

extent, of Ernest Bloch's *Piano Quintet*. Of all modern chamber works, this perhaps has absorbed most successfully that much disputed heritage: the technic of Beethoven's last quartets.

The other Sunday we referred to, was the occasion for a baptism. The Young Composers' Group was led to the font amid the tremulous excitement always attendant on such events. The special nature of such an occasion would seem to call for a more festive dispensation on our part than a merely critical appraisal of each work. For such an event we should like to convoke an assembly of all the good angels we know; and commend each young composer to that special guardian who could best bring to fruition his particular talent. This may not be the place for a lyrical invocation but nevertheless we should like to implore you, you blessed angels of all creation, to dispense your grace on: Jerome Moross for the natural vigor present in all his music; Bernard Herrman for the sensitive emotional quality in him; Elie Siegmeister for the real charm of his songs; Lehman Engel for his musical prolificity; Irwin Heilner for his excellent instinct for song writing; Henry Brant for his striking musical capacity to realize himself in such varied modes of musical expression; Vivian Fine for her delicate crisp sense of movement.

I. C.

NIGHTMARE IN GERMANY

IN the March-April issue of MODERN MUSIC, I described the constant flux in Germany's ever-changing music policy today. The economic crisis on the one hand, and on the other the increasing political terrorism of the Hitlerites were transforming the picture at the expense of modern music. The aim of the National Socialists was to push us back to the Middle Ages. Since then there have been two important developments. The Hitler party was sensationally successful in the July Reichstag elections, with approximately fourteen million votes out of forty million. What has resulted from the tremendous supremacy of a party which has so active and definite a culture program? Their politico-cultural demands are radical. They include not only strong anti-Semitism, but just as much anti-Slav and anti-French feeling; they set up the German superman against the

"inferior foreigner." Quite recently a National Socialist conductor in Vienna refused to lead a radio program on which the Czech violinist Prihoda was to play Mendelssohn's violin concerto. As a National Socialist he could not sanction a Jewish work accompanied by a Czech musician.

In the last six months, despite the claim to power of the National Socialists, which is based on their Reichstag representation, the military and aristocratic class which now rules Germany, usurped their place, maneuvering the Hitlerites into a position of disorganized opposition, and robbing them of all the important and popular points of their program, by carrying them as far into effect as pleased them. The wind was taken out of the National Socialists' sails in polished and ingenious fashion. The demand for a "German" program in the theatrical field, which is the main point in the cultural plan of the Hitler party, was fulfilled by the ruling caste in Germany in 1932.

In the large, medium and small theatres for the season of 1932-1933 the schedule of works by living authors includes one hundred and twenty-seven for the theatrical stage, of which one hundred and eighteen are by Germans, nine by foreigners; in opera, forty-six works by living authors; forty-two German, four foreigners. The nine foreign theatrical works consisted of one by Pagnol, one by Molnar and seven by Shaw. Works by young Germans were accepted for thirty or forty theatres merely on the strength of the author's name. How startling these figures are is realized when we learn that in the year preceding, foreign and German works were about equal in number. Among the theatre personnels, actors, managers and directors who are foreigners are now just as rigorously excluded as the German Jews. There are exceptions, of course, the "terror" hardly affecting prominent and established people. Men like Walter, Klemperer, Horenstein, Rosenstock and a few others can retain their places. But a large number of excellent musicians have no positions, and the young people, the new generation of actors, singers, managers and directors, are still worse off.

This racial censorship has been most vigorous and noticeable in radio broadcasting. The summer of 1932, which of course effected a reversal in all branches of German official life, saw

the German broadcasting organizations revised by a special law which brought them under the control of the Cabinet. The capable and independent director of the Berlin radio was dismissed on twenty-four hours notice and replaced by a member of the Hitler party who transformed activities in a few weeks. In a few weeks or months—an outsider can hardly appreciate the rapidity and completeness of the change—a new nationalistic radio has emerged, to replace the modern radio broadcasting of last year.

Perhaps the influence on art of politics—more explicitly, of a great nationalistic movement—is especially strong in Germany because all these institutions are in the domain of the state. The radio has a supervisory commission of representatives from the government and the political parties, who meddle in the most minute details of programs. Theatres are state and municipal enterprises and in the cultural picture of 1932, the theatre and radio programs accurately reflect the political metamorphosis of that year.

But after all, too much importance must not be attached to these conditions. There has been a rapid and radical political upheaval in Germany. The outgrowths and excesses belong to the last year, which, fortunately, has come to an end. Already there are signs of change which clearly portend emancipation. The government's attitude toward the Hitlerites, the appropriation of their policies that I have described, has shaken and threatened the stability of the National Socialist party and therefore its effectiveness. The black reaction of the summer is no longer taken so seriously. In a few months one can exhaust all the military marches, national feudalistic performances, dramas and operas out of German history that can be endured; boredom quickly develops. It is being recognized in Germany today that the man of 1933 cannot be metamorphosed, culturally speaking, to the man of 1912, and that the *Zeitgeist* of our time is more powerful than political guardianship. There is ground for faith in a rapid and steady improvement, in the belief that the incredible and sensational changes in the general cultural status which I have tried to sketch, will soon seem like a nightmare that is banished when we wake from a heavy sleep.

Hans Heinsheimer