

la Sección Cultural por Radio (part of the at present much-beleaguered Secretaría de Educación Pública) played two Revueltas pieces. In spite of the uniformly bad execution, *8 x Radio* sounded well, perhaps because it is a pastiche of the kind of folk music one is accustomed to hear rendered with extremely indifferent technic. *Planos*, a larger orchestral piece arranged for nine instruments, was less happy. The vengeful dissonances came out watered and senseless, and the ostinato passages, which should have force, lacked dynamics and became monotonous.

The Revueltas family is not eager to have the work of its most illustrious member made known to the world at large. Victor had agreed to make an album consisting of *Homenaje a Garcia Lorca* and the orchestral version of *Siete Canciones* with text by Lorca, the men had been rehearsed and everything was set, but the family refused permission. They were adamant also in not allowing Steinbeck and Kline to use Revueltas music for *The Forgotten Village* when it was suggested that a score be pieced together out of sections of various orchestral works. I have even heard it said that Koussevitzky had to forego playing a certain piece of Revueltas because he was unable to obtain the family's sanction.

The Orquesta Sinfónica offered a prize this year for the best new work by a Mexican composer. Prize: one hundred dollars. Conditions: ink score, and parts furnished by composer. Result: no entries.

Paul Bowles

PUBLISHING MUSIC IN A TIME OF WORLD WAR

IMMEDIATELY upon the outbreak of war, it became necessary for those of us involved in publishing music to consider the effects of hostilities upon our future policy. Most of us envisaged – and I vividly recall the days of September 1939 – a wholesale destruction by the Luftwaffe of our London headquarters. My own firm, Boosey and Hawkes, Ltd., had for many years maintained branches in Toronto, New York, Capetown, Sidney and Paris. So in those periods when we were not busy with fire-watching, the ARP, and other civilian defense duties, we tried to give time and thought to the reorganization of our world-wide trading system which we expected would of course be thrown completely out of joint.

Some years before we had drawn up an ambitious program for contemporary music and had set aside a large budget therefor. How would

this fare under the present upheaval? Would we have to put it on the shelf for the duration? Should we have to abandon the ideas associated with such a policy and attempt to join our local Tin Pan Alley in a frenzied search for new war songs?

These matters were in some degree to be decided for us. First of all, war songs were not wanted since bands could no longer play on the street or on the march for fear of being dive-bombed. In fact the publication of music itself in England for a time seemed doomed. In those early days we began to realize the potential value of our overseas branches. If we were to be blitzed out of business in London, we would find a way to print and publish in the United States, Canada, Australia and even, if necessary, in South Africa. Perhaps, after all, our original policy could still be carried out with satisfaction if we could coordinate our far-flung efforts. And so it has come about that since the war began I have made three Atlantic crossings in January and September of 1940 and May 1941, to energize and reorganize these overseas branches in order to implement the policy of publishing music in a time of world war.

A few weeks after the war began, we felt the first pinch of the labor situation. First some of our engravers had to go, then our printing department lost men. Paper jumped in price, communications immediately became difficult. It was at this moment too that fears for future deliveries brought a rush of orders from overseas. By the spring of 1940 all these troubles had increased a hundredfold and by autumn of that year they were still more intensely complicated by further withdrawals of labor.

But paradoxically, and under all these tremendous difficulties, our production of music has mounted. Blitz or no blitz, our major printing is still done in the home country. And for the increased volume of distribution of our music we must go back to the days of 1916 - 1918 to find a parallel.

What are the reasons for survival and expansion under such handicaps? Credit certainly cannot go to the early decisions of the army authorities. With their accustomed lethargy, one might almost say traditional obtuseness in dealing with matters of art and morale, they first came to the decision that music was a luxury to be dispensed with altogether. No official bands were to be allowed in the army except where commanding officers demanded them. There is the story of an Australian unit's C. O. who insisted that since his men were volunteers they would use the band that came with them when and how they liked - or there would be no

soldiers to use.

The Navy had its own and very different policy. They took their bands on board and enjoyed them. The battleship that steamed into Valetta Harbor in Malta with its decks lined and its band playing full force is said to have been a tremendous inspiration to the bombed inhabitants of that important base.

Finally there is the R.A.F. Under its chief Director of Music, Wing Commander Rudolph O'Donnell, it has steadily increased the number of bands both official and unofficial at all stations. Furthermore O'Donnell, always more partial to orchestras than bands, lost no time in recruiting the best musicians for his Symphony Orchestra, now over one hundred strong. As soon as the Griller Quartet were in the uniform of the R.A.F., O'Donnell, so rumor has it, called them into his office and, with his feet on the desk, and Howard Ferguson (also an RAF musician) at the piano, suggested that instead of the normal rehearsal of the orchestra it would be interesting for everybody to hear the Brahms *Quintet* performed. And so once a week, subject to the exigencies of the service, as they say, a similar ritual now takes place. There are not, however, many O'Donnells.

Very soon after the summer of 1940 the policy of the authorities underwent an important change. Music came with a rush to all the forces. As a result, publication activities revived. Even contemporary music emerged from its dugout at last, and began to breathe fresh air again. Up and down the country orchestras started to play, a fine lead being taken by the London Philharmonic. This orchestra did not hesitate to introduce works some of which, I should like to note here, had actually been published after the outbreak of war by the New York branch of our company. The British Broadcasting Company also entered the field; they have given several performances of Aaron Copland's music for instance, both in concert form and over the air. Men in service make up symphony orchestras in Salisbury and York. And now a most significant and far reaching step has been taken by the army to promote music; full-time Directors of Music in two of the commands have as their only function to provide *serious* programs. This is progress indeed. At least the military authorities are waking up to the need for good music among the forces, and the opportunity that such audiences supply.

As publishers, one of our greatest war time problems has been the maintenance of contacts with composers. We recognize composers, of course, as the source of our business. Since we have not abandoned our

contemporary music policy it has become more and more imperative to coordinate our publication activities with those of our composers so that they would not drift away from us. Many of those associated with us are on this side of the Atlantic. Thus we have carried forward a steady production of works by Bela Bartok, Benjamin Britten, Arthur Benjamin, Ernest Bloch, Aaron Copland and others.

It is true that under the present emergency conditions we have lost one manuscript – the new Goossens' *String Quartet*. But we have now devised an expensive means of contact with London which provides a reasonable assurance of safety. It is now quite common for proofs to fly back and forth over the Atlantic several times, be printed in London and brought out in New York, all within a reasonable period. We have not lost a single freight case of music sent overseas; some parcel post shipments have gone down but they represent not more than two percent of all goods we have sent in that way. At the time of this writing a freight shipment of music, ordered by airmail from New York during the second week of September, was received safe and sound, less than four weeks later. This instance of prompt dispatch is by no means an isolated case.

While it is true that European music no longer comes to the United States from the Continent I can say, at least from the experience of my own company, that it still arrives on these shores from the British Isles. Our exports of printed music to the United States are far beyond our pre-war figures. New publications are issued from London, New York, Sidney and Toronto. (From our house in Paris, no news has been received for the last twelve months.) Not only have we not ceased to publish music, but we have actually increased our activities with new works. And we intend, for the duration, to press forward and expand our efforts everywhere.

Ralph Hawkes

SUMMER FESTIVALS IN THE U.S.A.

AS summer follows upon summer, performances of new works, many of decided interest, are sprinkled ever more liberally through the local festivals of music held in vacation months all over America. These programs offer a valuable proving ground for first-times, but more than that, they help spread interest in contemporary music to far flung points in the country beyond the strict confines of a few large cities.

Late last May, in Spartanburg, South Carolina, a three-day music fes-