

add a deftly applied brilliance to the somewhat monotonous style of so many tunes of the same intimate character. But it is not enough: what the piece as a whole really needs is the insertion of a gay tune to heighten the effect of that very intimacy. My own *Symphonic Overture in G* was given its first hearing the following week.

Nicholas Miaskovsky's *Symphonie-Fantasie*, which is the most recent of the commissioned works to be introduced by Stock, failed to interest even attentive admirers of that composer. The piece is composed with a certain genuine warmth, but is certainly not inspired by a true enthusiasm or a penetrating craftsmanship. Very interesting are what may be called his contrapuntal convictions, delivered in a uniformly sound manner by a kind of orchestration that pleases even when the music is making a formal declaration of dreariness. It is just this quality that is so often strangely confused with profundity. Possibly it is profound; if so, I am sure Miaskovsky's new piece would have pleased Gabriel Fauré.

Remi Gassmann

## PARIS — BY GRACE OF GOERING

MUSICAL Paris is raising its head again. According to the Geneva review, *Dissonances*, this is largely due to the German occupation authorities who are eager to furnish "distractions for the innumerable Nazi soldiers and functionaries," now settled on the banks of the Seine. Theatres and concert halls have therefore reopened and financial support has even been granted for new enterprises, by the Nazis, it is said.

News from occupied France is so scarce that I am quoting here some salient excerpts from the Genevese report. "German officers and soldiers crowd the night-spots, which are operating to capacity and appear to enjoy a pre-war liveliness. Theatres and concerts too have a faithful following with, of course, the Nazis predominating.

"At the Opéra, M. Rouché, general administrator, has resumed his functions, taking all the steps necessary to organize a regular season; the majority of the singers, members of the chorus, musicians and technical staff have also returned.

"Many symphonic groups have reopened their doors. The Concerts Padeloup are led by a mediocre violinist, Godefroid Gandolfi, formerly of the Orchestre du Poste Parisien. Once or twice he has turned over the baton to Philippe Gaubert, the old conductor of the Société des Concerts du Conservatoire, who came out of retirement for the occasion. A new

ensemble, the Grand Orchestre Symphonique de Paris, has also been formed under the direction of Manuel Valente, apparently with financial support from the occupation authorities.

"All the instrumentalists of the Orchestre National de la Radio were dismissed as of December 15th, the Vichy government having failed to receive permission to remove it to the free zone.

"And now the Opéra has been forbidden to dip into the German repertory, especially the works of Wagner. Authorization to play German works has also been rigorously refused the symphonic associations, and in fact, French ensembles and artists are forbidden to perform any of the works of the belligerent countries. According to rumor current in Paris, these are being reserved for the German and Italian orchestras and soloists who, it seems, are scheduled to appear in the capital during the winter. In occupied France, no musical performance may take place before the program has been approved by a special commission.

"At the Conservatoire, where Samuel Rousseau had been rather suddenly installed in the director's chair, Henri Rabaud has displaced his too harried successor and again taken in hand the destinies of that venerable institution. Most of the professors remain at their posts except those detained in the provinces. All Jews, moreover, have been invited to take their leave. In the symphonic organizations, a similar measure has been imposed, thus abruptly still further lowering the level of the Paris orchestras, now mediocre in quality and finish.

"On the radio, the question of race is also decisive. Of all the Jewish artists, only Madeleine Grey, the singer, has found favor in the eyes of the Nazi authorities.

"Indeed the Germans are so rigorously applying this principle that they have ordered the complete catalogues of all phonograph records made by Paris firms (Pathé, Columbia, Voix de son maitre, Polydor) to be turned over to them, and they have confiscated and destroyed not only the records but even the matrices of recordings by Jewish artists, including those by Yehudi Menuhin and Fritz Kreisler."

### III

News of French musicians is now beginning to break through the censorship. Many talented men were killed by the enemy; Jean Vuillermoz, Prix de Rome and director of the Chorale Universitaire; Maurice Jaubert, composer of many film scores — *Carnet de bal*, *La fin du jour*, *14 Juillet* and *Quai des brumes*, and the youthful Jean Allain, as yet little known but

one of the great hopes of the new generation. More recently in Paris, the composer and conductor, Rhené-Baton, died at the age of sixty-one. It was he who put on at the Paris radio stations the Concerts de Nuit whose programs contained so many contemporary scores.

Maillard-Verger, Grand Prix de Rome 1939, a gifted pianist and composer, is a prisoner in Germany, as are probably many other artists of whom we have had no news. E. Bondeville, musical director of the Radio Française, has succeeded in reviving activities at the Toulouse studios, and many artists hoping to find temporary employment have rallied to that city. The station is therefore assured of established performers like the Quatuor Calvet, the violinists René Benedetti and Roland Charmy, formerly first violins for the great symphonic orchestras of Paris; the famous harpist, Lily Laskine, and the pianists, Lélia Gousseau and Jeanne-Marie Darré.

Jacques Ibert, having been favored by the Front Populaire, was therefore distasteful to Vichy and so was dismissed from his post as director of the Villa Medici just at the moment when he was preparing to transfer the Academy from Rome to Nice. Bohuslav Martinu, the Czech composer formerly resident in Paris, has taken refuge in the free zone and is temporarily located in Aix-en-Provence. The celebrated harpsichordist, Wanda Landowska, is in Banyuls (Pyrenées Orientales) having abandoned her instruments, collections and manuscripts in Paris.

Arno Huth

### THREE MILHAUDS

**D**ARIUS MILHAUD, appearing as guest conductor with the Boston Symphony Orchestra in December, presented three of his own works: *Le cortège funebre* (May, 1940), *La fantaisie pastorale*, (1937) for piano and orchestra, and *La suite provençale* (1936). *La fantaisie pastorale* was given for the first time in America, with Stell Andersen, to whom the score is dedicated, as soloist.

Three different Milhauds were represented. First, the Milhaud who has written music for tragedies of Eschylus and now conveys, with a sense of horrifying immediacy, an emotion not recollected in tranquility. It is hard to think dispassionately about the *Cortège funebre*. The disquieting notion persists that almost any reiterative, sombre, directly melodic music with a funeral-march rhythm would be effective, what with the association evoked by the title and the circumstances under which the piece was composed. The eloquence may indeed be that of every man in a moment of