Elizabeth Höngen, was devoted to songs by Berg, Webern, Apostel and Schönberg – in other words a Schönberg evening, since Apostel is also a disciple. (Perish the pun!) Another event, a concert of music for winds and harp, included Hindemith's *Kleine Kammermusik* and wind quintets by Leon Kauffmann and Alexander Moyzes. Kauffmann was an Alsatian who lost his life at the age of forty, in a bombing attack on Strassburg. Among his works are a *Symphony*, a *Concertino* for contrabass and chamber orchestra and a *Concert Suite* in one movement based on the opera, *Die Geschichte vom schönen Annarl*. His quintet was skilful, bright and inventive, if not remarkably original.

A Bartok commemorative program immediately in prospect will include the *Sixth String Quartet*, the *Sonata* for two pianos and percussion, *Contrasts* and some songs. A concert celebrating the tenth anniversary of the death of Berg will at last bring the Viennese premiere of the *Violin Concerto*. A concert of music for two pianos is planned for January, with works by Reger, Copland and Milhaud; in February a chamber music program will be devoted to Schönberg and Messiaen, who is still completely unknown in Austria. In the course of the season we will also hear works by Stravinsky (*Les Noces* and *L'Histoire d'un soldat*), Petrassi (*Coro dei Morti*), Webern (*Das Augenlicht*) Casella (*Missa Solemnis pro Pace*) and Frank Martin (*Der Zaubertrank*). Almost all these will be new to Vienna except the Stravinsky pieces, of course. The activities of American composers during the past ten years are, as a matter of course, almost completely unknown here; not even the names are familiar. There is however great curiosity. Once the music becomes available there will be a ready public and willing performers.

Henry Pleasants

POLAND YESTERDAY AND TODAY

FROM the outbreak of the war until the end of 1945 no news from Poland, my native land, had come through to me. But now finally I have received several letters and a number of copies of the Cracow bi-monthly *Ruch Muzyczny* (Musical Activities), which is being published regularly, and it is at last possible to reconstruct something of what went on during the occupation.

The German invader spared Poland's musical life no more than the rest. Musicians were tortured in scores of concentration camps, executed in the streets of the cities. Roman Padlewski, one of the young composers, and Edward Bender, the Polish bass, died as soldiers in the Warsaw uprising. The Gestapo was responsible for the death of Dr. Josef Koffler—

whose compositions were performed during festivals of the I.S.C.M.—Marian Neuteich and Jacob Mund, composers too. And many others died in equally violent ways; irreparable losses were suffered.

Material destruction was very heavy. In Warsaw alone fire or bombs destroyed the Philharmonic Society's concert hall, the opera house, the conservatory and all musical libraries and printing houses. The Nazis burned or robbed collections of Chopin, Moniusko, Paderewski and Szymanowski manuscripts, also the entire music collection of the Warsaw National Library. They tore down all monuments and stole or did away with all musical instruments, old or new. Stocks of music scores were scrapped for paper mills. Polish composers lost most of their manuscripts and printing plates.

Yet in this virtual desert the spirit of the nation lived on, unbroken. Though the playing of Polish music was not allowed, innumerable clandestine concerts were held in private homes. Especially in Warsaw underground musical life flourished. Every musician had to apply to the Reichspropaganda Ministerium for a special license. He had to prove that he was of pure Aryan descent and he received his license only after a thorough police investigation. None but artists who had families to support applied. They performed in restaurants and cafés—the Wojtowicz Artists' Café in Warsaw, where solo performances and chamber music concerts were held during the years of occupation, is a good example—often playing forbidden Polish music. Those who never requested an Erlaubniskarte made a living by giving private lessons and by selling various goods on the streets. Many were rounded up and sent to concentration camps. Musicians of Jewish descent of course shared the fate of all the rest of European Jewry. Only a handful survived; they were hidden by Poles and lived under assumed names. A few second-rate musicians collaborated and performed for German audiences, but these cases were rare.

Toward the end of the war the Germans made several attempts to create cultural organizations under their own control. But the whole country adopted an attitude of passive resistance and the efforts proved futile.

Today however enthusiasm prevails: the Poles are energetically rebuilding their artistic life in spite of staggering handicaps. Former schools of music are of course in ruins, but already five new conservatories are functioning in Warsaw, Cracow, Poznan, Katowice and Lodz. Scores of music academies and hundreds of musical high schools and elementary schools have sprung up. There are six large and many small orchestras, also two opera houses, in Poznan and Wroclaw. Opera performances have been given in Katowice and Warsaw; a Central Concert Board sponsors events throughout the county. The Union of Musicians, headed by Piotr Perkowski, has organized all performers, with a membership of

many thousands. Composers have their own professional group, the Union of Polish Composers. The Polish Music Publishing House has been founded in Cracow and, despite lack of paper and printing facilities, has already published a number of hand-books and scores.

There is a craving for good music everywhere and concerts are crowded. In September a three-day festival took place in Cracow; government-sponsored Chopin festivals have been held in many cities, and the Chopin Institute again functions. Composers are helping to reorganize the country's musical life; works composed during the occupation are now being performed. Cracow Philharmonic programs have recently included the new *Second Symphony* by Roman Palester, *Grunwald* by Jan Maklakiewicz, *Concerto* for soprano and orchestra by Tadeusz Kassern, *Tragic Overture* by Andrzej Panufnik, besides compositions by Boleslaw Wojtowicz, Tadeusz Szeligowski, Stanislaw Wiechowicz and, of course, Szymanowski.

The music department of the Polish Radio, under the direction of Roman Jasinski, is doing an excellent job, though it has been robbed of its fine record library. Listening to foreign stations is again a possibility, after six long years. A great need exists for instruments, scores, radio receivers and even manuscript paper. But the Poles are using their inventiveness to overcome all these difficulties. The artist may live in a room with smashed windowpanes, in a house without a roof, but no physical hardship can destroy his determination to work.

Jerzy Fitelberg

Note:—In Georges Auric's article, *Paris Resurgent* (May-June 1945 issue), the mention of Milhaud's orchestral work, *Sérénade*, was erroneously translated as referring to the pre-war Paris organization of that name.