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COMITÉ: PAUL F. SANDERS, 182 VONDELSTRAAT, AMSTERDAM-W.

UITVOEREND

SECRETARIAAT

SEM DRESDEN

PRESIDENT:

SECTIE HOLLAND

INTERNATIONAL SOCIETY
FOR CONTEMPORARY MUSICELFDE MUZIEKFEEST
ONZIÈME FESTIVALELFTES MUSIKFEST
ELEVENTH FESTIVAL9-15 JUNI 1933
AMSTERDAM

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INTERNATIONAL SOCIETY
FOR CONTEMPORARY MUSIC

ELFDE MUZIEKFEEST
ONZIÈME FESTIVAL

ELFTES MUSIKFEST
ELEVENTH FESTIVAL

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A M S T E R D A M

ELFDE MUZIEKFEEST

Het 11de Muziekfeest van de International Society for Contemporary Music vindt plaats te Amsterdam van 9 tot 15 Juni 1933.

EERE-COMITE

In het Eere-comité hebben zitting genomen,

als voorzitters:

Hunne Excellenties de Ministers van Buitenlandsche Zaken en van Onderwijs, Kunsten en Wetenschappen; de Commissaris van de Koningin in de Provincie Noord-Holland; de Burgemeester van Amsterdam; Dr. Willem Mengelberg;

als leden:

Hunne Excellenties de Gezanten (c.q. Zaakgelastigden) van Argentinië, België, Czecho-Slovakije, Denemarken, Duitschland, Engeland, Frankrijk, Hongarije, Italië, Noorwegen, Oostenrijk, Polen, Spanje, de Vereenigde Staten van Noord-Amerika en Zweden.

PROGRAMMA

De programma's bevatten werken van Amerikaansche, Argentijnsche, Czechische, Duitse, Engelsche, Fransche, Hongaarsche, Italiaansche, Joego-Slavische, Nederlandsche, Oostenrijksche, Poolsche en Spaansche componisten.

Zij werden uitgekozen door de internationale jury, benoemd door de gedelegeerdenvergadering te Weenen en bestaande uit de Heeren Max Butting (Duitschland), G. Francesco Malipiero (Italië), Willem Pijper (Nederland), Roger Sessions (Vereenigde Staten), Vaclav Talich (Czecho-Slovakije), die hiertoe, onder voorzitterschap van den president der I.S.f.C.M., Prof. Edw. J. Dent, te Amsterdam vergaderden van 8 tot 11 December 1932.

Het werkprogramma is bepaald als volgt:

Vrijdag 9 Juni: des namiddags ontvangst door het Bestuur der Gemeente Amsterdam;

des avonds eerste orkestconcert;

Zaterdag 10 Juni: koorconcert (koor en orkest);

Zondag 11 Juni: uitvoering van oude en nieuwe Nederlandsche a cappella werken;

Maandag 12 Juni: tweede orkestconcert;

Dinsdag 13 Juni: uitvoering door de Wagnervereeniging van „Halewijn”, symphonisch drama van Willem Pijper;

Woensdag 14 Juni: kamermuziek-uitvoering;

Donderdag 15 Juni: concert van het Concertgebouworkest onder leiding van Dr. Willem Mengelberg.

De concerten en uitvoeringen zullen plaats vinden in het Concertgebouw, in de Gehoorzaal van het Amsterdamsch Conservatorium en in den Stadsschouwburg, met medewerking van het Concertgebouworkest, het Utrechtsch Stedelijk Orkest, de R.K. Oratoriumvereniging en de Haarlemsche Motet- en Madrigaalvereniging, waarbij als dirigenten o.m. zullen optreden Sem Dresden, Dr. Willem Mengelberg, Pierre Monteux. De namen der andere dirigenten en der solisten worden nader bekend gemaakt.

Een kern van de beste Amsterdamsche oratoriumverenigingen zal een openluchtuitvoering geven, onder leiding

van Sem Dresden, terwijl door een massaal mannenkoor, onder leiding van Fred. J. Roeske, oud-Nederlandsche volksliederen gezongen zullen worden met begeleiding van carillon en een orkest van blaas- en slaginstrumenten, op den Dam voor het Koninklijk Paleis.

ONTSPANNING

Het Gemeentebestuur van de stad Amsterdam zal de gasten officieel ontvangen en biedt hun een boottocht en thee aan, ter bezichtiging van de havenwerken en sluizen.

In het Gooi, een boschrijke streek 30 K.M. buiten Amsterdam gelegen, wordt den officieelen gasten en gedelegeerden een „Garden Party” aangeboden.

Tijdens het Muziekfeest vindt in het Stedelijk Museum een tentoonstelling plaats van de uitgebreide muziekinstrumenten-verzameling uit de wereldberoemde Collectie-Scheurleer en van de interessante verzameling muziekpenningen uit de Collectie-Alsbach.

Tevens zullen in Rijks- en Stedelijk Museum belangwekkende schilderijen-tentoonstellingen worden gehouden.

Er zal gelegenheid zijn het Rijksmuseum en het Stedelijk Museum — moderne schilderkunst — onder deskundige leiding te bezichtigen.

Er bestaan plannen voor de volgende uitstapjes in auto-cars:

1. Een bezoek aan de beroemde Zuiderzeewerken.
2. Een rondrit door de oude stad Amsterdam, gevolgd door bezichtiging van moderne architectuur van Amsterdam onder deskundige leiding.
3. Een bezoek aan het Nederlandsch riviergebied.

TOEGANGSPRIJZEN

De toegangsprijs voor alle concerten, welke gedurende het Muziekfeest plaats vinden, bedraagt:

voor leden van de I.S.f.C.M. en haar Secties f 12.— + rechten;

voor niet-leden f 18.— + rechten.

Houders van een doorlopende kaart, die tevens lid zijn van de I.S.f.C.M. of haar Secties, kunnen gratis toegang krijgen tot de uitvoering der Wagnervereeniging op 12 Juni en tot het concert van het Concertgebouworkest op 15 Juni.

Voor houders van een doorlopende kaart, niet-leden van de I.S.f.C.M. of haar Secties, zal slechts een beperkt aantal kaarten gratis beschikbaar zijn. Aanvragen daartoe, die naar volgorde van binnenkomen zullen worden behandeld, moeten ten spoedigste worden ingediend.

De toegangsprijs voor elk concert apart zal nader worden vastgesteld; de uitvoering van de Wagnervereeniging zal slechts voor houders van doorlopende kaarten toegankelijk zijn met de beperkingen in de vorige alinea genoemd.

Toegangsbewijzen kunnen worden besteld bij het secretariaat van het Uitvoerend Comité Vondelstraat 182, Amsterdam W. (alleen schriftelijk), dat met ingang van 15 April mede gevestigd zal zijn: Paviljoen Stedelijk Mu-

seum, Amsterdam Z. Voorts bij de secretariaten van alle Secties.

Gedelegeerden en componisten (die lid zijn van één der Secties der I.S.f.C.M.), benevens vertegenwoordigers der pers kunnen, mits na voorafgaande schriftelijke aanvraag en onder overlegging van een introductie door het secretariaat hunner Secties, vrij entrée krijgen voor alle concerten en festiviteiten.

REISREDUCTIES

De prijzen der Nederlandsche Spoorwegen worden met ingang van April met 20 tot 25 % verlaagd. Er worden onderhandelingen gevoerd om voor vreemdelingen een speciale, nog nader bekend te maken reductie op de Europeesche spoorwegen te verkrijgen. Informaties hieromtrent geven de secretarissen der landelijke Secties.

HOTELS EN PENSIONS

Voor het verkrijgen van hotelaccomodatatie — onder opgave van datum van aankomst — deelname aan uitstapjes, enz. moeten de aanvragen vóór 15 Mei worden gericht aan het secretariaat te Amsterdam.

De prijzen der hotels bedragen:

		Kamer met ontbijt	met ontb. en bad
Categorie	I	f 5.—	f 6.—
"	II	" 4.— à 4.50	" 4.— à 6.—
"	III	" 3.50	" 4.50
"	IV	" 3.—	" 3.50 à 4.—
"	V	" 2.50	" 3.— à 4.—
		Kamer met pension	met pens. en bad
Categorie	I	f 8.50 à 10.—	f 9.50 à 11.—
"	II	" 7.— à 8.—	" 7.50 à 10.—
"	III	" 6.— à 7.—	" 7.—
"	IV	" 5.— à 6.—	" 6.— à 7.—
"	V	" 4.— à 5.—	" 5.— à 6.—

De prijzen der pensions bedragen van f 4.50 tot f 6.50 per dag voor een kamer zonder bad met drie maaltijden.

f 1.— = £ 0.2.3 = \$ 0.40 = FFrc. 10.— = RM. 1.70 = Lire 8.—.

INLICHTINGEN

Tijdens het Muziekfeest worden den bezoekers op het secretariaat Paviljoen Stedelijk Museum alle laatste inlichtingen verstrekt betreffende hotels, prijzen van restaurants, bezienswaardigheden in en om de stad, vervoermiddelen, enz..

ONZIÈME FESTIVAL

Le onzième Festival de Musique organisé par l'I.S.f.C.M. aura lieu à Amsterdam, du 9 au 15 juin 1933.

COMITÉ D'HONNEUR

Le Comité d'Honneur sera composé par

LL. EE. Le Ministre des Affaires Etrangères et le Ministre de l'Enseignement, des Beaux-Arts et des Sciences; le Commissaire de la Reine dans la Province de la Hollande Septentrionale; le Bourgmestre de la ville d'Amsterdam; M. le Dr. Willem Mengelberg.

présidents;

LL. EE. les Ambassadeurs (c.q. chargés d'affaires) d'Allemagne, d'Angleterre, d'Argentine, d'Autriche, de Belgique, de Danemark, d'Espagne, des Etats-Unis, de France, de Hongrie, d'Italie, de Yougoslavie, de Norvège, de Pologne, de Suède et de Tchécoslovaquie, membres.

PROGRAMME

Les programmes contiendront des oeuvres de compositeurs allemands, américains, anglais, argentins, autrichiens, espagnols, français, hollandais, hongrois, italiens, yougoslaves, polonais et tchèques.

Ces oeuvres ont été choisies par le Jury international nommé par l'Assemblée des délégués réunie à Vienne et composée par MM. Max Butting (Allemagne), G. Francesco Malipiero (Italie), Willem Pijper (Hollande), Roger Sessions (Etats-Unis), Vaclav Talich (Tchécoslovaquie), lesquels se sont réunis dans ce but, sous la présidence

de M. le Professeur Edw. J. Dent, Président de l'I.S.f.C.M., à Amsterdam, du 8 au 11 décembre 1932.

Le programme du Festival a été conçu comme suit:

Vendredi, 9 juin: dans l'après-midi, réception de la part des autorités communales d'Amsterdam; le soir: 1er concert symphonique;

Samedi, 10 juin: concert pour chœurs et orchestre;

Dimanche, 11 juin: exécution d'oeuvres néerlandaises „a cappella" anciennes et modernes;

Lundi, 12 juin: deuxième concert symphonique;

Mardi, 13 juin: représentation du drame symphonique „Halewijn", de Willem Pijper, par la „Wagner-Vereeniging";

Mercredi, 14 juin: audition de musique de chambre;

Jeudi, 15 juin: concert donné par l'orchestre du „Concertgebouw" sous la direction de M. le Dr. Willem Mengelberg.

Les concerts et les auditions auront lieu au Concertgebouw, dans la Salle d'Auditions du Conservatoire d'Amsterdam et au Théâtre Municipal, avec la collaboration de l'orchestre du Concertgebouw, l'orchestre d'Utrecht, la R.-K. Oratoriumvereeniging et la Haarlemsche Motet- en Madrigaalvereeniging, sous la direction de MM. Sem Dresden, le Dr. Willem Mengelberg, Pierre Monteux et d'autres, dont les noms, ainsi que ceux des solistes, seront communiqués ultérieurement.

Un chœur constitué par les meilleurs éléments de sociétés d'oratorio d'Amsterdam, conduit par M. Sem Dresden, donnera une audition en plein air; d'autre part, un grand

choeur d'hommes, sous la direction de M. Fred. J. Roeske, et accompagné par un carillon et un orchestre d'instruments à vent et de batterie, chantera de vieux chants populaires hollandais; cette audition aura lieu au „Dam" devant le Palais Royal.

EXCURSIONS

La Municipalité d'Amsterdam invitera les hôtes à une réception officielle et leur offrira une excursion en bateaux et un thé, afin de leur permettre de visiter le Port et les Ecluses.

Une „garden-party" sera offerte aux invités officiels et aux délégués, dans le „Gooi", endroit boisé situé à trente kilomètres d'Amsterdam.

Pendant la durée du Festival de Musique, on pourra admirer au Musée Municipal une exposition de la riche collection d'instruments de musique qui fait partie de la Collection „Scheurleer", laquelle jouit d'une réputation mondiale, ainsi qu'une exposition de la très intéressante collection numismatique relative à la musique, appartenant à la Collection „Alsbach".

En outre, les Musées de l'Etat et Municipal organiseront de remarquables expositions de tableaux. Les visites aux expositions de tableaux pourront être organisées sous la conduite d'un expert en matière de beaux-arts.

Des projets d'excursions en auto-car font dès à présent, l'objet d'une étude attentive:

1. Visite aux célèbres travaux de l'assèchement du Zuider-zee.
2. Visite à la vieille ville, suivie d'une visite des nouveaux quartiers réputés pour leur architecture moderne, sous la conduite d'experts spécialisés en la matière.
3. Excursion aux rivières néerlandaises.

PRIX D'ENTREE

Le prix d'entrée à tous les concerts donnés pendant toute la durée du Festival de Musique est fixé à f 12.— (majorés des droits et impôts) pour les adhérents de l'I.S.f.C.M. ou de ses sections, f 18.— (mêmes majorations) pour toute autre personne.

Le porteur d'une carte permanente, membre de l'I.S.f.C.M. ou d'une de ses sections, aura droit à l'entrée gratuite à la représentation organisée par la „Wagner-Vereeniging" (le 12 juin) et au Concert organisé par le Concertgebouw (le 15 juin).

Le porteur d'une carte permanente, non membre de l'I.S.f.C.M. ou de ses sections, aura droit à l'entrée gratuite à condition d'en faire la demande, le plus tôt possible, au bureau de l'organisation du Festival. Le nombre de places disponibles étant fort restreint, il est recommandable de ne point tarder à envoyer sa demande; les demandes seront exécutées au fur et à mesure de leur arrivée au bureau.

Le prix d'entrée pour chaque concert séparément, sera fixé ultérieurement; la représentation de la „Wagner-Vereeniging" ne sera accessible qu'aux porteurs de cartes permanentes sous réserve des restrictions mentionnées dans le paragraphe précédent.

Les cartes d'entrée pourront être retenues au secrétariat du Comité Exécutif, Vondelstraat 182, Amsterdam-W. (par écrit seulement), dont une succursale s'ouvrira à partir du 15 avril: Paviljoen Stedelijk Museum, Amsterdam-Z. De plus, on se procure des cartes d'entrée dans les secrétariats de toutes les sections.

Les délégués ainsi que les compositeurs membres d'une des sections de l'I.S.f.C.M., et les représentants de la Presse pourront avoir l'accès gratuit à tous les concerts et toutes les fêtes, à condition d'en faire la demande à l'avance, laquelle demande doit être accompagnée d'une lettre d'introduction délivrée par le secrétariat de leur section.

REDUCTIONS

Les prix des parcours sur les Chemins de Fer néerlandais subiront une diminution de 20 à 25 % à partir du 1er avril. Des pourparlers se poursuivent dans le but d'obtenir des réductions sur le prix des billets de chemin de fer sur les réseaux européens, au profit des étrangers qui se proposent d'assister au Festival; le résultat de ces négociations sera communiqué ultérieurement aux secrétaires des sections nationales de l'I.S.f.C.M.

HOTELS ET PENSIONS DE FAMILLE

Pour le séjour à l'hôtel (avec indication de la date d'arrivée), la participation aux excursions, etc., toute demande doit être adressée avant le 15 mai, au secrétariat d'Amsterdam.

Voici les prix des hôtels d'Amsterdam:

Catégorie	Chambre avec petit déjeuner	Idem avec bain
I	f 5.—	f 6.—
II	„ 4.— à 4.50	„ 4.— à 6.—
III	„ 3.50	„ 4.50
IV	„ 3.—	„ 3.50 à 4.—
V	„ 2.50	„ 3.— à 4.—
Catégorie	Idem avec pension complète	Idem, pension et bain
I	f 8.50 à 10.—	f 9.50 à 11.—
II	„ 7.— à 8.—	„ 7.50 à 10.—
III	„ 6.— à 7.—	„ 7.—
IV	„ 5.— à 6.—	„ 6.— à 7.—
V	„ 4.— à 5.—	„ 5.— à 6.—

Le prix d'une pension de famille varie de f 4.50 à f 6.50 par jour, pour une chambre sans bain et trois repas.

f 1.— = £ 0.23 = \$ 0.40 = Francs français 10.— = R.M. 1.70 = Lire 8.—.

RENSEIGNEMENTS

Pendant le Festival de Musique, les participants peuvent obtenir au secrétariat Paviljoen Stedelijk Museum (Musée Municipal), tous les renseignements les plus actuels, relatifs aux hôtels, aux prix des repas dans les restaurants, aux curiosités à visiter dans la ville et dans les environs, aux moyens de transport, etc..

ELFTES MUSIKFEST

Das elfte Musikfest der International Society for Contemporary Music (Internationale Gesellschaft für Neue Musik) findet in Amsterdam vom 9. bis 15. Juni statt.

EHRENKOMITEE

Im Ehrenkomitee haben Sitz genommen:

als Vorsitzende:

Ihre Exzellenzen der Minister des Auswärtigen und der Minister für Unterricht, Kunst und Wissenschaft; der Kommissär der Königin der Provinz Nord-Holland; der Bürgermeister von Amsterdam; Dr. Willem Mengelberg.

als Mitglieder:

Ihre Exzellenzen die Gesandten (c.q. Bevollmächtigten) von Argentinien, Belgien, Dänemark, Deutschland, England, Frankreich, Italien, Jugoslawien, Norwegen, Oesterreich, Polen, Schweden, Spanien, der Tschecho-Slowakei, Ungarn und den Vereinigten Staaten von Amerika.

PROGRAMM

Die Programme enthalten Werke von amerikanischen, argentinischen, deutschen, englischen, französischen, italienischen, jugoslawischen, niederländischen, österreichischen, polnischen, spanischen, tschechischen und ungarischen Komponisten.

Sie wurden von der internationalen Jury, bestehend aus den Herren Max Butting (Deutschland), G. Francesco Malipiero (Italien), Willem Pijper (Niederland), Roger Sessions (Vereinigte Staaten) und Vaclav Talich (Tschecho-Slowakei), welche von der Delegiertenversammlung in Wien ernannt ist, ausgewählt. Die Jury hat zu diesem Zweck, unter dem Vorsitz des Präsidenten der I.S.f.C.M., Herrn Professor Edw. J. Dent, vom 8. bis 11. Dezember 1932 in Amsterdam getagt.

Das Arbeitsprogramm lautet:

Freitag, 9. Juni: Nachmittags, Empfang durch die Gemeindeverwaltung von Amsterdam;

Abends, erstes Orchesterkonzert;

Sonnabend, 10. Juni: Chorkonzert (Chor und Orchester);

Sonntag, 11. Juni: Alte und neue Niederländische a cappella-Werke, ausgeführt vom Haarlemmer Motette- und Madrigalverein;

Montag, 12. Juni: Zweites Orchesterkonzert;

Dienstag, 13. Juni: Aufführung des Wagnervereins: „Halewijn“, Symphonisches Drama von Willem Pijper;

Mittwoch, 14. Juni: Kammermusik-Abend;

Donnerstag, 15. Juni: Konzert des Concertgebouw-Orchesters unter Leitung von Dr. Willem Mengelberg.

Die Konzerte und Aufführungen, an welchen das Concertgebouw-Orchester, das Utrechter Städtische Orchester, der Haarlemmer Motette- und Madrigalverein, der Katholische Oratoriumverein und als Dirigenten u.a. Sem Dresden, Dr. Willem Mengelberg und Pierre Monteux mitwirken, finden im Concertgebouw, im Saale des Amsterdamer

Konservatoriums und in der Stadsschouwburg statt. Die Namen der anderen Dirigenten und der Solisten werden später bekanntgegeben.

Unter Leitung Sem Dresdens findet eine Freiluftaufführung statt, an welcher die besten Kräfte der Amsterdamer Oratoriumvereine teilnehmen werden; ferner wird ein grosser Männerchor, geleitet von Fred. J. Roeske, unter Begleitung von Carillon und eines Orchesters von Blas- und Schlaginstrumenten auf dem Dam vor dem Königlichen Palast Alt-Niederländische Volkslieder zu Gehör bringen.

AUSFLUEGE

Die Gemeindeverwaltung der Stadt Amsterdam wird die Gäste offiziell empfangen und dieselben zu einer Bootrundfahrt, zur Besichtigung der Hafen- und Schleusenanlagen, einladen.

Den offiziellen Gästen und Delegierten wird ein „Garden-party“ in „Het Gooi“, einer bewaldeten Gegend, etwa 30 km von Amsterdam entfernt, angeboten.

Während des Musikfestes findet im Städtischen Museum eine Ausstellung der umfangreichen Musikinstrumentensammlung aus der weltberühmten „Collectie-Scheurleer“ und der internationalen Sammlung von Musikmünzen aus der „Collectie-Alsbach“ statt.

Ausserdem werden im Rijksmuseum und im Städtischen Museum interessante Gemäldeausstellungen veranstaltet.

Es wird Gelegenheit geboten, das Reichsmuseum und das Städtische Museum — moderne Gemälde — unter fachkundiger Leitung zu besichtigen.

Es sind folgende Ausflüge — in Autobussen — geplant:

1. Besuch der berühmten Zuiderzee-Werke.
2. Rundfahrt durch Alt-Amsterdam; anschliessend daran Besichtigung moderner Architektur in Amsterdam unter sachverständiger Führung.
3. Besuch des niederländischen Flussgebietes.

EINTRITTSPREISE

Die Eintrittspreise für alle Konzerte, welche während des Musikfestes stattfinden, betragen:

für Mitglieder der I.S.f.C.M. und ihrer Sektionen Fl. 12.— plus Steuer;

für Nicht-Mitglieder Fl. 18.— plus Steuer.

Besitzer einer Dauerkarte, welche ausserdem Mitglieder der I.S.f.C.M. oder einer ihrer Sektionen sind, können für die Aufführung des Wagnervereins am 12. Juni und für das Konzert des Concertgebouworchesters am 15. Juni unentgeltlich Eintritt erhalten.

Für Besitzer einer Dauerkarte, welche nicht Mitglieder der I.S.f.C.M. oder einer ihrer Sektionen sind, wird bloss eine beschränkte Anzahl von Karten unentgeltlich verfügbar ge-

stellt. Diesbezügliche Anfragen, deren Behandlung in der Reihenfolge des Einganges erledigt wird, müssen so bald wie möglich eingereicht werden.

Der Eintrittspreis für jedes einzelne Konzert wird später festgesetzt; die Aufführung des Wagnervereins wird, mit der im vorigen Absatz erwähnten Einschränkung, nur für Inhaber von Dauerkarten zugänglich sein.

Eintrittskarten können beim Sekretariat des Exekutivkomitees, Vondelstraat 182, Amsterdam W. — nur schriftlich — bestellt werden, überdies bei den Sekretariaten aller Sektionen. Das Amsterdamer Sekretariat wird ab 15. April seinen Sitz im Paviljoen Stedelijk Museum Amsterdam Z. haben.

Delegierte und Komponisten (Mitglieder der Sektionen der I.S.f.C.M.), ferner Pressevertreter, können nach vorheriger schriftlicher Anfrage und unter Vorweisung eines Ausweises des Sekretariates ihrer Sektion freien Zutritt zu allen Konzerten und Festlichkeiten erhalten.

REISEERLEICHTERUNGEN

Anfang April werden die Preise der niederländischen Eisenbahnen um 20 bis 25 % ermässigt. Es sind Unterhandlungen im Gange, um für Fremde eine spezielle Preisermässigung auf den europäischen Eisenbahnen zu erwirken, die später bekannt gegeben werden wird. Auskünfte hierüber erteilen die Sekretariate der Landes-sektionen.

UNTERKUNFT

Anfragen für Unterkunft — unter Angabe des Datums der

Ankunft —, Teilnahme an Ausflügen u.s.w., müssen vor dem 15. Mai an das Sekretariat in Amsterdam gerichtet werden.

Die Hotelpreise betragen:

Kategorie	Zimmer mit Frühstück	mit Frühstück und Bad
I	Fl. 5.—	Fl. 6.—
II	„ 4.— bis 4.50	„ 4.— bis 6.—
III	„ 3.50	„ 4.50
IV	„ 3.—	„ 3.50 bis 4.—
V	„ 2.50	„ 3.— „ 4.—

Kategorie	mit Pension	mit Pension und Bad
I	Fl. 8.50 bis 10.—	Fl. 9.50 bis 11.—
II	„ 7.— „ 8.—	„ 7.50 „ 10.—
III	„ 6.— „ 7.—	„ 7.—
IV	„ 5.— „ 6.—	„ 6.— „ 7.—
V	„ 4.— „ 5.—	„ 5.— „ 6.—

Die Preise der Privatpensionen betragen Fl. 4.50 bis Fl. 6.50 pro Tag für ein Zimmer ohne Bad und drei Mahlzeiten.

Fl. 1.— = £ 0.23 = \$ 0.40 = F.Frc. 10. = RM 1.70 = Lire 8.—.

AUSKUNFTE

Während des Musikfestes erhalten die Besucher im Sekretariat Paviljoen Stedelijk Museum die letzten Nachrichten bezüglich Hotels, Preise der Restaurants, Sehenswürdigkeiten der Stadt und Umgebung, Transportmittel u.s.w..

ELEVENTH FESTIVAL

The 11th Musical Festival of the International Society for Contemporary Music will be held at Amsterdam from June 9 to 15, 1933.

HONORARY COMMITTEE

The following have consented to be on the Honorary Committee:

Presidents:

Their Excellencies the Minister of Foreign Affairs and the Minister of Education, Arts and Sciences; the Queen's Commissioner for the Province of North Holland; the Burgomaster of Amsterdam; Dr. Willem Mengelberg.

Members:

Their Excellencies the Ministers (c.q. representatives) for the Argentine, Austria, Belgium, Czechoslovakia, Denmark, Germany, Great Britain, France, Hungary, Italy, Jugoslavia, Norway, Poland, Spain, Sweden and the United States of America.

PROGRAMME

The programmes will include works by American, Argen-

tinian, Austrian, British, Czech, Dutch, French, German, Hungarian, Italian, Jugoslavian, Polish and Spanish composers.

They were chosen by the international jury, appointed by the meeting of delegates at Vienna, consisting of Messrs. Max Butting (Germany), G. Francesco Malipiero (Italy), Willem Pijper (Holland), Roger Sessions (United States), Vaclav Talich (Czechoslovakia), who under the chairmanship of the president of the I.S.f.C.M., Prof. Edw. J. Dent met at Amsterdam for this purpose from December 8 to 11, 1932.

The following programme has been drawn up:

Friday, June 9: in the afternoon a reception by the Municipal Council of Amsterdam;

in the evening the first orchestral concert;

Saturday, June 10: choral concert (choir and orchestra);

Sunday, June 11: performances of old and new Dutch a cappella works by the Haarlem Motet- and Madrigal Society;

Monday, June 12: second orchestral concert;

Tuesday, June 13: performance by the „Wagner Society” of „Halewijn”, a symphonic drama by Willem Pijper;
 Wednesday, June 14: chamber music;
 Thursday, June 15: concert by the Concertgebouw Orchestra conducted by Dr. Willem Mengelberg.

The concerts and performances will take place in the Concert Hall, in the Hall of the Amsterdam Conservatory and in the Municipal Theatre in co-operation with the Concertgebouw Orchestra, the Utrecht Municipal Orchestra, the Roman Catholic Oratorio Society, and the Haarlem Motet- and Madrigal Society, the conductors being Sem Dresden, Dr. Willem Mengelberg, Pierre Monteux and others. The names of the other conductors and of the soloists will be announced later.

A selection from the best Amsterdam oratorio societies will give an open air performance, conducted by Sem Dresden, while a massed male choir, conducted by Fred. J. Roeske and accompanied by chimes and a brass band will sing old Dutch folk songs on the Dam in front of the Royal Palace.

EXCURSIONS

The Municipal Council of Amsterdam will receive the guests officially and offer them a boat excursion to see the harbour works and locks.

The official guests and delegates will be given a Garden Party in the Gool, a wooded district situated about 30 kilometres from Amsterdam.

During the Musical Festival an exhibition of the large collection of musical instruments from the world-famous Scheurleer Collection and an interesting collection of medals from the Alsbach Collection will be held in the Municipal Museum.

Interesting exhibitions of pictures will also be held in the State and Municipal Museums.

An opportunity will be given to visit the State and Municipal Museums (modern pictures), under expert guidance.

There are plans for the following excursions in motor cars:

1. A visit to the famous Zuiderzee Works.
2. A trip through the old part of Amsterdam after which modern architecture in Amsterdam will be viewed under expert guidance.
3. A visit to the Dutch river district.

ADMISSION

The price of admission to all concerts to be given during the Musical Festival will be:

for members of the I.S.f.C.M., and its Sections Fls. 12.— plus taxes; for non-members Fls. 18.— plus taxes.

Holders of continuous tickets of admission, who are also members of the I.S.f.C.M. or its Sections, will be admitted free to the performance by the „Wagner Society” on June 12 and to the concert by the Concertgebouw Orchestra on June 15.

For holders of continuous tickets of admission, who are not members of the I.S.f.C.M. or its Sections, only a limited number of free tickets are available. Applications for these, which will be dealt with in order of receipt, should be made as early as possible.

The price of admission for each concert separately will be announced later; subject to the limitations mentioned above, only holders of continuous tickets of admission will be admitted to the performance by the „Wagner Society”.

Tickets of admission can be obtained (by written application only), from the secretariat of the Executive Committee, Vondelstraat 182, Amsterdam W., which will be at Paviljoen Stedelijk Museum, Amsterdam Z., from April 15 onward, and also from the secretariats of all Sections.

Delegates and composers who are members of the Sections of the I.S.f.C.M., and representatives of the press will be given free admission to all concerts and festivities, provided they make written application and produce an introduction from the secretariat of their Section.

TRAVELLING FACILITIES

From the beginning of April there will be a reduction of 20 to 25 % on the Netherland Railways.

Negotiations are being carried on with a view to obtaining special reductions for foreigners on the European railways. The secretaries of the National Sections will give informations thereon.

ACCOMMODATION

Applications for hotel accommodation (date of arrival to be stated), participation in excursions, etc., should reach the secretariat at Amsterdam before May 15.

Hotel tariff:

		Room with breakfast	R.w. breakfast and bath
Category		Fls. 5.—	Fls. 6.—
„	I	Fls. 5.—	Fls. 6.—
„	II	„ 4.— to 4.50	„ 4.— to 6.—
„	III	„ 3.50	„ 4.50
„	IV	„ 3.—	„ 3.50 „ 4.—
„	V	„ 2.50	„ 3.— „ 4.—
		Pension	Pension and bath
Category		Fls. 8.50 to 10.—	Fls. 9.50 to 11.—
„	I	Fls. 8.50 to 10.—	Fls. 9.50 to 11.—
„	II	„ 7.— „ 8.—	„ 7.50 „ 10.—
„	III	„ 6.— „ 7.—	„ 7.—
„	IV	„ 5.— „ 6.—	„ 6.— „ 7.—
„	V	„ 4.— „ 5.—	„ 5.— „ 6.—

Pension prices vary between Fls. 4.50 and Fls. 6.50 per day for a room without bath and three meals.

Fl. 1.— = £ 0.23 = \$ 0.40 = F.Fr. 10 = R.M. 1.70 = Lire 8.—.

INFORMATIONS

During the Musical Festival the latest information regarding hotels, prices in restaurants, places of interest in and around the town, means of transport etc., will be obtainable at the secretariat, Paviljoen Stedelijk Museum.

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THE
B · M · S
Bulletin

THE OFFICIAL PUBLICATION OF THE BRITISH MUSIC SOCIETY

295 REGENT STREET, LONDON, W.1

EDITOR: MISS KATHARINE E. EGGAR

SECRETARY B.M.S.: MISS EFFIE BOLTON, L.R.A.M.

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Summer, 1932

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NOTE: In the annual review of the music of 1931 which appeared in the "Times," the above three works were the only new works mentioned

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OXFORD UNIVERSITY PRESS

Aeolian Hall, New Bond Street, London, W.1

British Music Society Bulletin

New Series, No. 2

Summer 1932

EDITORIAL

Office of the B.M.S.,
295 Regent Street,
London, W.1

THE cordial approval with which the first number of our new *Bulletin* was met has created a very friendly atmosphere into which to send forth Number Two. This is particularly helpful when the second number has to deal principally with Home Affairs—in other words, to report the Annual General Meeting.

You will read about this at length on page 5 and be able to realise how much the Society has to thank Lord and Lady Howard de Walden for. Annual Meetings are very apt to be shirked, and the Committee were very much gratified to have such a good attendance of members in the afternoon. Certainly the inevitable dryness of a business meeting is much mitigated by its being held in beautiful surroundings, and Seaford House and its treasures threw an unforgettable glamour over both the afternoon's and the evening's doings.

Our Belfast member alludes on p. 15 to the wonderful green staircase at Seaford House which mounts from the great entrance hall and divides into two flights half-way. This is made of Mexican onyx, and pictures, tapestries, furniture and *objets d'art* of all kinds meet the eye at every turn in that splendid house; but we were particularly fortunate in having the opportunity of inspecting the owner's latest treasure, just returned from a marvellous work of restoration. This is the three-quarter length portrait, by a painter at present uncertain, of an unknown young Tudor lady. Speculations as to the identity and the name of the painter are rife, and likely to cause something of a stir among connoisseurs.

News from Centres is one of the chief reasons for a *Bulletin*, and we are particularly glad to report such an important event as the founding of the New Zealand Section (see page 24). At the same time we have the most encouraging account of our Victorian Branch, and we specially commend these chronicles of musical enthusiasm and overcoming of material difficulties to our readers' thoughtful attention. We all in the Old Country know what the difficulties over music at the present time are, and the pluck and

devotion of these distant music-lovers wins our heartiest admiration. They certainly have a rich reward, for we cannot overestimate the value of the links which the arts make between the different parts of the Empire.

Speaking of Australia also reminds me that one of the nicest bouquets for the *Bulletin* was flung across the seas by Miss Sybil Hull, the hon. secretary of the Victorian Branch at Melbourne, who wrote on receiving No. 1: "I feel I must write this mail to congratulate you. . . . Australia is so terribly far away, we value any link with activities at Home, and you have forged a really delightful link in the *New Series Bulletin*." Miss Hull also, in thanking Miss Bolton for one of our pamphlets, wrote another time: "It brings before people the fact that our roots are in England, which makes Our Society superior to all others here!"

Among the many pleasant things said and written about *Bulletin* No. 1, we specially value the welcome which the *Observer* gave us on November 8th. We cannot help wishing, though, while grateful for their chorus of approval, that members of the Society would have taken the chance which we pressed upon them, of sending us suggestions for future numbers. They must not judge us too hardly if this time we fall again into what they previously, but mutely, considered mistakes, or do not spontaneously bring about improvements which they have all this time not suggested to us!

It is very pleasant to announce that active preparations are in hand for the opening of three new B.M.S. Centres in the Autumn. These are Wimbledon, Poole and Orpington. Miss Bolton would be very grateful if members anywhere who have friends or acquaintances in any of these places, would let her have the names and addresses of people to whom notices of the formation of a Centre might be sent.

At Headquarters we are all agog with excitement over our Second Summer Concert and Garden Party. Ask anyone who came to Stonelands last year, and they will certainly urge you not to miss this one. Particulars are to be found on page 16 and PLEASE do not delay to send in the Application Form which is inserted loose in this issue.

English Music was the "topic of study" for one of the spring programmes of the Music Study Club at the Women's Club of Mansfield, Ohio, and the pianist, Miss Thelma Reed, sends us a cutting from the local newspaper reporting that music for two piano numbers played by her was furnished by the British Music Society, of London, England, at Miss Reed's request. The numbers were *A Country Tune* by Arnold Bax, and *Procession* by Herbert Howells. Miss Reed herself writes that this programme of English music was especially enjoyed, and "I want again to express my sincere appreciation for the courtesies shown to me and to our Study Club, and I hope that I may be able again to present

additional numbers in public recital." She certainly shall if Headquarters knows anything about it.

We regret very much to have to record the death of the Society's valued friend, Mr. W. Lee Matthews, who, with his wife, put such immense energy into its affairs over a number of years. His commanding presence and vivid speech made him a powerful ally in matters of business, and the Society owes him much gratitude for his period of hon. treasurership.

Will members please note that

THE OFFICE WILL BE CLOSED

during the first fortnight of August.

Annual General Meeting

Held at Seaford House, Belgrave Square, by
invitation of The Lord Howard de Walden,
on Saturday, 7th May, 1932.

Lord Howard de Walden in the Chair

THE SECRETARY read the notice convening the meeting and the Minutes of the previous meeting, after which Sir ARTHUR SOMERVELL (Chairman B.M.S. Committee of Management) read a Report of the year's work, as follows:

Chairman's Report

THE British Music Society has passed an eventful year, and unlike many societies whose work has been curtailed by prevailing conditions, it has, on the contrary, increased in activity.

One of the outstanding events was the four concerts for the English Week at the Paris Exhibition; programmes and artists were chosen by the B.M.S. and representative English music was selected dating from the seventeenth century to the present day. Thirty-one of our best artists and a team of dancers from the English Folk Dance Society went across to France and did their utmost for British music under very trying conditions. It is to be regretted that the various organisations connected with the English Week did not fulfil their part more adequately.

The Festival of the International Society for Contemporary Music, held at Oxford in July, 1931, used the B.M.S. Office as its organising centre for many weeks prior to the event, the B.M.S. thus proving once more its willingness to assist other organisations in their work for music. It was later found necessary to arrange for the transfer of the I.S.C.M. clerical work to other quarters, as the B.M.S. secretary required more time and opportunity for developing the work of the B.M.S. itself. This in no way indicates a severance between the two organisations, as the B.M.S. believes

that the appreciation and knowledge of British music on the Continent are furthered by the I.S.C.M., and wishes therefore to remain in contact with it.

In June a Summer Concert and Garden Party was organised by Headquarters and took place at East Grinstead, where Mrs. Godwin King generously opened her house and grounds to one hundred and twenty B.M.S. members. All the London Centres were represented, and members came from Haslemere, East Grinstead, Eastbourne, and Worthing—there were also two from Melbourne, Australia. This was the first of the functions specially arranged to bring together members from various localities and thereby to provide an occasion for the Centres to meet each other, and to enjoy music in each other's company.

The Keighley Clef Club and the Centres at Birmingham and Muswell Hill have closed down; in January a new Centre was opened at Glastonbury and forty-five members have already been enrolled. Headquarters has been able to arrange two concerts by leading London artists, and the "Central Somerset Centre" promises well. New Zealand is to have a large B.M.S. section radiating from Wellington: Miss Valerie Corliss, the hon. organiser, expects to begin holding concerts in nine towns in the Autumn of 1932.

The first issue of the new B.M.S. Bulletin appeared last November under the editorship of Miss Katharine Eggar. Messages of appreciation and congratulation were received at Headquarters. Members enjoyed its contents and liked its new format, and the fact of its appearance coinciding with the necessity to inform the membership of the events of a busy summer proves the advisability of issuing the Bulletin when the occasion demands rather than at regular intervals.

We deeply regret the death of Mr. W. Lee Mathews, who was for many years Hon. Treasurer of the B.M.S.; he is retained in grateful memory for the zeal and energy he put into his work for the Society.

There have been four resignations from the committee: Dr. Adrian Boulton, Mr. Francis Toye, Mr. Cecil Bateson, and Mr. Frederic Austin. Dr. Boulton kindly agreed to become a Vice-President of the Society. We are fortunate in having Mrs. Vernon Dean back again with us; many members can recall her enthusiasm and valuable work as secretary of the B.M.S. in its early days, and her presence on the committee is greatly appreciated. Lady Whitelegge joined the committee in June; her keenness for music and the work of music societies is well known, and we are glad to have her with us.

Our very grateful thanks are due to Messrs. Boosey & Hawkes who, at a few days' notice, offered us accommodation in their Regent Street premises. They subsequently provided us with a permanent office and the B.M.S. greatly appreciates their courtesy.

B.M.S. musical activities persist throughout the country and overseas in spite of world-wide depression; new Centres are forming; our president, Lord Howard de Walden, has promised generous assistance and proved his interest by his presence here to-day as well as by his hospitality which we are to enjoy to-night; we are convinced that the very exigencies of the times prove the necessity for us to continue the work this Society is so uniquely able to do.

Col. SOMERVILLE (the Hon. Treasurer) then rose and addressed the meeting.

You will remember that last year I had the most dismal forebodings about the future and was almost prepared to put the shutters up. That would have been tragic from the point of view of music in this country, and from that tragedy we have been saved by the munificence of our patron which has enabled us to make a fresh start and face the future with considerable confidence. Like many other societies we had a certain loss in membership throughout the year. That was only to be expected in a year of such financial stress as that through which we have just passed. All we can say is that the loss has been comparatively small in comparison with other societies. On the other hand, our subscribers have really come to the fore with extraordinary celerity and paid their subscriptions punctually this year, following in the wake of the gallant effort made by income tax payers in response to the appeal of the Chancellor of the Exchequer; which reminds me of a conversation that my sister, who was a master of foxhounds in Ireland, had with her huntsman, whose creditors had brought up a large number of bills this fellow had run up, and asked *her* to pay them. So she said to him, "Now, Tim, this won't do at all. You really must pay your bills more to time when they come in. They have got to be settled, you know." To which the huntsman replied, "No, Miss, I wouldn't like to show them the trick of it." I hope very much that that practice will persist, and that we shall continue to receive our subscriptions as well up to time as we have done this year.

You can all help in another way, to which our Chairman has already alluded, by going into the musical highways and hedges and compelling those musical friends of yours who are still outside our boundaries to come in. In that way we shall go ahead and the Society will do the work for which it was founded. New centres, as the Chairman has told us, have been started, and one hopes that may be a good sign of the times.

In another respect our treasury has been somewhat depleted. You know the continued and somewhat embittered warfare that goes on between the Society and its Branches on the one side and the tax collector on the other. In some places we have been hard hit this year because the bandits from Somerset House have been

insisting on arrears being paid (of all dreadful things), from some of the Branches, and for quite a long time we have been under the increasing impression that these arrears were amongst those "far off, unhappy things" that are not mentioned in polite society. In spite of this they were dragged up and some Branches were in a parlous state. Headquarters, like the pelican of old, has been compelled to pluck quite a lot of feathers out of her very much depleted breast to stuff the mouth of the collector. You will realise how depleted that breast is when I remind you that all we have to live upon is the subscriptions of Headquarters' members, whose altruistic generosity I admire very much, and the ten per cent. we get from Branches. That does not seem a lot, so you will realise at once what an effort it was to us to come to their aid in the way we did.

I should like again to say how very deeply indebted we are to Messrs. Boosey & Hawkes for taking us in, in the very cold world in which we found ourselves, just at the psychological moment. If they had not done so, I don't see how I should have had the pleasure of addressing you here to-day.

Then, too, I should like to hand out a large box of sweets to our large staff of two. You will, no doubt, hear with some trepidation that your hon. treasurer is one of the world's worst accountants and, but for the efforts of Miss Effie Bolton and Miss Halsey, I am certain the balance sheet would not look as it does.

As Hon. Treasurer I must wind up once more by saying how deeply we feel the generosity of Lord Howard de Walden in coming to our rescue at this moment in our history. As Hon. Treasurer I can only tell you that where our treasure is our heart is, and my heart is very much touched by this splendid gesture on his part. I only hope the Society will justify the generosity he has shown us.

The CHAIRMAN: The Balance Sheet and Profit and Loss Account are in your possession. I hope you have succeeded in discovering what they mean. I sympathise with the Hon. Treasurer. I am generally in a state of great bewilderment if I have to present a balance sheet myself.

Mr. WHITE (Hon. Representative of the Bournemouth Centre) rose to ask some questions about the new Centres to which the Hon. Treasurer alluded.

Col. SOMERVILLE replied that the Central Somerset Centre was already formed, the big B.M.S. Section in New Zealand was completing preliminaries, and three other Centres in the south of England had expressed their intention of starting in the autumn.

Following a further question from Mr. WHITE on the matter of Entertainments Tax a general discussion ensued, in which Mr. NEIL

(Hendon and Golders Green Centre) took a prominent part.

The CHAIRMAN proposed to take legal advice on the matter to see if it were possible for anything to be done for the Centres which had already been taxed.

The CHAIRMAN moved that the Accounts of the Society for 1931 together with the Report be received and adopted. Seconded by Mr. KERRIDGE and carried unanimously.

The CHAIRMAN: Mr. Frederic Austin and Major Bavin retire in rotation from the committee, and both resign on account of pressure of work. There are five nominations and you will be asked to vote for four new members.

Miss RUSSELL-FERGUSON: May we know a little about the five names? To many of us they are only names and it is hard to vote.

The SECRETARY having supplied this information, votes were recorded and the following were declared elected: Alec Rowley, Arnold Goldsbrough, Ralph Hill, and C. Thornton Lofthouse.

Mr. BOULT moved and Mr. KERRIDGE seconded the re-election of the auditors, Messrs. Hartleys, Wilkins, Avery & Flew, which was carried.

President's Address

Ladies and Gentlemen, I see by the Agenda that I have to address the meeting. I think you have been told everything in the course of the Report and so on, but it occurs to me, when looking at the newly-elected committee and the size of it, that it would possibly be a better arrangement for the administration of the Society to be in the hands of a council and a small executive committee rather than a committee of management. A good deal of business is difficult to transact because members of the committee are busy men, and in similar societies I have discovered that the best way is to have a small executive who happen to be able to give time to the job. I put that forward as a suggestion only.

When the situation of the Society was discussed some little time ago it was rather difficult to cast back one's mind and try to remember what its functions were originally supposed to be. As far as I can remember, when it was first started and we were touring the country with a sort of propaganda, we were filled with violent patriotism. It was to be exclusively for the benefit of British music then. Now that has changed a certain amount. At the same time I, personally, feel that I should not care for our attitude to be too entirely impartial. I think there should be a slight bias in favour of our own production and our own performers. I know what a curious situation arises, or might arise, with the propaganda work done by the International Society for Contemporary Music. It does admirable work in the sense of getting a certain amount of British music known all over the continent. But what often
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happens is that, though that foreign propaganda is well done, propaganda in our own country is rather neglected. A similar situation arises in France, where, through that same kind of excellent propaganda, French music is better understood in every country in the world but France, because they have omitted to do any propaganda work in their own country. So I hope this Society will retain a bias in favour of doing a certain amount of propaganda work for native artists and composers.

Since the Society was founded a great deal of water has flowed under the bridges, and a new phenomenon has arisen in the shape of the B.B.C. which does admirable propaganda work and fulfils some of the functions for which the Society was originally started. I would not suggest that there should be opposition between this Society and the B.B.C. ; we appreciate the propaganda it has done. At the same time there is a certain amount of work to be carried out on behalf of those who wish to hear their music direct—a quite reasonable wish. I think there is a slight danger of the predominance of the B.B.C. resulting in people not exercising any choice, but taking what is handed out to them. There should be that much of individuality which exercises a choice, otherwise the principle of free-will is abandoned. I hope Mr. Boulton will not think I have a prejudice against the B.B.C. ; it is only a possibility that *may* arise.

On the other hand I understand work is being done with a view to a scheme of chamber concerts which shall have expertly chosen programmes and artists. In the years that have passed one thing we stated quite definitely was that we were not a concert-giving association. I think, however, that now things have changed so much that that is exactly what we ought to be ; in fact our function has changed considerably from the original idea in to comparatively new lines. I think if we can do that, and do it expertly and well, we may be carrying out work of considerable value, a proportion of British work being retained in the programme, though I hope we shall not be Chauvinistic to the degree of eliminating everything else. Another of the things we might do is giving people information about concerts. I have discovered, by asking friends, that one of the chief existing difficulties is that it is impossible to advertise concerts in the way that other things are advertised. Concerts *are* advertised, but they do not catch one's eye, and one discovers that one has missed the one or two items which would have been of interest.

I hope, therefore, that having carried on through difficult times, we shall still do useful work, and prove our value to our members and to the community in general.

Mr. WHITE (Bournemouth) rose to remind members that one of the most important objects of the Society was the cultivation of musical taste among the members, and that we should endeavour to make music for ourselves. Mr. White then gave an account of

the Music Circle belonging to the Bournemouth Centre, at which all the performers were either professional or amateur members of the Bournemouth Centre. The meetings took place once a month and were of a varied nature: Concerts of Schumann, Beethoven, etc., alternating with programmes in which local composers had played their own works and their songs had been sung by members.

Mr. WHITE suggested that this Music Circle idea was a valuable development of the general system, and should be borne in mind by other Centres.

Mrs. MAYER: What would be the connection between the Contemporary Music Centre and the British Music Society? Will it continue to be a branch of the B.M.S. like other centres?

THE SECRETARY: Yes; it will continue just the same.

Dr. BOULT: The time has come when our meeting is nearing its close. May I say a word or two in connection with the Chairman's reference to the B.B.C., not on my own behalf, for it is in control of me, but of the B.B.C. as a whole. They are all anxious that as many members as possible should follow the example of the Liverpool and Bournemouth Centres of the British Music Society, making music for themselves, whether by playing it or composing it. Also we try never to let an opportunity slip—for those opportunities perhaps are too few and come our way so seldom—to encourage the amateur side of music making and to do everything possible to make the music the public gets from its loud-speaker an introduction to music that it will go and get for itself in a concert hall or make for itself in its own home. I am afraid I have often made that remark before in one form or another and I fear I shall make it again. It is a point we feel very strongly about, and I think it is the kind of propaganda that one cannot repeat too often.

I now have the very delightful duty of proposing a most hearty vote of thanks to our Chairman for a great many things. I remember, sir, in the very early days of the Society, how you used to come and attend meeting after meeting, taking the chair to guide our deliberations with your great skill, and tempering our not always too equable discussions with your ready wit and commonsense. If I may say so, I have always noticed how remarkable it is that your patronage, not only of music but of all the arts, does not seem to be simply that of writing a cheque, but always involves some kind of personal service.

Perhaps I may digress for a moment, because I do not think everybody here to-day will remember the last occasion when I was in this hospitable house not very long ago. The New York Philharmonic Orchestra came to London and, after they had amazed us by their opening concert in the Albert Hall, the whole of the orchestra, together with other musicians, were invited to tea here. I have no doubt the members of the New York Philharmonic Symphony Orchestra are the pick of the profession in

New York. I do not know how often the mansions of Riverside Drive or the apartments of Park Avenue are thrown open to them, but from their appreciation of the honour done them that afternoon and the way they looked about them as they went from room to room, they were obviously deeply interested and thrilled by the experience. I venture to think they took their impressions back with them to America as one of the best of their recollections of their trip. I know what countless occasions there are Sir, in every year when people have cause to be grateful for your personal thought and care. In connection with your work in the cause of art, you have, as the Treasurer has already said, put this Society on its legs with a gift—a push which ought to keep the old ball rolling for a good many years, and rolling very helpfully and well.

You are entertaining us now ; you will be entertaining us again to-night ; and I venture to think that we are, I hope, not less appreciative of this than the guests of whom I have spoken from over the water. Finally, you have interested yourself in our Society to the extent of taking the chair now, guiding our discussions and also giving us food for considerable thought (which I am sure the committee will take away with them) with regard to the future conduct of the Society.

You, as Chairman of the meeting, no doubt will not wish to put she very hearty vote of thanks which I propose. I ask, without a teconder, that it may be carried with acclamation

The CHAIRMAN : Ladies and gentlemen, I thank you very much for being so pleasant to me. I have been attached to this Society for many years and, having always had a feeling for it, I should hate to see anything happen to its activities.

With regard to the one point raised by Mr. White, I entirely agree that it makes the whole difference in the world to the movement. Look at what happened in the case of the British Drama League, which was founded for the same purposes in another art, i.e., to discover people who could amuse others and get a certain amount of fun out of it. When we first started we struggled along with twenty or thirty affiliated associations. Now we are slightly nervous because we do not know where it will stop. The number of associated companies is about 1,200 and is rising rapidly. It is not, however, on quite the same footing as the B.M.S. You can learn to act a part where you cannot learn to play a composition, and that fact occasions the difficulty of our membership.

On the other hand, I should like to make one slight complaint. There is a small branch in my own house, and I would appeal to composers, even if it means the exercise of self-restraint, in order that they may be induced to write something for the young, for performers who are neither old nor good. I wish they would consider the case of a family who likes to discover and to try everything that has ever been written. The first violin may be nineteen,

and the second violin and the viola may be eleven and twelve years old, and that unfortunately makes difficulties. Perhaps a composer will try and produce something in that direction.

The meeting then terminated.

B.M.S. Committee of Management 1932

Sir ARTHUR SOMERVELL, *Chairman*.

W. W. A. ELKIN, Esq., *Vice-Chairman*.

Mrs. Vernon Dean.

Professor Edward J. Dent.

Miss Katharine E. Eggar.

R. S. Elkin, Esq.

*Arnold Goldsbrough, Esq.

*Ralph Hill, Esq.

*C. Thornton Lofthouse, Esq.

Mrs. Robert Mayer.

*Alec Rowley, Esq.

W. Rushworth, Esq.

Lady Whitelegge.

Colonel John C. Somerville, *Hon. Treasurer*.

* Members elected at the A.G.M.

For the information of B.M.S. members a brief account of the new committee members follows:—

ARNOLD GOLDSBROUGH.—Sub-organist, Manchester Cathedral; sub-organist, Westminster Abbey; organist, St. Anne's, Soho; organist, St. Martin-in-the-Fields; music master, Westminster School.

RALPH HILL.—Born in 1900. Comes from a distinguished musical family; grandson of Henry Weist Hill, violinist, conductor, and the first Principal of the Guildhall School of Music. Ralph Hill was originally intended for a professional career and accordingly studied the 'cello, etc., for several years under his father, Mr. T. E. Weist Hill, a well-known London 'cellist. After the war Ralph Hill went into music publishing and was associated with the School Music Departments of Messrs. Joseph Williams, Ltd., and Messrs. Keith Prowse & Co. In 1925 Ralph Hill began to write on music and contributed articles to various well-known musical and literary journals. In 1929 he was appointed editor of *Musical Mirror and Fanfare* and music critic of *The Chesterian*, and in 1931 became music critic of *The Saturday Review*.

C. THORNTON LOFTHOUSE, MUS.BAC., A.R.C.M.—Professor, R.C.M.; director of the music, Westminster School, and of the Music Association, University College, University of London.

ALEC ROWLEY.—Studied at the Royal Academy of Music for nine years. Gained the Henry Smart and Maud M. Gooch Scholarships there. Awarded the Prescott gift, and the Mortimer prize for composition and received the highest award for Composition, Pianoforte and Organ playing. Was elected an Associate of the Royal Academy in 1918. Gained the Lafontaine prize at the Fellowship examination, Royal College of Organists and is a Licentiate—Royal Academy. Received the Carnegie Award in 1926 for a Mime Play. Composer, lecturer, adjudicator, examiner, conductor, pianist, organist and contributor to the press. Member of the Teachers' Registration Council.

Reception & Concert at Seaford House

AFTER the Annual General Meeting on Saturday, May 7th, Lord and Lady Howard de Walden gave an evening Reception to the Society at Seaford House, Belgrave Square. Considerable interest and enthusiasm were shown by provincial members, who turned up in force to avail themselves of this gracious hospitality. Representatives came from the following Centres and affiliated clubs: Newcastle-on-Tyne (Mr. Potts, the hon. secretary), Mr. and Mrs. Rushworth and four other members from Liverpool; Alnwick, Belfast, Birmingham, Bournemouth (Mr. White, the hon. representative and two other members), Blackheath, Woolwich, Hendon and Golders Green, Marylebone, and the London Contemporary Music Centre.

The B.M.S. committee of management were responsible for arranging an excellent programme of music, which lasted from 8-45 till 10, and the evening's entertainment terminated with a buffet supper.

The Griller String Quartet, who are artist-members of the B.M.S., opened the concert with Haydn's delightful String Quartet in G major, Op. 77, No. 1, the performance of which was a model of perfect team work, eloquent phrasing, and rhythmic sensitiveness. Underlying the gay spirit of this work there is deep feeling and at times even a hint of dramatic tension—certainly the beautiful adagio movement anticipates nineteenth-century romanticism—which the Grillers very subtly portrayed.

Miss Betty Bannerman (contralto) was in excellent voice and sang two groups of songs. Purity of tone and a delicate sense of colour and phrasing characterised her singing of Purcell's *I attempt from love's sickness to fly*, *Have you seen but a whyte lily grow* (Anon., arranged by Peter Warlock), and two old airs beautifully and tastefully arranged by Sir Arthur Somervell, *Gathering Daffodils* and *Myle Charaine* (old Manx), the latter a fine dramatic song which deserves to be more widely known. Miss Bannerman's rendering of *Zum reinen Wasser* from one of Bach's cantatas was an impressive display of technical mastery and artistic feeling and she was fortunate in being so admirably supported by Mr. Gerald Moore (piano) and Miss Helen Gaskell (oboe d'amore obbligato). Miss Gaskell also charmed us with her oboe playing of two solos—an Alman in G (Anon., Craxton) and Delius's *Serenade* from *Hassan*. Mr. Moore also accompanied these in his usual superb manner, and as he had been one of the heroic company who bore up under the trials of last summer's ill-fated English concerts at the Paris Exhibition, it was a pleasure for the B.M.S. to be able to utilise his services for a happier occasion.

Miss Bannerman's second group consisted of Bairstow's *The Oak-tree Bough*, Armstrong Gibbs's *By a Bierside*, and the exquisite setting of de la Mare's *Silver*, and Fauré's *Au bord de l'eau* and *Soir*. I was glad to see the inclusion of the Fauré songs because Fauré is undoubtedly a composer gifted with great imagination, and a refined and polished style is the hall-mark of his large output in nearly every branch of composition. Popular in France, for some inexplicable reason his music is shamefully neglected in England, and the above-mentioned songs which Miss Bannerman sang with understanding, will have given to an audience perhaps unfamiliar with them a slight indication of the rich treasures which Fauré bequeathed to the world. The evening was brought to a conclusion with a fine and dashing performance of J. B. McEwen's picturesque and exhilarating Biscay quartet, one of the most attractive of the composer's works.

R.H.

A member of the Belfast Centre who was present writes as follows :—

Being a prospective visitor to London during the month of May, and having received notice, as a member of the B.M.S. in Belfast, that a very attractive meeting was to take place, by the kind invitation of the president, Lord Howard de Walden at Seaford House on the 7th of the month, I sent in my application as requested, and duly received an invitation. From every point of view it was an evening of sheer delight. The beauty and dignity of that palatial residence, with its magnificent entrance and staircase of green, impressed one almost with awe.

At the head of the spacious staircase stood the host and hostess, Lord and Lady Howard de Walden, receiving the guests, speaking gracious words of welcome to many with whom they were acquainted, and giving all a feeling of cordial hospitality.

At the entrance of the beautiful music room Miss Bolton (organising secretary at Headquarters in London) added her words of greeting, identifying, as by magic, many hitherto unknown members from the provinces thereby making them feel like real personalities instead of isolated units in a crowd.

The music room with its beautiful decorations and delicious flowers, was a wonderful setting for a delightful programme.

Till that evening my acquaintance with The Griller String Quartet had only been through the medium of wireless, but there are qualities of youthful enthusiasm and fine artistry which elude transmission in broadcasting. Their playing was a real joy.

As a member of the B.M.S. in Belfast I seize this opportunity to record my appreciation of the wonderful hospitality and the beautiful music which make that occasion a very happy memory.

The
1932 Summer Concert
 and
Garden Party

will be held at

Chelwood Vachery, Nutley, Sussex

at the kind invitation of Mr. and Mrs. F. J. Nettlefold
on

Saturday, 16th July

At 3 p.m. a short Concert will be given by the Hetty Bolton Piano Trio (Hetty Bolton, Harold Fairhurst and Helen Just) and Miss Vera de Villiers.

PROGRAMME:

PHANTASY TRIO - - - *John Ireland*

TWO GROUPS OF SONGS

TRIO IN C MINOR - - - *Beethoven*

After the concert tea will be served and members will be able to visit the beautiful grounds of Chelwood Vachery; this estate is mentioned in Doomsday Book and history records it as a seat of John of Gaunt.

Full directions will be forwarded to members travelling in their own cars.

Members proceeding by Motor Coach

The private coach hired by the B.M.S. is at their disposal for the entire day, and the earlier it leaves London the longer time will members have in the country. It will take between two and two and a half hours to reach Chelwood Vachery, and if the coach leaves Portland Place not later than 11-30 there will be time for a picnic lunch in Ashdown Forest or at one of the hotels *en route*. Members are asked to state on the application form what time they are able to board the coach; the time of departure will be arranged to suit the majority.

This function is organised to assemble members from various localities in order that they may enjoy music together under ideal conditions. The first Summer Concert and Garden Party took place in 1931, and was enormously successful; bearing in mind the exigencies of the times the contributions have been lowered this year in the hope that the Party will be within the scope of everyone.

The Claims of Romantic Music

THERE is a popular, if not always reliable, belief that composers receive, in the matter of performances, very much what they deserve. Confidence in this homely axiom has lately been shaken by the untimely discovery that Sibelius, in addition to the *Finlandia* which we know so well, has also written some quite excellent symphonies which, until recently, several of us did not know at all. In case anyone should feel inclined to dismiss the incident as an embarrassing exception to an otherwise excellent rule, I should like to suggest that among romantic composers of the nineteenth century there are more than a few who would be none the worse for a belated revaluation.

A glance at modern concert programmes, from which one can gauge in some measure the tastes of the moment, reveals that these composers are often very incompletely represented. We hear little of Weber apart from the overtures to three of his operas, and a certain amount of what may be called, not unfairly, drawing-room pieces. There is less cause to complain in regard to Schubert's songs, except that selection out of the vast total seems often to be quite arbitrary and lacking in enterprise. His chamber music receives fair, if not too generous, attention; but the symphonies, apart from No. 7 in C major and the *Unfinished*, are much more rarely presented. Schumann, on the other hand, does fairly well if we examine performances simply by a numerical criterion; yet we must set against this virtue the fact that his piano music, in particular, is too often heard at its weakest, to the regrettable neglect of other and finer achievements. The symphonies are often thought a trial to the patience because, for one delightful movement, one may have to experience three others where invention runs thin. Perhaps the obvious remedy of taking the best, and playing isolated movements, would not now be thought, as formerly, an unspeakable crime against art and against orthodoxy.

Mendelssohn, although gradually returning to favour, has by no means yet emerged from the dark cloud whither public opinion, saturated with oratorios less good than his worst, elected to drive him about thirty years ago. Nor can Chopin be said fully to have recovered from a reaction which touched him, in many ways, rather unfairly. If we proceed further, by way of Berlioz, Tchaikovski, Grieg and Franck, it has to be admitted, I think, that whole tracts of their music are virtually unknown to the public apart from interested specialists. Again, many musicians like so little what they do know of Liszt—and one must constantly marvel at the widespread tendency to judge this composer by his lowest products—that they give no thought to an exquisite handful of songs from his pen, or to the symphonies, reaching, at times, a height almost incredible by comparison with the *Hungarian Rhapsodies*.

To any charge of neglect, various answers will suggest them-

selves, some a good deal more arguable than others. It may be contended, for instance, that these composers are known nowadays by what is worth knowing ; and that other compositions, long ago assessed as rubbish, would gain nothing from revaluation. I do not think this proposition would meet with support from people who actually knew at first-hand the music supposedly in need of rough-and-ready dismissal. The case of Liszt is, indeed, an appalling example of a composer who is certainly *not* known by his best ; and other illustrations can easily be added to show that because, for example, Weber's *Oberon* Overture is deservedly popular, there is not the smallest justification for sweeping aside, as many are prepared to do, the claims of the opera which follows it.

What strikes me as a more likely reason for present apathy is that musicians of a younger generation find that present-day romanticists, such as Delius and Bax, touch more closely the temper of our age, and allegiance, accordingly, becomes shifted. It is perfectly true, too, that there may be individual lack of temperamental sympathy with the expressive means of Mendelssohn, let us say ; and a sincere desire for contact with music remote from the rather facile ideals with which, at times, he could be contented. Apart from people who offer these grounds of rejection, it seems to me very desirable that the others should be asked to show, in the first place, that they have at least a fair acquaintance with the music they are so eager to disparage. It is unfortunately true beyond denial that many listeners believe that the cause of contemporary music is advanced by systematic derision of earlier music with which they themselves are not even superficially acquainted. A course of logic and clear-thinking might do something to eradicate this particular fallacy.

The worst that could happen would be a second reaction giving the romanticists a position far above their deserts. No good could ever come by a pretension that the composers mentioned in this article are devoid of every fault for which to-day, they are chiefly criticised. In remembering the moments by which Weber's *Der Freischütz* deserves to live there is no necessity to refute the existence of some very ordinary, even arid, writing at certain points in the opera's progress. Although it is highly desirable that we have the choice to hear symphonies of Schubert other than the two already mentioned, a sense of proper values will remind us of their relative worth, and that their claim, if not so high as No. 7 in C major, is not negligible because of the presence, here and there, of details scarcely belonging to Schubert's happiest level. Even the warmest admirer of Schumann, to take another case, must be unwilling to distort his critical faculty into the belief that the symphonies invariably represent an unquestionable degree of perfection. Schumann's constant use of melodies conceived in short phrases ; his far from impeccable orchestration ; and his too ready satisfaction, on occasion, with the commonplaces of invention

need not make us distrust those movements whose power survives, with triumph, the handicaps of structure to which he was prone. Similarly, recollection of his piano music at its weakest—and it can be very weak—gives no authority to turn aside the many quite magnificent pages all too rarely heard. These are allowances common to assessment of any composer; but in dealing with the romanticists people often prefer, for some reason, to regard their less fine accomplishments as an unanswerable pretext for spurning the best!

As regards Chopin, Mendelssohn and others, readers will have no difficulty, I am sure, in distinguishing what frailties must, in the cause of accurate judgment, be acknowledged, and what evidence it is which establishes the reputation of these composers despite such frailties. All I would attempt, in the concluding lines, is to ask that the romantic movement, from Weber to Delius, may be viewed afresh and without prejudice born of unreasoning reaction. The task is, indeed, already long overdue. "If, in that undertaking, sane counsels prevail, nothing but good can result from a courageous intention to discern true values, and to restore, as a happy consequence, a more balanced attitude towards much that has been wrongfully neglected in our musical heritage."

ROBERT H. HULL.

The First Performance in England of Bach's Last Work

Die Kunst der Fuge (the Art of the Fugue) is to be given in Queen's Hall, London, on October 3rd, by the Lonson Symphony Orchestra under Hans Weisbach.

This extraordinary composition was left by Bach without any indication as to whether it was intended for organ, quartet or orchestra, and it is only quite recently that the complete parts have been reassembled in Germany and the work performed for the first time.

The performance in London promises to be an event of outstanding musical importance.

* * * *

The "Lyre Bird Press," which is printing the complete works of François Couperin in twelve volumes, is intending to issue in its series of publications of past masterpieces, a previously unknown sonata by Dr. John Blow from four manuscript part-books in the Bodleian Library, for two violins, viol da gamba and figured bass. From another Bodleian MS., a Sonata in A also attributed to Blow will be published. The editor of both works will be Dr. W. Gillies Whittaker.

News of Centres and Branches and Affiliated Schools and Societies

N.B. In the following notes of B.M.S. activities all names marked with *
are artist-members of the Society.

LONDON

LONDON CONTEMPORARY MUSIC CENTRE

The London Contemporary Music Centre fills a triple function. It is at the same time the headquarters and the British Section and the International Society for Contemporary Music, and it is a Centre of the British Music Society. It organised and carried to a successful conclusion last year the Oxford and London Festival, the first of the I.S.C.M. to be held in this country, and was thus the means of drawing international attention to British musical activities. It was formerly carried on at the head office of the B.M.S. but on account of the pressure of work there it was decided to transfer the work elsewhere. Mrs. Vernon Dean and Miss Dorothy Wadham have kindly consented to act provisionally as joint secretaries in international affairs and Mrs. Hart has undertaken the corresponding duties in respect of C.M.C. concerts. These, as the name indicated, are devoted to the works of contemporary composers. A convenient definition has been accepted which covers music composed within the past fifteen years, but in practice a closer touch is kept with current development. At the last concert, for instance, three works out of four performed had been composed within the last two years and the remaining one was dated no more than five years ago. The average proportion of British to foreign music is also established on principle but this is not incompatible with some latitude at individual concerts. At the last, however, three works were British and one foreign. A Study Circle has recently been formed in association with the Centre for the purpose of more informal performances, and even readings, of works coming under consideration for inclusion in C.M.C. programmes, or which for any other reason it is desired to hear tried over. Only one such gathering has been held so far, but it proved so successful that future gatherings will be held monthly except in the summer.

GREATER LONDON

HENDON AND GOLDERS GREEN CENTRE

A long cherished wish materialised in the mustering of amateur singers in the district, and the forming of a Choral Section under the direction of Albert Howe, mus.bac.

Madrigals being his pet study, the conductor made a start with these, and later undertook Elgar's short work, *The Banner of St. George*.

The Orchestra, conducted by Walter Laubach, also held its weekly meetings, and its December programme included the Grieg Piano Concerto, played by *Percival Garratt, accompanied by the orchestra. In March the choir and orchestra gave a combined programme with *Eunice Meredith, vocal soloist, and provided in both instances a very excellent concert, held in the beautiful ballroom of the Brent Bridge Hotel.

The season ended in April with a medley of music and dancing—as well as a whist drive and bridge drive—and included an item by the Quintette, formed out of the orchestra, who played the first movement from Dohnanyi's work. Two members from the choir gave solos, and a trio for ladies' voices (Elgar) with accompaniment for two violins and piano was sung also by three members of the choir.

The committee are well pleased with the season's venture and have been well supported artistically, and in numbers, by many new comers. L.A.C.

THE PROVINCES

BOURNEMOUTH CENTRE

Since the opening of the year there have been five meetings of the Centre. Opening with the General Annual Meeting and *Conversazione* the Centre had the pleasure of welcoming Miss Effie Bolton, who spoke on the aims and condition of the Society. The succeeding events have been: a violin and pianoforte recital by *Harold Fairhurst and *Reginald Paul; a visit from the Griller String Quartet; a lecture, *Musical Origins*, by the Rev. R. Capel Cure; and a programme by the Pirani Trio. H.A.D.

HERTFORDSHIRE RURAL MUSIC SCHOOL

The Hertfordshire Rural Music School will hold its third Founders' Day Gathering at Hitchin on June 18th, at 8-15 p.m. About three hundred adult students from twenty-five villages will assemble to make music together. They are fortunate this year in having persuaded Dr. Adrian Boulton to conduct them, and are very much looking forward to this experience. Miss Ibberson, the director of the Rural Music School, will give a short account of the school's history and work.

Anyone who would like to have an invitation for this gathering should write to The Secretary, Hertfordshire Rural Music School, 109 Bancroft, Hitchin.

CENTRAL SOMERSET CENTRE

It is perhaps curious that music, the most sociable of the arts, should not be immune from the effects of environment; but it is a fact, and one that is as fully recognised by festival organisers as it is ignored by concert promoters. The Central Somerset Centre, then, may feel some cause for gratification in having as a venue for its activities the arts and crafts settlement of Chalice Well, which with its guest house, nestles picturesquely at the foot of Glastonbury Tor, and which contains within its garden the Sacred Well wherein—so tradition has it—the Holy Grail was hidden. It seems fitting indeed, that music should play some part in the present-day activities of the ancient town of Glaston, the cultural influence of which has been so great in the past.

The new centre came into being as a result of the enterprise of Mr. Frank Barnett, the Warden of Chalice Well, who shortly before Christmas, arranged for a visit from Eda Kersey and *Reginald Paul. Mr. Paul has many friends in Glastonbury, and his work as accompanist at the Glastonbury Festivals some ten years ago, is still remembered by many. For the concert on December 2nd, the Refectory at Chalice Well was crowded out—literally; for those who were unable to gain seats inside, sat outside on the stairs! They were an appreciative audience; and Miss Kersey and Mr. Paul gave them first the Sonata for Violin and Pianoforte in A, Op. 100, of Brahms, this being followed by a group of piano solos by Reginald Paul. Then came the new Delius Sonata, No. 3, magnificently played by both artists. Miss Kersey next contributed a group of solos, and the programme concluded with Grieg's Sonata for Violin and Pianoforte in F, Op. 8, also given a fine performance. The occasion was made the opportunity for sounding opinion in connection with the proposal for starting a B.M.S. centre, and a considerable amount of interest was shown by those who were present; so that Miss Effie Bolton herself felt emboldened to visit Chalice Well and in conjunction with the warden, hold a meeting. This took place after Christmas, and was shortly followed by another. The result of these deliberations was that the Central Somerset Centre was born. The president of the new centre is Mrs. J. C. Clark, who has done most valuable work in supporting the movement; the vice-presidents are Mr. Roger Clark, Mr. Laurence Housman, and the Vicar of Glastonbury, the Rev. Lionel Lewis—a distinguished list of supporters.

So far, two concerts have been held under the auspices of the centre, and these have been arranged by the London headquarters. The first was given by a pianoforte trio consisting of *Harry Isaacs (pianoforte), Jean Pougnet

(violin), and Charles Pini ('cello). They delighted a large audience of members and friends with the Brahms Trio in E $\flat$, Op. 40, the Phantasie in C minor by Frank Bridge and the Trio No. 1, Op. 99, in B $\flat$ major, by Schubert.

For the second concert, B.M.S. headquarters was able to arrange for a programme by Frederick Woodhouse, who gave a recital of English songs before a most enthusiastic gathering. The programme was divided into five groups, of which the first three consisted of sixteenth- and seventeenth-century examples, while the fourth and fifth were respectively composed of modern settings of old poetry by Denis Browne, George Oldroyde, Thomas Dunhill, and Frank Bridge, and some modern songs by George Butterworth, Vaughan Williams, and Thomas Dunhill. Mr. Woodhouse was accompanied by Josephine Lee in this delightful programme.

The reception given to these excellent concerts would seem to augur well for the future success of the Central Somerset Centre; and perhaps, after all, it may fall to the lot of the B.M.S. to make Glastonbury the English Bayreuth—who can tell? Enthusiasm is great, and the environment all that could possibly be desired; we all hope that the coming of the B.M.S. to Glastonbury may open wide the gates upon a brilliant future for music in Avalon.

J.J.

MANCHESTER CENTRAL HIGH SCHOOL FOR GIRLS

The headquarters of the Society most kindly arranged for *Miss Marion Keighley Snowden to give a lecture-recital on *Keyboard Music of the Sixteenth and Seventeenth Centuries* on November 12th.

Miss Snowden's beautiful Tudor costume at once aroused the interest of the audience, and she maintained it throughout by her clear, lucid story, her most interesting lantern slides, and the illustrations, which she played so delightfully, from the music of Orlando Gibbons, Byrd, Farnaby, John Bull, and Purcell. Her visit was one of the red letter days in the annals of the branch.

On the last day of the term an enjoyable Carol Concert arranged by Miss *Maud V. Stell was given for the whole school. Miss Setty Losli and Miss Stell played two movements from Beethoven's Sonata in G for violin and pianoforte.

At the meeting held on January 28th, 1932, it was a great pleasure to welcome again Miss *Norah Winstanley and Miss *Muriel Liddle who, with Miss Maud Stell, gave a violin, flute, and pianoforte recital.

EAST GRINSTEAD CENTRE

Those who have followed the development of pipe music as founded by Miss Margaret James will be interested to know that the East Grinstead Centre is forming a Reed Pipe Group.

The handicraft of pipe making and the playing of these beautiful little instruments are new and fascinating pleasures for the amateur music lover and well within the scope of all who care to spend a short time daily in acquiring the simple technique. The pipes are made of bamboo, painted in gay colours (all according to the taste of the owner!) and have the advantage of costing a few pence only; they are made in various pitches, and an accurately tuned scale in a wonderfully mellow tone can be produced.

Mrs. Rigg, who is a keen member of the East Grinstead Centre, is taking the Reed Pipe Class, and particulars can be obtained from the B.M.S. Secretary at Headquarters who had the good fortune to be present at the demonstration given at Miss Lawrence's house at East Grinstead, when Mrs. Rigg and her friends played old English music in two parts and in unison. The effect was altogether delightful.

This Centre also proposes to re-form its choir of mixed voices: it will be conducted by Mrs. Rigg whose choirs have met with so much success at the Lewes Festivals.

MANCHESTER CONTEMPORARY MUSIC CENTRE

The proposed Recital of Krenek's work has had unfortunately to be cancelled, owing to the fact that Miss Bardsley, who had undertaken the arrangements, is prolonging her stay in Germany.

On March 7th, *Frank Merrick gave a Pianoforte Recital of modern works (this Centre is devoted entirely to the performance of contemporary music), which included Bax's Third Sonata, Szymanowski's *Three Masks*, Five Preludes by Beachcroft, the Sonata Op. 28 in A minor by Prokofieff, and Arthur Benjamin's Suite.

THE DOMINIONS

VICTORIAN BRANCH (MELBOURNE)

The Society has completed ten years of activity in Melbourne and we can very well be proud of the work achieved during those years. For a short period, the Centre experienced some financial difficulty which limited its functions, but with returning prosperity we can claim that this last year has been one of definite success. The Centre is fortunate enough in having real enthusiasm among its tried members, and it is gratifying to report that through the active work of these enthusiastic persons in finding out people who have the interests of music at heart, sixty-five new members have joined this year.

There have been seven programmes, each of which has been notable for the high standard of performance. To show the wide range of interest that they covered, we may mention the Tudor Madrigals sung by the Victorian Singers, a Recital of Modern Pianoforte Music by John Simons (with an introductory talk by Miss Lorna Stirling,* whose name will be familiar to English members from her connection with the children's magazine, *Panpipes*), a Lecture-Recital of Modern French Music, a Concert by the St. Paul's Cathedral Choristers under the direction of Dr. Floyd, a Piano and Violin Recital by Miss Elsie Fraser and Miss Gertrude Healy* which included the Third Sonatas of Bax and Delius, and a programme given by the Procter Trio. The fourth meeting was a Lecture on Modern Music by Mr. Edgar Bainton,* Chairman of the Newcastle-on-Tyne Centre.

In addition to these evenings, Mr. Clive Carey* and Miss Olive Bloom gave at very short notice a delightful programme.

During the year, the musical world suffered a severe loss in the death of Dame Nellie Melba, who was Patron of our Branch. Her experience and enthusiasm ensured success to any project she undertook, and her death is an irreparable loss to Australia.

We are indebted to Miss Lorna Stirling,* Dr. Thomas Wood* and Mr. Colin MacRae for gifts to the library; also to Mrs. Dyer,* who has sent out the music for a programme of modern French music, specially selected by Albert Roussel.

The printing of a syllabus is an innovation which has met with general approval, and a Junior Membership has been inaugurated for the encouragement of young students.

The most satisfactory item to report is that the sum of £150 has been added to the Endowment Fund, which now amounts to £1,678. This fund not only ensures the permanence of the British Music Society in Melbourne, but when the fund amounts to £2,000, the income therefrom will be available to pay the rent for the library.

To come to more recent doings: the Centre is very happy to have had Mr. and Mrs. James Dyer* back in Melbourne, even if only for a short visit. They had an overwhelming welcome, and though, as Mrs. Dyer is acting Lady Mayoress for her brother, their engagement list is a very full one, they were able to be present at the Modern French programme on March 30th. Incidentally, on this occasion, they presented to the Centre a picture of a Market Scene in Paris by Dora Meeson, an Australian artist—a delightful way of linking the arts;

We are planning a Delius programme for the Annual Meeting at the end of July, and are grateful to London Headquarters for assistance over our shortage of his music which they have met by sending us nine songs.

NEW ZEALAND

Miss Valerie Corliss, Organiser of the B.M.S. Section in New Zealand, had promised an article for the *Bulletin*, but so busy has she been with the work of forming her Section that for the moment we must be satisfied with excerpts from her enthusiastic letter to Headquarters.

On Monday, 11th April, we learn, the Inaugural Meeting took place at the Bristol Rooms, Wellington, for which, owing to the indisposition of the President, Sir Harold Beauchamp, the Mayor, Mr. T. C. A. Hislop, took the chair. The event was telegraphed throughout New Zealand and fully reported by a representative section of the Press. Prior to this, Miss Corliss had been invited to broadcast a talk on the B.M.S. from the Wellington Station, 2YA, so that all New Zealand is fully aware of the scheme.

Miss Corliss says: "Even in my most optimistic moments I never considered it possible that our launching could be such a success"; but it seems, on reading her letter and the Press reports, that "Britain across the Seas" is so keen to have its British Music Society, and its professional musicians and amateur music-lovers are so eager to get things actively going, that the venture could not possibly fail to be a success.

To quote Miss Corliss again: "I hope we shall soon become your live-est, dearest (although furthest) Section, the one resembling most of all the Home Society in Great Britain, just as New Zealand and its people are said to be the most like 'Home' of all the Dominions."

London responded to this warm expression of its youngest Child's enthusiasm in the following message: "The Chairman and Committee of the British Music Society congratulate the B.M.S. members in New Zealand on the courageous and efficient way in which they have launched their Section. This has proved that New Zealand has the gift of organising her intellectual and artistic resources for a high purpose, and this splendid effort in the cause of music will be watched with the closest interest and sympathy by the parent society in London.

"Realising to the full what powerful links music can make between us all in this great and wonderful Empire, we send you our warmest greetings, and wish you a long and increasingly active life."

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Holiday Plans

SUMMER Schools and Music Festivals crowd upon us during the next months.

Just as we go to press, the Tenth International Festival of Contemporary Music will be taking place at Vienna. Arthur Bliss and Walter Leigh are the two composers representing Great Britain this time, with Leon Goossens and Hubert Foss as the only British executants.

A most attractive programme of sight-seeing has been arranged in addition to the musical events of the Festival, including an excursion to Eisenach to participate in the Haydn Festival. Gala performances at the Opera include Alban Berg's *Wozzeck*, of which some of the music was broadcast here a few weeks ago, Egon Wellesz's *The Bacchantes*, and Julius Bittner's *The Musician*. Ernst Krenek's music to Goethe's *Triumph of Sensibility*, short operas (modern) at the "Volksoper" and a concert of contemporary church music also come into the programme, of which almost the most intriguing item is a performance by the Spanish Riding School, when presumably the famous white horses will take part in the seventeenth century Chargers' Ballet ("Rosse-Ballet") of Schmelzer. Readers may be interested to have the names of the other composers whose works will be performed, with a view to "spotting winners" later on: G. F. Malipiero, F. Finke, J. Schloss, B. Witowicz, J. Mandic, E. Erdmann, von Hanneheim, J. Fitelberg, C. Delvincourt, R. Reiner, V. Rieti, L. Spinner, J. Francaix, T. Harsanyi, A. Schönberg, G. Mahler, E. Schulhoff (whose opera, *The Flames*, will be given at Brunn on the last night of the Festival).

During July there will be Open-air Opera at Verona and Mozart-Wagner Opera at Munich. Milan will have an Opera and Concert Festival from July 25th to September 6th, and the Salzburg Festival runs from July 30th to August 31st. At Zoppot, near Dantzig, the Forest Opera begins towards the end of July, and d'Albert's *Tiefland* will be played.

The second part of the Verona Open-air Opera Festival will be held from August 15th to 30th, and there will be a Bruckner Festival at Salzburg from August 21st to 26th. Munich will also be having an Opera Festival from August 23rd to 28th.

September also will have its musical events. A Festival of Modern Music (International) will be held at Venice from the 3rd to the 15th, and for those who want something nearer home there will be a Chamber Orchestra Festival at Cassel on September 10th and 11th.

For those who want a musical holiday in their own country, there is the Twelfth Annual Musicians' Holiday at Eastbourne from July 28th to August 25th, organised by the Training School for Music Teachers, 73 High Street, Marylebone. There will be courses specially intended for Kindergarten Teachers, and for Teachers in Elementary and Secondary Schools, as well as an Orchestral Fortnight, directed by Mr. Ernest Read, for Amateur and Professional Orchestral Players. Two Lecture-Courses for the Pianoforte Teacher and in General School Music, each lasting a fortnight, will be given by such eminently qualified authorities on their several subjects as Mr. York Bowen, Mr. Steuart Wilson, Miss Nellie Holland, Mr. Ernest Fowles, Mr. Ernest Hunt and Miss Constance Hook.

Bangor will again be the rendezvous for the (fourth) Summer School of Chamber Music from August 20th to September 3rd, directed by Mr. Ivor James, with the assistance of Miss Isolde Menges, Mrs. Nicholas, Mr. Harold Craxton, Mr. Alfred de Reyghere, Mr. F. Bonavia and Mr. Waldo Warner. The daily programme is usually playing under the supervision of coaches in the mornings, recreation in the afternoons and concerts in the evenings. Undoubtedly the jolliest way of going is to make up one's own party and enter as a team, but individuals are welcomed for the second week. For particulars, application should be made to the Secretary, British Federation of Musical Competition Festivals, 22 Surrey Street, London, W.C.2.

Then there is Major Bavin's Eleventh Summer Course in Music Teaching which will be held at Oxford from the 2nd to the 10th of August. The fee, inclusive of accommodation, will be Five Guineas, and by kind permission of the college authorities men students will be housed at Worcester College and Women Students at Somerville and St. Hilda's Colleges.

All enquiries and applications for membership should be made to the Oxford University Press, Amen House, Warwick Square, E.C.4, or 116 High Street, Oxford, or to any of its branches or to any music-seller.

There is also Mr. F. C. Field-Hyde's Summer Vacation Course 1932 at Cambridge from 29th July to 6th August, which is the only Holiday Course devoted to the complete treatment of all problems connected with Vocal Training.

By arrangement with the Authorities the Course will again be held at Westminster College, Cambridge, where excellent and inclusive accommodation is offered.

Full particulars can be obtained from The Secretary, Miss E. Duniam-Jones, 16 Nutford Place, London, W.1.

For the Honour of Music

By W. R. ANDERSON

IT seems to me sad that the public has of late years been led to think the understanding of music infinitely easier than in fact it is; that people have never been urged to differentiate between knowing-what-I-like and knowing about music. As a direct consequence, a by no means inconsiderable party has arisen which, through the easy goodwill of editors, has been given space in print in which to scoff at professional musicians. This party declares one "music-lover" as good as another (and has a conveniently easy definition of the word "music-lover," which ought to be a term of honour, conferred after hard work), and it usually prefers and employs an amateur to a professional person. Its members are often clamorous, supporting their outcries with generalisations instead of facts, and are apt to reply, on being challenged as to their knowledge of some work which is in dispute, "Oh, I don't pretend to be able to *read* music!"

Now this party is an evil, and it works harm to right-minded amateurs (who are the professional musician's best friends) as well as to the man who has to earn his living in music. I cannot readily think of a better reason for the British Music Society's holding together and going forward than this: that the cantankerous party I have defined needs all the opposition that amateurs and professionals can unitedly put up. It is not an element in musical life which we can pass by. It is a growing element, and a wholly bad one. This is an age of impatience and indiscipline. Music, if it is to be pursued in quietness and fruitful joy, needs both patience and discipline.

My own feeling is—and it is a feeling that has grown out of experience alone—that we are in danger of trying to bring into music some people who frankly are not fit for it. There is a way of looking at art which deems it simply a minister to our hours of

recreation—a toy. That is a perfectly legitimate outlook, however limited; but it would be folly to call such people “music lovers”; and it is because of the commercialisation of music (and largely, to my mind, also because of its centralisation in the hands of one corporation) that thousands of people are coming to think little of it, even as they hear more of it. Music, after all, is not a language that all can pick up. Some of the defenders of the plain man do not seem to understand our anxiety about his being properly taken in hand, or else left alone. They scarcely remember being taught: these gifted beings had the knack of it, and probably were brought up with music all around them. For the average man, any real musical knowledge or skill, however modest, takes some years of hard work; and how many of the switchers-in-the-ether are prepared for that?

I think that most musicians who have tried to teach any form of “appreciation” will agree that the scientific probing and proving of a method in it is still in an elementary stage. Appreciation, after all, is not now a new thing; and if we are asked what we have to show for all the years of effort—what really *provable* results we have—what is the answer? What, also, is the answer to that conundrum which Mr. Kerridge propounded with such disarming modesty: how is it that in Germany, which seems to have nothing corresponding to our treatment of “appreciation” as a speciality, they seem to have been tolerably musical for quite a long time? Some point to the B.B.C.’s new crowds—ten thousand fresh licences (is it not?) a week; some affectionately declare faith in the permanence of the Proms’ pull. But the other side of the shield swings round, and we are reminded of the endless stream of rubbishy music, the things still sung in worship-music, the commercially-backed craze for dance music, the B.B.C.’s weekly hours of trash. What is the reckoning? Who shall cast up these confused columns and strike a balance? These are hard questions, and I think they leave one dubious or unaffected, according to the measure of one’s personal experience.

It is not, then, surprising if we find many musicians moving to the conviction that the higher study of music is often approached too soon. That is not to deny any eager searcher access to all manner of music: every wise parent knows how mind-stretching and aesthetically valuable is the run through a well-stored library; and, we are happy to remember, the right person will get education and artistic happiness, if he has to swim through glue to get it.

The layman is increasingly questioning the musician, and much of that questioning forms quite the best thing that has ever happened to musicians. Such a question as “What do you promise me, if I pay for musical training for myself or my child? What shall I know about music in general, apart from learning to produce sounds?” is honest and necessary. The right teacher can answer as honestly, and convincingly.

What is the best service that the layman can do the musician? In the language of to-day, "Buy his goods" is an obvious and only too necessary first reply. But in happier times I can think of another that should come even before that: "Help to make the profession fit for fit musicians": and the layman's responsibility over that includes probing for value-for-money, trusting the right man to manage his work in his own way, and stamping out the charlatan—a work never sufficiently attacked in this country, where, to the shame of many, any four letters after a name are as good as any others, and it is not necessary for a person who promises to teach a subject to have been taught that subject himself by a competent master.

Not all the graces of musicianship are necessary for all. I have known some shrewd and marrowy commentators upon works of music who could not readily read a score, or even (in one or two curious instances) be very sure whether a choir were sharpening or flattening. There are many mansions in music, and not even all musicians are equally at home in every one of them; but I would plead for the support of laymen in the demand that all possible economy of time and solidity of training should inform music teaching, and that developed aural training should be the broad base of all such work whatever. Over music in our education we have been attempting, as it were, to patch up our Waterloo Bridge at a cost far greater than the £10,000 a year which that curious enterprise involves. Without keen and continued ear-training, music can be nothing to any of us but a mild amusement, just as any enterprise or sport is, in which we are not sufficiently interested to learn and work. There is truth for musical people in the good old saying "He that will not work, neither shall he eat."

What I would like to do, then, is to beg all well-wishers to back up musicians who want to use any reasonable scientific and psychological aid to make music-teaching, and all forms of "appreciation," the happier and stronger, by founding it on fact, not fiction. If music is worth anything, and means anything to us, it is, above all, to be respected: and so are its honest practitioners. Every piece of happy co-operation between layman and professional strikes a spark from both, and adds to the pure flame of music's honour.

Arnold Bax's Symphonies

WELCOME news comes that Bax's Fourth Symphony will receive its "first performance in England" at a Courtauld-Sargent Concert next December. This composition, it will be remembered, scored a great triumph when introduced to a San Francisco audience by Mr. Basil Cameron last March. Bax's symphonies, generally admitted to contain much of his finest music, are gradually winning a sure place in the public's affections. No. 3, in particular, has been most cordially received; and wider recognition for the others seems now chiefly to be a matter of time and sufficient performances. Readers may be interested, therefore, to learn that Messrs. Murdoch,

Murdoch & Co., 461 Oxford Street, W.1, will publish during September, with the composer's approval, a short *Handbook on Bax's Symphonies* by Mr. Robert H. Hull. The contents, mainly analytical and descriptive, aim simply to offer a modest guide illustrated, so far as space admits, with single-line musical examples. It is hoped that a book of this kind may prove helpful to people who prefer to acquaint themselves with the outline and general character of the symphonies before attending the actual performance, or who are anxious to refresh their memories after the event. Perhaps, too, this handbook may supply, in some degree, the requirements of students hitherto unable to obtain, in convenient form, necessary information regarding the symphonies and their individual characteristics. The publishers, desiring to make the book readily available to all, have decided to restrict its price to two shillings.

News of Artist-Members

HELOISE RUSSELL-FERGUSON has travelled extensively at home and abroad with programmes of Hebridean Songs,* to the Celtic harp, which were received with particular appreciation in Vienna, Holland, and Sweden. A well-known German university presented two programmes during the year.

In March a tour of Scottish towns was undertaken, evoking spontaneous approval from the press, and broadcasting engagements were fulfilled in Manchester and Scotland.

A visit to the Island of Gigha, the home of Kenneth Macleod, the Gaelic poet, enabled her to have some valuable study with him of ancient highland lore and legend, and to take down from him many songs hitherto unnoted.

A concert was also given for the Bournemouth Branch of the B.M.S. Miss Russell-Fergusson's annual London recital took place on June 7th, at Aeolian Hall.

* * * *

REGINALD PAUL has appeared both in solo and chamber-music recitals at several B.M.S. centres, including Liverpool, Belfast, Bournemouth, Newcastle, Alnwick, Camberley, Plymouth, and those in the London area. Though now possessing an extensive repertoire embracing all styles, he has not neglected the music of British composers, old and new. Last season he gave the first performance of Arnold Foster's Concerto on Country-Dance Tunes at Bournemouth, Hastings, Eastbourne, and with the B.B.C. Orchestra. He has specialised in the chamber works of Delius, Ireland, and Bax, the latter of whom lately dedicated to him his *Serpent Dance*. He has given several concerts in Holland, and toured South Africa.

* * * *

JOHN GOSS, who now spends more than half of each grass season in America, has had great success this year in concerts with the London Singers. The whole party are returning there at the end of October for a four months' tour.

* * * *

MONA LEIGH successfully organised a series of six Sunday afternoon Chamber Concerts between Christmas and Easter, which took place in the delightful little theatre of the Ballet Club at Ladbroke Road, Notting Hill Gate. Miss Leigh made a point of having one British work of importance in each programme, and in the course of the series Goossens's Flute Trio, Ireland's First Violin Sonata, a Trio by O'Connor Morris, a work for two Violins (*Cueca*) by Norman Fraser, and Elgar's Violin Sonata were given, as well as pieces by Bax and Purcell, and songs by a number of native composers.

In these days of extreme difficulty in concert-giving, it may be useful to other artists to know that this season was run on a profit-sharing basis, not with fees; and that the participators came out "well on the right side." Arrangements for another season are therefore already in hand.

* Songs of the Hebrides, arranged by Marjorie Kennedy Fraser

THE HETTY BOLTON PIANO TRIO which is to play at the B.M.S. Summer Concert and Garden Party on 16th July (see page 16) has a considerable repertoire, including trios by the following British composers: Ireland, Bridge, Friskin, Hurlstone, Rebecca Clarke and Moeran. The Trio consists of:—

HETTY BOLTON, who gave a recital of modern British music (Bax, Delius, Grainger, Ireland) for the Berlin Witzleben Station last September. One of her London recitals included the Cyril Scott Sonata which is seldom played, and for which she received high praise from *The Times* critic. She has also performed the later Beethoven Piano Sonatas with marked success and during the week commencing 20th June will broadcast five Beethoven Piano and Violin Sonatas for the B.B.C. *Foundations of Music* series with

HAROLD FAIRHURST, who studied under Sarah Fennings and later went to Sevcik and Ysaye. In 1924 he toured South Africa with Carrie Tubb and Reginald Paul, travelling 20,000 miles in four months, and he has also played concertos with many British and Continental orchestras. Harold Fairhurst has given recitals in London, the Hague and Amsterdam.

HELEN JUST is the 'cellist of the Trio: she hails from Bristol and held a scholarship at the Royal College of Music, where she studied with Ivor James. Last January she gave a first performance of Delius's *Elegy* and *Caprice*, and her repertoire includes sonatas by Bridge, Ireland, Delius, Bax, Kodaly, Dohnanyi and Huré, and the Bartok *Rhapsodie*. Helen Just has played concertos with various orchestras and she is the 'cellist of the Whinyates Quartet.

Scherzando

Composed and contributed by a Member

X: "I have just heard that the B.M.S. is *not* on the verge of collapse."

Y: "Verge of collapse, indeed! Why, I have just been looking through the second issue of the new B.M.S. *Bulletin* which speak's of the President's interest in the Society, a big new Section in New Zealand, fresh Centres opening up later in the year, a Summer Concert and Garden Party in July and ——— and ———; but come along to B.M.S. Headquarters and I will get a copy for you, and you can read all about it for yourself."

X: "B.M.S. Headquarters? Well, I was at a party the other night and I overheard one of your members asking what on earth B.M.S. Headquarters does!"

Y: "We have just reached the office and we will put that question to the secretary."

After the usual formalities, Y asked the secretary what Headquarters does.

The secretary tried to say so much at once that only a compound of printers' ink mixed with a strong restorative specially prepared for her at the exhibition at Vincennes, and administered by the editor of the *Bulletin*, enabled her fifteen minutes later, to hand X his membership card in exchange for his guinea. During the secretary's spasm X had tactfully withdrawn to a corner of the office there to peruse the *Bulletin* which had entirely convinced him that he ought to join the B.M.S. without further delay.

* * * *

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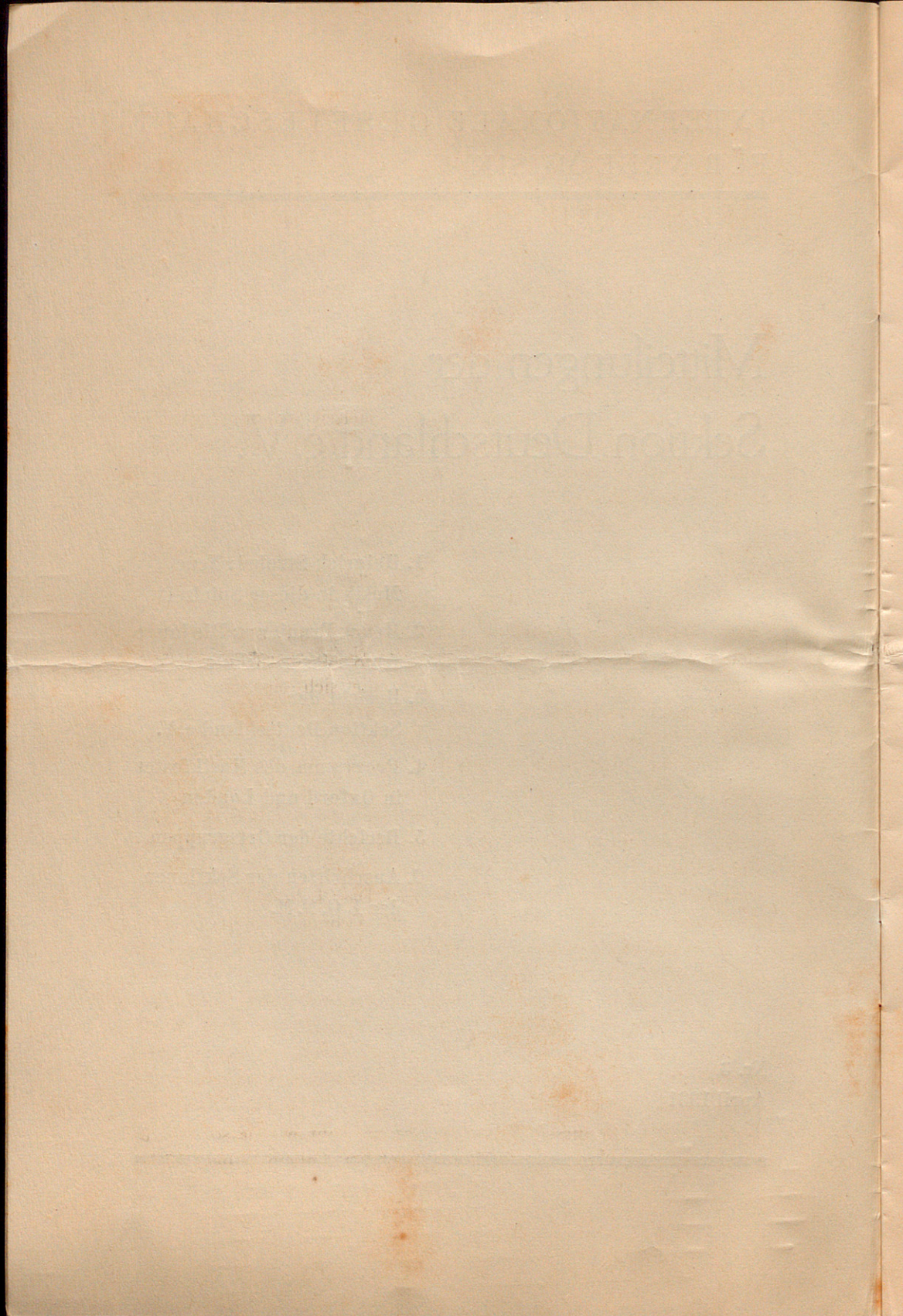
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INTERNATIONALE GESELLSCHAFT
FÜR NEUE MUSIK

Mitteilungen der
Sektion Deutschland e.V.

1. Heinrich Strobel: Neue
Musik in dieser Spielzeit
2. Henry Prunières: Die junge
französische Schule
3. Bericht der
Sektion Deutschland e.V.
4. Programm des Musikfestes
in Oxford und London
5. Berichte der Ortsgruppen
6. Anschriften der Sektionen
der I. G. N. M.

Nr. 3
April 1931



NEUE MUSIK IN DIESER SPIELZEIT

VON

HEINRICH STROBEL, BERLIN

I.

Der Frage nach dem Raum, den Neue Musik in den deutschen Konzert- und Opernprogrammen dieser Spielzeit einnimmt, ist eine andere voranzustellen; die nämlich, ob Neue Musik heute noch derselbe einheitliche Begriff ist wie vor ein paar Jahren. Es war für jeden Einsichtigen eine Selbstverständlichkeit, daß einmal eine Beruhigung kommen würde. Man kann nicht mit dem Kopf durch die Wand. Aber was heute eingetreten ist, muß jeden, der sich innerlich der neuen Bewegung verbunden fühlte, aufs höchste erschrecken. Statt der erwarteten Stabilisierung der neuen Tonsprache haben wir eine reaktionäre Rückwendung gerade zu der Musik, gegen die man sich vor zwanzig Jahren aufgelehnt hatte. Neoklassizismus und Neoromantik sind die Schlagworte, hinter die sich eine neue Generation verschanzte, wenn sie die elendesten musikdramatischen Banalitäten wieder auftischt. Es ist lächerlich, sich auf den Klassizismus des heutigen Strawinsky zu berufen. Dieser Klassizismus ist ein Ergebnis einer individuellen Entwicklung, und nur der kann ihn als reaktionär abtun, der von der geistigen Struktur und dem Stilwillen dieser Musik keine Ahnung hat. Hindemith hat eine ähnliche Entwicklung durchgemacht. Auch er hat sich wieder zu einem mehr ästhetischen Klassizismus hingewendet. Das Lehrstück war eine Ausnahme. So sehr sich Hindemith um Gebrauchsmusik bemüht, seine besten und bleibendsten Leistungen schafft er auch heute noch da, wo er für das Konzert schreibt.

Wir wollen ehrlich sein: der mit großem Eifer, manchmal vielleicht auch mit Uebereifer betriebene Versuch, die Neue Musik an einen großen Verbraucherkreis heranzuführen, ist nur in dem einen Fall Weill gelungen. In Oper und Konzert konnte sich die Neue Musik nicht durchsetzen. Die jüngste Generation zog die Konsequenzen aus diesen Tatsachen. Sie schreibt wieder so, daß es den bequemen Ohren mühelos eingeht. Daß bei Hindemith, bei Tiessen,

bei Butting, bei Toch, um nur ein paar Namen zu nennen, auch junge Leute im Geist der Neuen Musik von einst erzogen werden, ist nicht zu bestreiten. Aber kommen sie über die Aufführungen der Hochschulen oder der Kompositionsklassen hinaus?

II.

Ich stelle diese Bemerkung an den Beginn, um zu zeigen, daß nicht nur die Gleichgültigkeit und Schwerfälligkeit der Musikunternehmer schuld ist, wenn heute so wenig „Neue Musik“ gespielt wird. Die Produktion versagt. Die neue Verschwommenheit geht um, und kleine Talente wie Dressel oder Lothar sind durch sie groß geworden. Es gibt verständige Hörer, die merken: das ist nichts anderes, als was wir seit Jahren hörten. Höchstens, daß ein paar „falsche“ Töne mitklingen. Was sollen wir uns also mit dieser Art „neuer“ Musik abgeben? Spielt das Altbewährte, das tief und fest in unseren Ohren und Herzen sitzt, spielt unseren Beethoven, unseren Brahms, unseren Strauß, auf daß wir wenigstens im Konzertsaal in jenen guten alten Zeiten schwelgen können, in denen es noch keine Mechanisierung und keine Soziallasten gab. Und die Dirigenten, die Interpreten? In einem Augenblick, in dem der Sinn unseres öffentlichen Kunstleben ernstlich in Frage gestellt ist, haben sie einzig und allein das Interesse, ihre Existenz zu sichern. Wenn schon Konzerte, dann also mit der Musik, die ein Publikum, das noch an diese Art von Kunstvermittlung glaubt, auch wirklich gern hören will.

Noch vor einigen Jahren verlangte es das sogenannte Prestige, daß ein Dirigent, wollte er im deutschen Kunstleben etwas bedeuten, im Jahr ein paar exponierte Werke zur Diskussion stellte. Das Publikum verhielt sich desinteressiert oder spielte Bildungsbeflissenheit. Einige mochten damals auch noch den Mut haben, ihre Unzufriedenheit mit dem allgemeinen Programmstumpfsinn und ihre Sympathie für neue Versuche öffentlich zu zeigen. Heute leben wir in einer Periode schärfster Kulturreaktion. Gegen alles Neue, gegen alles geistig Aufrüttelnde, gegen jedes Abweichen von einer wohl bewährten Tradition: das sind die Schlagworte von 1931, und die wahre Devise lautet: gegen jede geistige Kundgebung und für jeden muffigen, spießerischen Kitsch. Bedürfte es noch eines Beweises, die Situation des Films, des Tonfilms würde ihn mit erschreckender Deutlichkeit erbringen.

Man könnte einwenden: aber Hindemith wird doch noch gespielt. Gewiß. Er ist, er war in dieser Saison noch der Renommier-

modernist einiger Dirigenten, die nicht ohne weiteres auf die Gloriole der Zeitverbundenheit verzichten wollten. Die Hörer wagen heute, Hindemith wieder auszusuchen. In Wien gab es kürzlich einen regelrechten Skandal bei dem Orgelkonzert. In der Berliner Philharmonie wurde eine wunderbar leichte Aufführung der gewiß eingänglichen Ouvertüre zu Neues vom Tage unter Furtwängler mit völliger Lethargie aufgenommen, während dasselbe Stück in dem sicher viel weniger „fortschrittlichen“ Ausland begeisterte Zustimmung fand. Zufälle, Nebensächlichkeiten wird man sagen. Nehmt sie nicht wichtig. Strawinsky hat dafür überall Erfolg. Hier ist zu entgegnen, daß Strawinsky der einzige ist, der sich als internationaler Name durchgesetzt hat und gesellschaftlich anerkannt wird. Aber wann wird er aufgeführt?

Leipzig, eine der ersten musikalischen Uraufführungsbühnen in den letzten Jahren, schweigt in dieser Saison, die Berliner Krolloper, an der Klemperer die denkwürdige Premiere des Oedipus machte, spielt jetzt Louise und Butterfly. Die Volksbühne, also eine angeblich „links“ orientierte Besuchervereinigung, verbittet sich Aufführungen von Neues vom Tage. Alles unwichtige Zufälle? Eine Ausrede für faule Köpfe!

III.

Die allgemeine kulturelle Reaktion und der Rückgang der Produktion sind die Gründe für das Verschwinden Neuer Musik aus den öffentlichen Programmen. Wo bleiben die Institutionen, die sich die Pflege dieser Musik zur besonderen Aufgabe gemacht haben? In einigen deutschen Großstädten gelang es ihnen, nicht nur einen geistig regen Hörerkreis zu sammeln, sondern ihn auch in dieser rückläufigen Zeit zu erhalten. In der Kölner Ortsgruppe der I. G. N. M. wurde kürzlich Hindemiths neues Klavierkonzert zur Uraufführung gebracht. Vor drei Jahren noch hätten sich zehn Dirigenten um diese Uraufführung gerissen. In Berlin haben die Organisationen vollständig versagt. Vielleicht trifft die Schuld nicht so sehr ihre verantwortlichen Leiter. In der schnelllebigen, von Sensation zu Sensation hastenden Hauptstadt ist es schwer, geistige Gemeinschaften zu bilden.

Eine Hoffnung ist der Rundfunk. Er kommt in solchem Grad dem Ungeschmack der Masse entgegen, daß er sich es auch leisten kann, von Zeit zu Zeit, den Forderungen einer geistigen Minderheit zu genügen. Ich spreche nicht von der Gesamtheit der deutschen Sender. Einige unter ihnen wie Leipzig oder Hamburg

sind geradezu Hochburgen reaktionären Stumpfsinns. Ich spreche von Berlin und Frankfurt, die in der systematischen Pflege moderner Musik einen wichtigen Teil ihrer kulturellen Mission erfüllen. Der Rundfunk ist heute die einzige Stelle, wo man noch Neue Musik hört. (Die pädagogische Richtung schaltet in diesem Zusammenhang aus.) Trösten wir uns: der Rundfunk ist auch die einzige kunstvermittelnde Institution, die Zukunft hat.

DIE JUNGE FRANZÖSISCHE SCHULE

VON

HENRY PRUNIERES, PARIS

Wenn entschieden werden soll, an welchem Punkte die junge französische Schule im Jahre 1931 angelangt ist, so muß man, glaube ich, feststellen, daß die allgemeine Tendenz besteht, sich auf den bereits eingenommenen Stellungen weiter festzusetzen und die als zu gewagt erkannten Punkte aufzugeben. Die großen Stunden der Schlacht sind vorbei, wo Darius Milhaud die Polytonalität in seinen Eumeniden entfesselte und sich darauf festlegte, in jedem Akkord die zwölf Töne der chromatischen Tonleiter anzuhäufen. Die systematische Atonalität von Schoenberg und Alban Berg wurde bis jetzt von französischen Musikern noch nicht angewandt, die zu sehr an die diatonischen Melodien gebunden sind. Sie bevorzugen eine gemäßigte Atonalität wie die von Paul Hindemith, dessen Werke die Gunst des Pariser Publikums genießen. Man begnügt sich damit, tonale Unausgeprägtheiten und die bi-tonalen Kombinationen zu vervielfachen, ohne vollständig die Kadenzen zu verlassen, die dem Zuhörer gestatten, von Zeit zu Zeit wieder Fuß zu fassen.

Seltsamerweise folgen die Neulinge nur schüchtern dem vorgezeichneten Weg ihrer Vorgänger. Es sind die Ältesten, die heute den kühnsten Stil ausüben: Albert Roussel vor allem, der, über 60 Jahre alt, seine energischsten und vollkommensten Werke vorträgt. Seine dritte Symphonie und sein Psalm bezeichnen den Höhepunkt seiner Kunst. Maurice Ravel bleibt gleichfalls an der Spitze der Bewegung, wobei er mit der gleichen Virtuosität alle Stile ausübt, ohne seine Persönlichkeit aufzugeben. Man erwartet

mit Neugier die neue Symphonie von Florent Schmitt, der ebenfalls ein Pionier war.

Von den Musikern der Generation, welche nach dem Krieg auftauchte, nehmen eine hohe Stellung ein: Arthur Honegger, Darius Milhaud, Jacques Ibert, Francis Poulenc. Jeder von ihnen versucht mehr, seine persönliche Art zu vervollkommen, als neue Wege zu suchen. Auric schweigt seit langem.

Marcel Delannoy nimmt eine ständig wachsende Stelle ein. Sein neues Quartett ist eine der beachtenswertesten Schöpfungen der französischen Musik auf diesem Gebiete. Nichts Revolutionäres, aber eine lebendige, flüssige, herbe und nuancierte Kunst, welche die Tradition von Debussy und Ravel in einem Stile fortsetzt, in dem man zuweilen den Einfluß Honeggers erkennt.

P. O. Ferroud, Jünger von Florent Schmitt, gibt in seiner Symphonie einen Beweis einer beachtenswerten instrumentalen und harmonischen Virtuosität.

Jean Rivier bringt weiterhin saubere Werke hervor, die mit der Gewissenhaftigkeit eines guten Handwerkers geschrieben sind und oft einen diskreten und persönlichen lyrischen Einschlag haben.

Georges Migot verschließt sich in seinem blühenden Gärtchen. Viele junge Menschen scheinen zu zögern, welchen Weg sie einschlagen wollen und gehören keiner besonderen Schule an. Der Einfluß von Strawinsky, Debussy, Ravel und Milhaud wirken gegensätzlich auf sie. Unter den meistbegabten müssen genannt werden: Jean Cartan, dessen zweites Quartett und die Sonate für Flöte und Klarinette viel erhoffen lassen; F. M. Gaillard, der alle Stile ausübt, der uns aber wohl Überraschungen bieten dürfte, wenn er seinen Stil gefunden haben wird; Daniel Lazarus, der im Stillen arbeitet, der junge Franzose, der durchzudringen beginnt Rosenthal, glänzender Instrumentierer; Jeanne Leleu, leidenschaftliche Strawinsky-Anhängerin; Martelli, Massiaen, die ihre Form suchen; Sauguët, der sich verliert, weil er damit anfangen wollte, die Grammatik zu lernen

Es wäre unsinnig, ein definitives Urteil über die Jungen zu fällen. Einer, an dem wir zweifeln, schreibt vielleicht in 15 Jahren ein entscheidendes Werk, ein anderer, der uns durch seine Gaben einnimmt, wird vielleicht bald in Vergessenheit geraten. Es ist unsere Pflicht, uns mit liebevoller Neugier über die Wiege zu beugen, in der die Musik von Morgen schlummert.

(Deutsch von Alfred Margot, Berlin.)

SEKTION DEUTSCHLAND E. V.

Vorstand: *Max Butting*, Berlin (1. Vorsitzender) / Prof. Dr. *Hermann Springer*, Berlin (2. Vorsitzender) / Dr. *Georg Marzynski*, Berlin (1. Schriftführer) / *Wladimir Vogel*, Berlin (2. Schriftführer) Direktor *Ludwig Berliner*, Berlin (1. Schatzmeister) / Dr. *Georg Mantze*, Berlin (2. Schatzmeister) / Prof. *Heinz Tiessen*, Berlin (Obmann des Musikausschusses) / *Walter Schrenk*, Berlin (Beisitzer) / *Benedict Lachmann*, Berlin (Beisitzer) / *Arthur Kohnke*, Berlin (Beisitzer) / *Ernst Roters*, Hamburg (Beisitzer) *Hans Bruch*, Mannheim (Beisitzer)

Musikausschuß: Prof. *Heinz Tiessen*, Berlin (Obmann) / Prof. *Joseph Haas*, München / Prof. Dr. *Hugo Holle*, Stuttgart Dr. *Karol Rathaus*, Berlin / GMD Dr. *Hermann Scherchen* Königsberg

Anschriften

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I. Schriftführer: Dr. *Georg Marzynski*, Laubenheimer Platz 3, Berlin-Wilmersdorf

II. Schatzmeister: Dr. *Georg Mantze*, Kaiserallee 192, Berlin-Wilmersdorf

Ortsgruppen-Angelegenheiten: *Arthur Kohnke*, Sächsische Straße 38, Berlin-Wilmersdorf

*

MITTEILUNGEN AN DIE MITGLIEDER

Der Vorstand wählte Herrn Prof. Dr. *Hermann Springer* zum deutschen Delegierten für das Musikfest in Lüttich. Die Delegiertenversammlung in Lüttich bestimmte für die internationale Jury für das Musikfest in Oxford: *Alban Berg*, Wien, *Alfredo Casella*, Rom, *Désiré Defauw*, Brüssel, *Gregor Fitelberg*, Warschau, *Charles Koechlin*, Paris.

Von den Werken, die die deutsche Sektion für das Musikfest in Oxford einreichte, wählte die internationale Jury „Zwei Etüden für Orchester“ von *Wladimir Vogel* und „Wir bauen eine Stadt“ von *Paul Hindemith*.

Das Fest in Oxford findet vom 24. bis 28. Juli statt. (Vorprogramm s. S. 10.) Anmeldungen zur Teilnahme wolle man richten an: Dr. *Georg Marzynski*, Laubenheimer Platz 3, Berlin-Wilmersdorf. Mitglieder der Ortsgruppen wollen ihre Teilnahme dem Vorstand ihrer Ortsgruppe bekannt geben, da die Zugehörigkeit des Mitgliedes zu einer Ortsgruppe bestätigt werden muß.

Die
Sektion Deutschland
e. V. veranstaltet **am 4. und**
5. Juni 1931 in Bad Pyr-
mont auf Einladung der Kur-
verwaltung wie im Vorjahre
ein

Musikfest

Die Jahresversammlung findet während des Musikfestes am Vormittag des 5. Juni 1931 in Bad Pyrmont statt.

Die „Vereinigung für neue Musik e. V.“ in Lübeck hat sich als Ortsgruppe Lübeck der I. G. N. M. angeschlossen.

Die Ortsgruppe Frankfurt/Main hat sich aufgelöst.

AUSGEWÄHLTE WERKE FÜR DAS MUSIKFEST IN OXFORD UND LONDON 1931

I. Orchester-Konzert

<i>V. Dukelsky</i>	Deuzième Symphonie
<i>Roman Palester</i>	Muzyka Symfoniczna
<i>Anton Webern</i>	Symphonie für kleines Orchester
<i>Constant Lambert</i>	Music for Orchestra
<i>Virgilio Mortari</i>	Rapsodia per Orchestra
<i>George Gershwin</i>	„An American in Paris“

II. Orchester-Konzert (mit Chor)

<i>Wladimir Vogel</i>	Zwei Etüden für Orchester
<i>Fernand Quinet</i>	Trois Mouvements Symphoniques
<i>Juan Jose Castro</i>	Tres Trozos Sinfonicos
<i>R. Vaughan Williams</i>	Benedicite
<i>K. Szymanowsky</i>	Chansons Polonaises (for Chorus)
<i>Albert Roussel</i>	Psalm 80 for Chorus and Orchestra

Kammer-Konzert

<i>Marcel Delannoy</i>	Quatuor a cordes
<i>Georg Jokl</i>	Sonatina for Pianoforte
<i>Jean Cartan</i>	Sonatine pour flute et clarinette
<i>Eugene Goossens</i>	2nd Sonata for violin and pianoforte
<i>Mario Pilati</i>	Quintetto per pianoforte ed archi
<i>Paul Hindemith</i>	„Wir bauen eine Stadt“
<i>Erwin Schulhoff</i>	„La Somnambule“

Konzert für Chor a capella und kleines Orchester

<i>Lew Knipper</i>	Suite Lyrique
<i>Roger Sessions</i>	Sonata for pianoforte
<i>Josef Koffler</i>	Trio for violin, viola and Violoncello
<i>Jean Huré</i>	„Ame en peine“ for chorus
<i>Ferencz Szabo</i>	„Lied der Wölfe“ for chorus
<i>Egon Wellesz</i>	Drei a capella Chöre
<i>Jan Merklakiewicz</i>	Quatre chansons japonaises pour chant et petit orchestre
<i>Ernesto Halffter</i>	Sinfonietta

BERICHTE DER ORTSGRUPPEN

ORTSGRUPPE BERLIN E.V.

Geschäftsstelle: *Kurt Westphal*, Wilmersdorf, Uhlandstr. 96

Vorstand: Dr. *Fritz Stiedry* / Dr. *Hans Curjel* / *Kurt Westphal*
Dr. *Lotte Kallenbach* / Direktor *Ludwig Berliner* / Dr. *Kurt Liebert*

Musikausschuß: *Nicolai Lopatnikoff* / *Franz Osborn* / *Niko Skalkottas*
Erich Walter Sternberg / Dr. *Ernst Toch* / *Wladimir Vogel*

Veranstaltungen 1930/31

- 1.) 28. Januar: **Kammerkonzert.** Leitung Dr. *Fritz Stiedry*.
Arnold Schönberg: Suite op. 29 für kleine Klarinette, Klarinette, Baß-
klarinette, Violine, Bratsche, Violoncello und Klavier. — *Paul Hindemith*: IV. Streichquartett op. 32. — *Igor Strawinsky*: Oktett für
Blasinstrumente (Flöte, Klarinette, 2 Fagotte, 2 Trompeten, 2 Posaunen).
- 2.) 10. April: **Orchesterkonzert.** GMD *Otto Klemperer* mit dem Berliner
Funkorchester und Funkchor.
Alfredo Casella: Serenata. — *Ernst Toch*: Cello-Konzert (*Feuer-
mann*). — *Conrad Beck*: Konzert für Streichquartett und Orchester. —
Anton Webern: Symphonie. — *Mathias Hauer*: Drei Szenen aus
der Oper *Salambo*. —

Ende April findet ein drittes Konzert (Kammermusik) statt und im Laufe
des Mai voraussichtlich ein viertes.

ORTSGRUPPE HAMBURG

Anschrift: *Albert Nauen*, Hamburg 8, Cremon 11—12

Vorstand: Prof. *Willi von Beckerath* (I. Vorsitzender) / *Siegfried
Scheffler* (II. Vorsitzender) / *Albert Nauen* (Schriftführer)
Rechtsanwalt *Robert Solmitz* (Schatzmeister)

Musikausschuß: KM *Eugen Papst* / *Ernst Roters* / *Hermann Erdlen*
Richard Goldschmied / *Edith Weiss-Mann*

Veranstaltungen 1929/30

- 1.) 12. Februar 30: **Orchesterkonzert.** Leitung KM *Eugen Papst*.
Alfredo Casella: Partita für Orchester mit obligatem Klavier. —
Alban Berg: Drei Stücke aus der Oper „*Wozzeck*“. — *Jos. Matthias*

Hauer: Sinfonietta für Orchester (sämtlich Erstaufführungen). Ausführende: *Richard Goldschmied*, *Dodie van Rhyn* (Essen).

- 2.) 11. April 30: **Kammermusik-Abend**. *Ildebrando Pizetti*: Sonate für Violine und Klavier, A-dur. — *Nicolai Lopatnikoff*: Sonate für Violine, Klavier und kl. Trommel. — *Alexander Jemnitz*: Sonate für Violine Solo. — *Maurice Ravel*: Sonate für Violine und Klavier (sämtlich Erstaufführungen).

Ausführende: *Stefan Frenkel*, *Franz Osborn*, *Kurt Perthes*.

- 3.) Vortrag von Oberspielleiter *Hans Esdras Mutzenbecher*: „Die Bedeutung der Oper in heutiger Zeit“ mit anschließender Diskussion.

Veranstaltungen 1930/31

- 1.) 14. Oktober 30: **Konzert**. *Jerzy Fitelberg*: Streichquartett Nr. 2. — *Karl Wiener*: Suite für Streichquartett. — *Max Butting*: 4 kleine Stücke für Streichquartett. — *Wolfgang Fortner*: Streichquartett (sämtlich Erstaufführungen).

Ausführende: Berliner Streichquartett.

- 2.) 6. November 30: **Orgelkonzert**. *Karl Hasse*: Vorspiel und Fuge. — *Günther Raphael*: Partita. — *Hans Gál*: Toccata. — *Günther Ramin*: Orgelchoralsuite. — *Philipp Jarnach*: Konzertstück (Romancero III). — *Heinrich Kaminski*: Choralvorspiel; Toccata (Erstaufführungen).

Ausführende: *Günther Ramin*.

- 3.) 29. Januar: **Klavierabend**. Das Klavierwerk *Arnold Schönbergs* 1920—1930 (op. 11, 19, 23, 25, 33 a) (Erstaufführungen). Einleitender Vortrag von *Wolfgang von Hanneheim*, Berlin.

Ausführende: *Else C. Kraus*, Berlin.

- 4.) 26. Februar: **Laienmusik**. Werke von *Engelhard Barthe*, *Paul Hermann*, *Paul Hindemith*, *Walter Kraft*, *Karl Marx*, *Carl Orff*, *Walter Rein*, *Mátyás Seiber*, *Martin Schlenso*, *Igor Strawinsky* (Erstaufführungen).

Ausführende: Chöre und Instrumentalkörper der Volksmusikschule Hamburg.

- 5.) 3. März: **Konzert**. *Ernst Krenek*: Streichquartett op. 65 (Uraufführung). — *Bela Bartók*: 3. Streichquartett. — *Claude Debussy*: Streichquartett.

Ausführende: Wiener Streichquartett.

- 6.) 20. März: Vortrag von Prof. *Georg Schünemann*, Berlin: „Exotische Musik“ (mit Schallplatten und Lichtbildern).

- 7.) 8. April: **Hamburger Komponisten**. *Paul Treutler*: Streichtrio. — *Walter Abendroth*: Duo für Flöte und Bratsche; Trio für Flöte, Bratsche und Horn. — *Ingolf Marcus*: 2 rhapsodische Lieder für Violine bzw. Violoncell und Klavier. — *Helmut Paulsen*: 3 kleine Stücke für Streichtrio (sämtlich Uraufführungen). — *Berthold Goldschmidt*: Streichquartett (zum ersten Male).

Ausführende: *Fritz Leue*, *Karl Buddenbaum*, *Johannes Nissen*, *Carlos de Freitas*, *Hans Brinckmann*, *Albert Döcher*, *Ingolf Marcus*.

ORTSGRUPPE KÖLN

(Gesellschaft für Neue Musik, gegr. 1921)

Geschäftsstelle: *S. Bernhard Lewertoff*, Jülicher Str. 31

Leitung: *Dr. Else Thalheimer* | *S. Bernhard Lewertoff*

Veranstaltungen 1930/31

- 1.) **Konzert.** *Nicolai Lopatnikoff*: Sonate für Violine, Klavier und kleine Trommel, op. 9. — *Paul Höffer*: Suite von 5 Stücken für Klavier (Uraufführung); Sonate für Violine allein, op. 17. — *Paul Hindemith*: 1922, Suite für Klavier. — *Philipp Jarnach*: Sonate für Violine allein, op. 13. — *Heinz Tiessen*: Duo für Violine und Klavier, op. 35. —
Ausführende: *Lydia Hoffmann-Behrendt*, *Stefan Frenkel*.
- 2.) **Orchesterkonzert.** Leitung *Hans Wilhelm Steinberg* (Frankfurt a. M.). *Franz Beck*: Symphonie g-moll (1760). — *Jerzy Fitelberg*: Klavierkonzert mit Orchester (Uraufführung). — *Kurt Weill*: Ausgewählte Stücke aus der Oper „Mahagonny“. — *Igor Strawinsky*: Ragtime für kleines Orchester. — *Mozart*: Eine kleine Nachtmusik.
Ausführende: Das verstärkte Westdeutsche Kammerorchester, Köln, *Else Gentner-Fischer*, *Paul Reinecke*, *Franz Osborn*.
- 3.) **Kammerorchester-Konzert.** *Paul Hindemith*: Konzertmusik für Klavier, Blechbläser und Harfen (1930), (Europäische Uraufführung). — *Antonio Bertali*: Sonate in einem Satz für zwei Violinen und Violoncello. — *Alexander Tscherepnin*: Concertino für Violine, Gambe und Streichorchester (Uraufführung). —
Ausführende: *Emma Lübbcke-Job*, *Walter Kunkel*, *Herbert Anrath*, Prof. *Paul Grümmer*, *Alexander Tscherepnin*, Dr. *Hans Wedig* (Dirigent des Hindemith-Konzerts).
- 4.) **Orchesterkonzert.** Leitung Dr. *Heinrich Jalowetz* (Köln). *Arnold Schönberg*: Begleitmusik zu einer Lichtspielszene. — *Philipp Jarnach*: Narrenlieder aus „Was ihr wollt“ für Gesang und 15 Solo-Instrumente unter Benutzung englischer Volksweisen aus dem 17. Jahrhundert op. 24 (Deutsche Uraufführung). — *Mozart*: 5 Sätze aus den Divertimenti Nr. 11 und 17 K-V 251 und 334. — *Eduard Erdmann*: Ständchen für kleines Orchester op. 16 (Uraufführung). —
Ausführende: *Ludwig Weber*, das verstärkte Westdeutsche Kammerorchester, Köln.
- 5.) **Konzert.** *Leos Janáček*: „Jugend“, Suite für Flöte, Oboe, Klarinette, Horn, Fagott, Baßklarinette. — *Béla Bartók*: Suite op. 14. — *Arnold Schönberg*: Klavierstücke, op. 23. — *Igor Strawinsky*: Piano-Rag-Music (1919). — *Paul Hindemith*: Trio für Bratsche, Tenorsaxophon und Klavier, op. 47. —
Ausführende: *Paul Baumgartner*, Bläser-Kammermusik-Vereinigung Köln.
6. Veranstaltung (gemeinsam mit der Deutschen Liga für unabhängigen Film):
Neue Musik im Tonfilm.
7. **Chor- und Orchesterkonzert.** Leitung *Eugen Szenkar* (Köln). *Igor Strawinsky*: Les Noces. — *Ernst Toch*: Konzert für Violoncello und Kammerorchester.
Ausführende: *Emanuel Feuermann*, das Westdeutsche Kammerorchester Köln, die Musikantengilde und Sonder-Chöre.

Außerdem hatten die Mitglieder der Kölner Ortsgruppe freien Eintritt zu einer Einführungsveranstaltung zu *Alban Bergs* „Wozzeck“ im Kölner Opernhaus.

ORTSGRUPPE LEIPZIG

Geschäftsstelle: *Wilhelm Zimmermann*, Querstr. 28

Vorstand: Prof. *Bruno Walter* (I. Vorsitzender) / GMD *Gustav Brecher* (II. Vorsitzender) / Dr. *Adolf Aber* (I. Schriftführer) / Prof. Dr. *Karl Straube* (II. Schriftführer) / Verlagsbuchhändler *Wilhelm Zimmermann* (I. Schatzmeister) / Rechtsanwalt Dr. *Rolf Anschütz* (II. Schatzmeister)

Veranstaltungen 1930/31

Eigene Konzerte der Ortsgruppe fanden nicht statt; aber mit ihrer Unterstützung veranstalteten:

- 1.) 12. November: *Herbert Schulze* (Klavierabend). *Béla Bartók*: Sonate (1926). — *Paul Hindemith*: op. 37 Klaviermusik (1924/27). — *Igor Strawinsky*: Trois mouvements de Pétrouchka (1911/21). —
- 2.) 3. März: **Moderne Kammermusik**. *Erich Sauerstein*: Sonate für Violine und Klavier in C-dur (Erstaufführung). — *Wolfgang von Bartels*: Sonate für Violoncello und Klavier op. 24 (Erstaufführung). — *Gerhard Büchner*: Sonate für Violine und Klavier in Es-dur (Uraufführung). — *Fred Lohse*: Variationen über ein Thema von W. A. Mozart für Violine, Violoncello und Klavier (Uraufführung). —

Ausführende: *Fritz Weitzmann* (Klavier), *Hans Mlynarczyk* (Violine), *Fritz Schertel* (Violoncello).

Mitgliedern der Ortsgruppe wurde zu diesen Konzerten freier Eintritt gewährt.

ORTSGRUPPE MANNHEIM

(Gesellschaft für Neue Musik)

Geschäftsstelle: *Hans Bruch*, Mannheim, Renzstr. 3

Vorstand: Dr. *F. G. Hartlaub* / GMD *Joseph Rosenstock* / *Hans Bruch*

Veranstaltungen 1930/31

12. Dezember: **Schönberg-Abend**. Drittes Streichquartett op. 30. — Suite für Klavier op. 25. — Erstes Streichquartett op. 9.

Ausführende: *Kolisch-Quartett* und *Luise Schatt-Eberts*.

11. Januar: *Ernst Krenek*: „Reisebuch aus den österreichischen Alpen“.

Ausführende: *Heinrich Hölzlin* und *KM Kurt Haveland*.

22. Januar: Vortrag von Dr. *Karol Rathaus*: „Die fremde Erde“ (anlässlich der Erstaufführung in Mannheim).

5. März: **Neue Deutsche Klaviermusik**. *Max Trapp*: Sonatine op. 25. — *Josef Schelb*: Klaviermusik Nr. 2. — *Paul Höffer*: Suite Nr. 2. — *Max Butting*: Aus den „15 kleinen Klavierstücken“. — *Heinz Tiessen*: Klavierstücke op. 37. — *Ernst Toch*: 5 Capricetti op. 36. — Ausführende: *Lydia Hoffmann-Behrendt*.

30. April: Vortrag von Prof. Dr. *Schünemann*, Berlin: „Exotische Musik“.

Im Mai: **Hindemith-Abend**.

International Society for Contemporary Music.

PRESIDENT:

Professor Edward J. Dent (Cambridge).

Honorary members:

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Richard Strauß (Vienna). Igor Stravinsky (Paris).

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| The Music Bulletin, London. | Schweizerische Musikzeitung, Zürich. |

ANNUAL FESTIVAL, 1930.

Liège, Belgium, September, 1930.

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

PROGRAMMES FOR THE LIEGE FESTIVAL

SEPTEMBER 1930

FIRST ORCHESTRAL CONCERT

- | | | | | |
|-------|------------------|-----|-----|--|
| 1. | Volkmar Andreae | ... | ... | Musik für Orchester No. 1, Op. 35 |
| 2. | Bernard Wagenaar | ... | ... | Sinfonietta |
| 3. | William Walton | ... | ... | Concerto for Viola and Orchestra |
| ----- | | | | |
| 4. | Antonio Veretti | ... | ... | Sinfonia Italiana |
| 5. | Florent Schmitt | ... | ... | Ronde burlesque, Op. 78 |
| 6. | A. Mossolow | ... | ... | Eisengiesserei (Maschinenmusik) Op. 19 |

SECOND ORCHESTRAL CONCERT

- | | | | | |
|-------|---------------------|-----|-----|-------------------------------------|
| 1. | Ernst Pepping | ... | ... | Präludium |
| 2. | (a) Pavel Borkovec | ... | ... | "Start" |
| | (b) Jean Rivier | ... | ... | Chant Funèbre |
| | (c) Henry Gibson | ... | ... | "Temptation" (Gaelic Pipe March) |
| 3. | Josef Mathias Hauer | ... | ... | Violinkonzert mit Orchester, Op. 34 |
| ----- | | | | |
| 4. | Karol Rathaus | ... | ... | Suite, Op. 29 |
| 5. | Marcel Mihalovici | ... | ... | Fantaisie, Op. 26 |
| 6. | Marcel Poot | ... | ... | Poème de l'Espace |

FIRST CHAMBER CONCERT

- | | | | | |
|----|----------------------|-----|-----|---|
| 1. | Karel Hába | ... | ... | Septet for violin, clarinet, viola,
horn, violoncello, bassoon and pianoforte, Op. 16 |
| 2. | Erhard Michel | ... | ... | Musik für Klavier in einem Satz |
| 3. | Germaine Tailleferre | ... | ... | Trois Chansons Françaises:
(1) Non, la Fidélité
(2) Mon mari m'a trahi
(3) On a dit mal de mon ami |
| 4. | Arnold Dax | ... | ... | Sonata for Two Pianofortes |
| 5. | Albert Huybrechts | ... | ... | 2e Quatuor pour deux violons, alto
et violoncelle |

SECOND CHAMBER CONCERT

- | | | | | |
|----|-----------------|-----|-----|--|
| 1. | K. B. Jiráček | ... | ... | Quintette per flauto, oboe, clarinetto,
corno e fagotto, Op. 34 |
| 2. | Fernand Quinet | ... | ... | Moralités non légendaires, pour
chant et divers instruments |
| 3. | Albert Roussel | ... | ... | Trio pour flûte, alto et violon-
celle, Op. 40 |
| 4. | Karl Stimmer | ... | ... | Quintett für Alt-Saxophon,
2 Violinen, Bratsche und Violoncell, Op. 9 |
| 5. | Alfredo Casella | ... | ... | Serenata per clarinetto, fagotto,
tromba, violino e violoncello |

CHORAL CONCERT

Karel Szymanowski ... Stabat Mater für Soli, Chor und Orchester

(Signed) Max Rütting, Jacques Ibert, G. Francesco Malipiero,
Paul A. Pisk, Erwin Schulhoff.

Frankfurt am Main, 24 March 1930.

SOCIETAT INTERNACIONAL DE MÚSICA CONTEMPORÀNIA.
AMSTERDAM - Festival de 1933 (del 9 al 14 de Juny).

Heus aquí els programes dels quatre concerts que tindran lloc els dies 9, 11, 13 i 14 de Juny, a Amsterdam, amb les obres escullides pel Jurat internacional d'enguany compost pels Mestres Butting, Vaclav Talich, Willem Pijper, G. Francesco Malipiero i Roger Sessions.

Primer concert (música simfònica).

Leo Kauffmann (Alemanh)	Suite per a orquestra.
Jozef Koffler (Polonià)	15 Veränderungen einer
	12 Tonreihe für Streichorchester, Op. 9.
Paul Kadosa (Hongrià)	Concert per a piano i orquestra, Op. 15.

Guillaume Landré (Holanda) Simfonia Nº 1.
Frantisek Bartos (Txecoslovaquia) Suite per a orquestra, Op. 6.

Segon Concert. (orquestra i chors)

William Walton (Anglaterra)	Belshazzar.
Robert Gerhard (Catalunya)	Passacaglia i choral de la Cantata "L'alta
	Naixença del Rei En Jaume".
Jean Cartan (França)	Pater Noster (in memoriam Jean Cartan).

Terçer Concert (Música "da càmera").

Aaron Copland (Estats Units)	Variations per a piano
Juan C. Paz (Argentina)	Sonatina per a flauta i clarinet.
Isa Krejci (Txecoslovaquia)	Sonatina per a piano i clarinet
Ernst Krenek (Àustria)	Gesänge des Späten Jahres, Op. 71.

Ruth Crawford (Estats Units) Tres cançons per a contralt i orquestra "da càmera"
Ljuba Maric (Yugoslavia) Bläserquintett.

Darrer concert. (música simfònica).

Bertus Van Lier (Holanda)	Simfonia Nº 2.
Edmund von Borok (Alemanh)	Fünf Orchesterstücke, Op. 8

Marcelle de Manziarly (França) Concertino per a piano i orquestra.
Goffredo Petrassi (Itàlia) Partita per a orquestra.
Erik Chisholm (Escòcia) Suite de danses per a orquestra i piano.

Com es pot veure figura en aquests concerts una obra d'autor català, el Mtre. Robert Gerhard, el qual és la segona vegada que figura en els programes dels festivals de la Societat Internacional de Música Contemporània. L'obra del Mtre. Gerhard es compon de dos fragments d'una cantata que està escrivint sobre un text del nostre gran poeta Josep Carner. Sembla que aquesta obra serà cantada en català a Amsterdam per una massa choral molt nombrosa.

Felicitem al nostre compositor el Mtre. Gerhard pel seu nou triomf.

SOCIEDAD INTERNACIONAL DE MÚSICA CONTEMPORÁNEA
AMSTERDAM - Festival de 1933 (del 9 al 14 de Junio).

He aquí los programas de los cuatro conciertos que tendrán lugar en Amsterdam, los días 9, 11, 13 y 14 de Junio, en los cuales se ejecutarán las obras seleccionadas por el Jurado internacional de este año, integrado por los Maestros Butting, Vaclav Talich, Willem Pijper, G. Francisco Malipiero y Roger Sessions.

Primer concierto (música sinfónica).

Leo Kauffmann (Alemania)	Suite para orquesta.
Jozef Koffler (Polonia)	15 Veränderungen einer.
	12 Tonreihe für Streichorchester, Op. 9.
Paul Kadosa (Hungría)	"Concerto" para piano y orquesta, Op. 15.

Guillaume Landré (Holanda)	Sinfonía Nº 1.
Frantisek Bartos (Checo-eslovaquia)	Suite para orquesta, Op. 6.

Segundo concierto (orquesta y coros)

William Walton (Inglaterra)	Belshazzar
Robert Gerhard (Cataluña)	Passacaglia y coral de la Cantata "L'alta Nai-xença del Rei En Jaume".
Jean Cartan (Francia)	Pater Noster (in memoriam Jean Cartan).

Tercer concierto (música "da cámara").

Aaron Copland (Estados-Unidos)	Variaciones para piano.
Juan C. Paz (Argentina)	Sonatina para flauta y clarinete.
Isa Krejci (Checo-eslovaquia)	Sonatina para piano y clarinete.
Ernst Krenek (Austria)	Gesänge des Spaten Wahres, Op. 71.

Ruth Crawford (Estados-Unidos)	Tres canciones para contralto y orquesta "da cámara".
Ljuba Maric (Yugoeslavia)	Bläserquintett.

Último concierto (música sinfónica).

Bertus Van Lier (Holanda)	Sinfonía Nº. 2.
Edmund Von Borck (Alemania)	Fünf Orchesterstücke, Op. 8.

Marcelle de Manziarly (Francia)	Concertino para piano y orquesta.
Goffredo Petrassi (Italia)	Partita para orquesta.
Erik Chisholm (Scotland)	Suite de Danzas para orquesta y piano.

Como se ve, en el segundo de estos conciertos será dada a conocer una obra de autor catalán, el Mtro. Robert Gerhard, quien figura por segunda vez en los programas de los festivales de la Sociedad Internacional de Música Contemporánea. La obra del Mtro. Gerhard se compone de dos fragmentos de una cantata que está escribiendo sobre un texto de nuestro gran poeta José Carner. Parece que dicha obra será cantada en catalán en Amsterdam, por una masa coral muy numerosa.

Felicitemos a nuestro compatriota el Mtro. Gerhard, por su nuevo triunfo.

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC.

AMSTERDAM FESTIVAL 1933.

FRIDAY, 9th JUNE.

F I R S T O R C H E S T R A L C O N C E R T.

1. LEO KAUFFMANN (Germany) - Orchestersuite
 2. JOZEF KOFFLER (Poland) - 15 Veränderungen einer 12 Tonreihe
für Streichorchester, Op. 9
 3. PAUL KADOSA (Hungary) - Klavierkonzert, Op. 15
-
4. GUILLAUME LANDRE (Holland) - Symphonie No. 1.
 5. FRANTISEK BARTOS
(Czechoslovakia) - Suite für Orchester, Op. 6.
-

SUNDAY, 11th JUNE.

C H O R A L A N D O R C H E S T R A L C O N C E R T.

1. WILLIAM WALTON (England) - Belshazzar
2. ROBERT GERHARD
(Spain - Catalonia) - Passacaglia i Coral de la Cantata
"L'Alta Maixença del Re En Jaume"
3. JEAN CARTAN (France) - Pater Noster (in memoriam Jean
Cartan)

TUESDAY, 13th JUNE

C H A M B E R C O N C E R T

1. AARON COPLAND (U.S.A) - Piano Variations
 2. a. JUAN C. PAZ - Sonatina for Flute and
(Argentina) Clarinet
 - b. ISA KREJCI - Sonatina for Pianoforte
(Czechoslovakia) and Clarinet
 3. ERNST KRENEK (Austria) - Gesänge des Späten Jahres,
Op. 71
-
4. RUTH CRAWFORD (U.S.A) - Three Songs for Contralto
and Chamber orchestra
 5. LJUBA MARIC (Jugoslavia) - Bläserquintett
-

WEDNESDAY, 14th JUNE

S E C O N D O R C H E S T R A L C O N C E R T

1. BERTUS VAN LIER - Symphonie No. 2
(Holland)
 2. EDMUND VON BORCK - Fünf Orchesterstücke, Op. 8
(Germany)
-
3. MARCELLE DE MANZIARIY - Concertino pour Piano
(France) et Orchestre
 4. GOFFREDO PETRASSI - Partita per Orchestra
(Italy)
 5. ERIK CHISHOIM (Scotland) - Dance Suite for Orchestra
and Pianoforte
-

11th DECEMBER, 1932.

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WILLEM PIJPER.

G. FRANCESCO MALIPIERO.

ROGER SESSIONS.

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MANSARD, Arthur, author, composer; b. Boston, 1880, s. Arthur Mansard and Theresa (Callan); educated New England Conservatory of Music, Boston; Royal College of Music, London, graduated 1901; studied with Anton Wolff, Paris; m. Hilda Gophe, Asheville, N. C., 1902; children: Vera, soprano, American Opera Company; Carl and Hilda; editor, Encyclopedia Musicalia, 1915; comp. light opera "The Gypsies," performed by Opera Comique in New York, 1915; "Vahnah," serious opera, performed by Chicago Civic Opera Co., 1927; suite for orchestra, "Elysia," first performance at Library of Congress Music Festival, Washington, D. C., 1928; miscellaneous works: etc., etc., etc., etc., etc., etc., etc.; vice-pres. Am. Sect., International Composers League; pres., Beethoven Ass'n.; won \$2000 prize Anglo-American Composers Contest, 1925; publisher, Summer & Co., New York. Home: Westbury, Con.; bus. address: c/o Summer & Co., New York.

THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

N.B. The date of the 1933 Festival at Amsterdam has been altered, and will be

La fecha del 1933 Festival en Amsterdam ha sido cambiada y sera

JUNE 9th - 14th. 1933

88

Jury-meeting

Reunion de Jurado

circa December 8th. 1932.

International concerts.

Conciertos Internacionales

2 of orchestral music

2 de orquesta

2 of chamber music

2 de música de cámara

1 of choral music

1 coral

1
— También da las gracias de la Sociedad al príncipe Pablo Ditztharz por su amabilidad en abrir su palacio y jardines de Eisenstadt a los miembros de la Sociedad que visitaban Eisenstadt el Domingo Junio 19. El personalmente ha escrito al príncipe agradeciéndoselo.

— El Profesor Wellerz contesta en nombre de la Sección Austriaca y habla con muestras entusiasmo de balazo realizado para el Festival por Prof. Distz y el Dr. P. J. Bachs.

Cuentas. El Presidente de Jurado presenta la hoja de balance de 1931-32 mostrando un saldo de 23 £. 4. 10 d. Mezclado secciones están en atraso con sus pagos anuales. Muchas cuantas amonedaciones son recogidas allí mismo por los secretarios.

La hoja de balance está apretada.

Festivales futuros.

El Festival para 1933 pasa a ser olímpico. El Presidente de Junta lee una carta de la Sección Italiana, confirmada por la Sección, reafirmando la invitación, sugiriendo en Oxford en 1931, para que se hiciera un festival en Florencia en 1933 y sugiriendo para que el Festival sea dado en Florencia en 1934 o 1935.

El Presidente de Junta menciona una carta que le recalcó de Mr. Werner Reinhardt diciendo que la Sección Suiza pensaba que era mejor que los Festivales de la Soc. Int. fueran más espaciados, cada dos o tres años en vez de anualmente. Esta proposición es sostenida por M. Ansermet el cual avisa que a la Sección Suiza no podría posible continuar pagando los gastos de Jurado.

El Presidente de Jurado dice que no ve razón para cesar los Festivales anuales mientras las Secciones ofrecen organizarlos. En cuanto a los gastos del Jurado dice se debe mucha gratitud a la Sección Suiza por su larga y continuada generosidad pero que la Sociedad no debe tratarlos como un asunto de urgencia. La Sociedad debe tomar medidas para proveer de otras fuentes los gastos de Jurado.

Mr. Sanders (Holanda) repite la invitación de la Sección Holandesa para celebrar un Festival en Amsterdam en Mayo 1933 como ya lo ha mencionado en una carta de Presidente. Mr. Sanders cuenta que la Sección Holandesa ha dado 6 conciertos durante el invierno y ha atraído mucho la atención del público. Otras Sociedades en Amsterdam han ofrecido su cooperación en el Festival y han propuesto que este consista en 2 conciertos de orquesta, 2 de cámara, uno coral y una ópera probablemente "Das Katerbuben" (of) de Leo Janáček.

Se propone que los ensayos empiecen alrededor del 15 de mayo y el Festival el 18 de mayo.

El Presidente de Jurado lee una carta de la Sección Belga dándole su cordial apoyo a las proposiciones de la Sección Holandesa.

La invitación de la Sección Holandesa para el festival de 1933 en Amsterdam es aceptada por unanimidad.

Varias proposiciones están hechas para los festivales en 1934 y años siguientes.

1934 Italia (Florence) o alternativamente en 1935.
Polonia (Varsovia)

1935 Italia (Florence), si no en 1934

1936 No hay proposiciones

1937 Francia (Paris) en combinación con una exposición de arte moderno.

Ninguna de estas decisiones es aceptada defendiéndolas para tratarlas en adelante.

Reunión de Jurados - Mr. Amsermet levanta la cuestión de la reunión de Jurados y los métodos de su proceder. Dice que tres años no son bastante para el trabajo del Jurado para oír los obras y que los partituras deben circular antes entre los miembros del Jurado. Prof. Weeluz propone que el Jurado se reúna dos veces con algún intervalo entre los dos. El Presidente de Jurado reconoce las dificultades de el Jurado y enumera las dificultades. La principal

no son los gastos sino encontrar una fecha que venga bien a los cinco miembros del jurado para reunirse. Si se deseara reunir dos veces la dificultad seria doble. Ponea la circulacion de copias de antemano en sea cosa; en primer lugar porque es muy dificil obtenerlas de antemano de los señores para que ya lleguen a tiempo a la reunion de jurados; segundamente porque hay muchos riesgos de perdida, y muchos veces no existe otra copia con lo cual seria un gran riesgo, y ultimamente porque los miembros del jurado siendo casi todos directores de alguna casa o de algun negocio no tienen tiempo de estudiar y examinar la obra o copia enviada y ademas rodaria de una direccion a otra.

La unica sugerencia practica es la de enviar menos obras; se pretende de jurado que que se con pensa que hay que regular y tender a la disminucion de trabajos de juvenes y otros similares conportares.

Eleccion de Consejo procede a elegir
of el jurado para 1932-33
jurado para 1932-33 Despues de tres escrutinios
1932-33 con nombrados los siguientes

Mrs Butting, J. Malipiero, W. Ryper
Roger Sessions, Vaclav Solich.

MINUTES OF THE ELEVENTH COUNCIL OF DELEGATES
Relación de la reunión de Delegados
of the

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

La onzena reunión del Consejo de Delegados

The eleventh Meeting of the Council of Delegates was held at the Konzerthaus, Vienna, on Monday, June 20th 1932.

En el mismo lugar, en el Konzerthaus de Viena, el lunes junio 20 1932.

The following Delegates were present:

Los siguientes Delegados fueron bien representados:

Austria	Dr. Paul Pisk Prof. Egon Wellesz
Czechoslovakia	Prof. Alois Haba Dr. E. Steinhard
France	M. Henry Prunières
Germany	Prof. H. Springer
Great Britain	Mr. L. Dunton Green Mme. Dorothy Moulton
Holland	M. Paul Sanders
Hungary	Dr. J. Kerntler
Italy	Sig. Alfredo Casella Sig. G. Francesco Malipiero
Poland	M. Mateusz Glinński
Roumania	M. Constantin Brailoi
Spain	Señor Robert Gerhard
Sweden	M. Sven Broman
Switzerland	M. Ernest Ansermet
U. S. A.	Mr. Roger Sessions
Yugoslavia	M. Josip Slavenski

Presidente de Junta:

Chairman: Professor Edward J. Dent (President)

Secretaries: Mr. J.B. Trend and Fr. Schlesinger

The Chairman welcomed the Delegates and expressed the thanks of the Society to the Austrian Section for their excellent organization of the Vienna Festival despite the immense difficulties in which Austria was involved.

El Presidente de Junta da la bienvenida a los Delegados y les expresa los gracias de la Sociedad a la Sección Austriaca por su excelente organización de el Festival de Viena a pesar de las inmensas dificultades por las que atraviesa Austria.

He also expressed the thanks of the Society to Prince Paul Eszterhazy for his kindness in throwing open the palace and garden at Eisenstadt to the members of the Society who visited Eisenstadt on Sunday June 19th. He said that he had himself written to Prince Eszterhazy to thank him.

Professor Wellesz replied in the name of the Austrian Section and spoke very gratefully of the work which had been done for the Festival by Prof. Pisk and Dr. D.J. Bach.

Accounts.

The Chairman then presented the Balance Sheet for 1931-32, showing a credit balance of £23. 4. 10d. Eighteen Sections were in arrear with their annual subscriptions. A few of these were collected on the spot by the Secretaries.

The Balance Sheet was adopted.

Future Festivals.

The Festival for 1933 was then discussed. The Chairman read a letter from the Italian Section, confirmed by Sig. Casella, withdrawing the invitation suggested at Oxford in 1931 for a Festival at Florence in 1933, and suggesting that the Festival should be held at Florence in 1934 or 1935.

The Chairman mentioned a letter which he had received from M. Werner Reinhart saying that the Swiss Section thought it desirable that the Society's Festivals should be held at longer intervals, perhaps every two or three years instead of every year. This was supported by M. Ansermet, who added that the Swiss Section would not be able to continue paying the expenses of the Jury.

The Chairman said that he saw no reason to discontinue the annual Festivals as long as Sections came forward with offers to organize them. As regards the expenses of the Jury, he said that the Society owed a great debt of gratitude to the Swiss Section for their long-continued generosity, but that the Society ought not to expect it as a matter of course. The Society must take steps to provide the expenses of the Jury from other sources.

M. Sanders (Holland) repeated the invitation of the Dutch Section for a Festival at Amsterdam in May 1933, as already set forth in a letter to the President. M. Sanders reported that the Dutch Section had given 6 concerts in the course of the winter and had attracted much public notice. Other musical bodies in Amsterdam had offered their co-operation in the Festival, and he proposed a Festival consisting of 2 orchestral concerts, 2 chamber concerts, a choral concert and an Opera, probably "Das Totenhaus" of Leos Janáček.

It was proposed that the rehearsals should begin about May 15th and the Festival about May 18th.

The Chairman read a letter from the Belgian Section giving its cordial support to the Dutch proposal.

The invitation of the Dutch Section for Amsterdam in May 1933 was unanimously accepted.

Various suggestions were made for Festivals in 1934 and following years:

1934: Italy (Florence)- or alternatively in 1935.
Poland (Warsaw).

1935: Italy (Florence), if not in 1934.
Belgium (Brussels) in connection with Exhibition.

1936: No proposals.

1937: France (Paris) in connection with an Exhibition of modern art.

No decision was taken on any of these suggestions, which were left for further consideration.

Jury Meetings.

M. Ansermet raised the question of the Jury Meetings and the Jury's methods of procedure. He said that three days was too short a time for the Jury's work and suggested that scores should be circulated to members of the Jury before the meeting.

Prof. Wellesz suggested that the Jury should hold two meetings with some interval of time between them.

The Chairman recognized the difficulties of the Jury, but pointed out the practical difficulties involved. The main difficulty was not one of expense, but that of finding a date at which the five members of the Jury could meet together. If there were to be two Jury Meetings this difficulty would be doubled. He deprecated the circulation of scores beforehand. In the first place it was difficult enough already to obtain the scores from the Sections in time for the Jury Meeting; secondly, there would be considerable risk of scores being lost - a grave danger, since in many cases no second copy existed; thirdly, it was highly improbable that members of the Jury, being distinguished conductors, travelling about and fulfilling engagements, would have leisure to study the scores sent to them and pass them on at once to the next address.

The only practicable suggestion was that fewer works should be sent in; the Chairman said he would view with regret any regulation which tended to diminish the chances of performance for works by young and unknown composers.

Election of Jury for 1932/3.

The Council then proceeded to elect the Jury for 1932-33.

After three scrutinies the following were elected:

Max Butting, G. Francesco Malipiero, Willem Pijper,

Roger Sessions, Vaclav Talich.

The following were elected as substitutes, to be taken in the following order, subject to the rule that no two members of the Jury may be of the same nationality:

Nadia Boulanger, Mateusz Gliniski, Ernest Ansermet,
Adrian Boult, Ernst Křenek.

It was agreed that the Jury should meet at Amsterdam about December 8th, 1932, and M. Sanders said that the Dutch Section would do their best to provide hospitality. As regards the travelling expenses of the Jury, the Chairman said that no one Section could be expected to undertake them; he proposed that a central fund should be established and that each section should do its best to find benefactors who were willing to contribute to it.

Mme. Dorothy Moulton offered to contribute £10, for which the Chairman expressed the Society's thanks.

It was decided that works should be sent to Amsterdam by December 1st. 1932.

Votes of
Thanks.

A vote of thanks was passed to the Secretaries,
Mr. J.B. Trend and Fräulien Schlesinger.

Re-
election
of
President.

Professor Dent was re-elected President for 1932-33.

The meeting then terminated.

Season 1931-32

FIFTH
ACTIVE SOCIETY
CONCERT

STEVENSON HALL, GLASGOW
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CHAMBER CONCERT

THE MUSIC OF
BÉLA BARTÓK

MONDAY, 29TH FEBRUARY, 1932
AT EIGHT O'CLOCK

BÉLA BARTÓK, PIANIST
ANGELA PALLAS, SINGER
BESSIE SPENCE, VIOLINIST

*BOSENDORFER Piano kindly supplied by
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THE CHAMBER MUSIC OF **BÉLA BARTÓK**

(BORN NAGYSZENTMIKLOS, HUNGARY, 1881.)

Programme

1. (a) SECOND ELEGY
(b) THREE BURLESQUES } Piano Solos
2. VILLAGE SCENES - Voice and Piano
3. (a) RUMANIAN CHRISTMAS SONGS
(b) SUITE, Op. 14
(c) ALLEGRO BARBARO } Piano Solos
4. (a) LASSÚ
(b) SONATINA
(c) RUMANIAN FOLK-DANCES } Violin and Piano

INTERVAL

5. FIVE SLOVAKIAN FOLK-SONGS
Voice and Piano
6. (a) PRELUDIO and ALL' UNGHERESE
(b) MUSIC OF THE NIGHT
(c) WITH DRUMS and PIPES
(d) FIRST RUMANIAN DANCE } Piano Solos

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Programme

I. (a) SECOND ELEGY (1909)

From the little sprayed chord, with which the Elegy commences, the thematic and harmonic material of the piece is mainly derived. There are some very striking passages in which unusual pianistic effects, in keyboard and pedal technique are utilised. Mr. Cecil Gray wrote that "for grandeur of conception and tragic intensity" the Elegies are "unsurpassed in modern pianoforte music."

(b) THREE BURLESQUES

1. Quarrel (1908)
2. A Little Topsy (1911)
3. Allegretto molto capriccioso (1910)

The second piece is harmonically an experiment with appoggiatura chords: the third piece an experiment in sounding the appoggiatura along with the primary note. The titles of the first two pieces fully explain the subjects which Bartók so cleverly and wittily caricatures.

PIANO SOLOS - - BÉLA BARTÓK

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II. VILLAGE SCENES - - for Voice and Piano

1. HEUERNTÉ - - Haymaking

"Gather, Gather, the lovely new mown hay."
"I should like to rake; but you have cut so little."
"Ah! Gather, Gather! What if the lightning came?"
Falling asleep he broke the handle of the rake.

2. BEI DER BRAUT - With the Bride

The peacock flies and its feathers are falling;
The lovely maid collects them for her pillow.
"Gather them, Fair One, for you will require them,
On these may rest the head of your lover."

(It is the usual custom for girls when engaged to make feather pillows for their prospective home.)

3. HOCHZEIT - - The Wedding

"Ah! my Girl, your box is already in the carriage.
Here too is your cushion and your dowry."
"From here must you go to your husband's village,
To meet all your new relations and friends."
"Your box is of oak, and your cushion of feathers,
A lovely girl you are! — but where is your Lover?"
"If you have no lover, you will yet have a husband;
You will not fade as a rose in the field."
"I am a Rose until I am married,
But like a Rose, I may fade when I am wed."
"Farewell! sweet maid, who would have believed it!
We must depart and leave you to yourself."

(Prior to the wedding ceremony, the girl's box and belongings are removed on a carriage to the house of her fiancé.)

4. WEIGENLEID - - A Lullaby

"Ah! Sleep, Sleep, Beli, my son, my Soul,
When I grow old, will you take care of me?"
"I will, Mother, I will, till I am grown a man,
But then, I may have to leave you if I marry!"
"Ah! Sleep, Sleep," "Leave me in peace,
Until then how can I sleep?"
"Ah! go to the woods; put on your new shirt,
The white shirt that your lover has made
And embroidered by her hands in colored silks.
Ah! Beli, my son, take care where you go,
Else you may ruin the gift your lover has made."

(When a couple become engaged, it is customary for the girl to present her fiancé with a white shirt often sewn and embroidered in artistic fashion).

5. BURSCHENTANZ - - The Dance

"Go down to the field that is raked all clean.
On the hill there is a band—Let all be merry and dance.
See! There are goats and they too are dancing."
"I have hurt my foot and hardly can I dance."
"Ah! these goats! Who will drive them away?"
"I would like to try, but yonder is a wolf."

(Special Translation by James Howat).

ANGELA PALLAS AND BÉLA BARTÓK
(Sung in German).

III. (a) RUMANIAN CHRISTMAS SONGS, First Set (1918)

There are two sets of these Christmas songs each containing ten short pieces. 'There wide range of variation and the wealth of rhythmic and metrical treatment wear the aspects of free improvisation.'*

(b) SUITE, Op. 14 (1916)

This work, in the nature of a four movement Sonata, is the most conspicuous of Bartók's dance adaptations, and the most perfect of those written during that period. The slow movement comes at the end and sounds rather strangely 'after the overpowering allegro-barbaro-like fervour of the third movement.'

(c) ALLEGRO BARBARO (1911)

'With its impetuous, ecstatic rhythms, its eruptive *fortzandos* this work is like an involuntary reminiscence of the Tartar steppes—the unknown Asiatic home of the Magyars.'

PIANO SOLOS - - BÉLA BARTÓK

IV. (a) LASSÚ

The mood is dramatic and gloomy, filled with demonic passions and suggesting the twisting and writhing of some weird Satanic dancer.

(b) SONATINA (1919)

Transcribed for violin and piano by ENDRE GERTLER.

Originally written for piano solo this brilliant little work contains five dance tunes all of Transylvanian origin. The violin and piano transcription is particularly well done.

(c) RUMANIAN FOLK-DANCES (1918)

Transcribed for violin and piano by ZOLTÁN SZÉKELY.

This set of pieces is possibly known to a wider public than any other of Bartók's work. The titles of these charming little dances and the origin of the tunes is as follows:

- (1) STICK DANCE (from Voiniceni, Mures Turda)
- (2) BRAUL (Igris, Torontal)
- (3) STAMPING DANCE
- (4) BUCIUM DANCE (from Bistra, Turda-Aries)
- (5) RUMANIAN POLKA (from Beius, Bihor)
- (6) QUICK DANCE, Theme 1 (from Beius, Bihor)
Theme 2 (from Neagra, Turda-Aries)

'A common characteristic of all the dances is the constant recurrence of the main themes, which is a special trait of the Rumanian folk-songs and dances.'*

VIOLIN - - BESSIE SPENCE
PIANO - - BÉLA BARTÓK

INTERVAL

* From 'Béla Bartók and his work: on the occasion of his fiftieth birthday,'
by Laszlo Pollatsek (Budapest), 1931.

V. FIVE SLOVAKIAN FOLK SONGS for Voice and Piano.

1. Black the earth.
Snow-white is my handkerchief.
He forsook me—hard is the stream
of love that meets me.
Without tears he told me;
Soon the hour of death will strike
in my heart.
2. God, O God in Heaven
Let the waters rise,
Till they lead me back
To my father's threshold,
(etcetra)
3. Women, Women, let me call you friends.
(etcetera)
4. All the sorrow in my heart
Forces my pain upwards.
If it forces but a little more
My heart will surely break.
I shall go away from here.
May God keep you safe at home:
You shall hear no more from me.

ANGELA PALLAS AND BÉLA BARTÓK
(Sung in German).

VI. (a) PRELUDIO and ALL' UNGERESE (1926)

Number nine of the 'Nine Small Piano Pieces.' Bare stark melodic lines, with percussive accompanying harmonies are striking features of these musical etchings.

(b) MUSIC OF THE NIGHT

(c) WITH DRUMS and PIPES

Both pieces are from the collection 'Outdoors,' written in 1926. 'Music of the Night' is an essay in impressionism. 'It reveals to us the mystery of the village night, a clear balmy evening in which the shining stars, the rustling of the grass and the lonesome human soul are pictured in wonderfully warm harmony.' *

In the second piece 'With Pipes and Drums,' the essentially percussive nature of the piano is emphasised.

(d) FIRST RUMANIAN DANCE (1909) from Two Rumanian Dances

The first Rumanian Dance, one of the most brilliant and attractive of the early piano works, is an *Allegro vivace* movement of great vivacity and robust rhythmical energy.

PIANO SOLOS - - BÉLA BARTÓK

The complete works of Béla Bartók are on view in the Music Room of the Mitchell Library, and form part of the collection of modern works loaned or presented by the Active Society to the Library.

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II. Lento languido e sonnalente

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Fugue 1 — Fugue 2 — Coda Stretta

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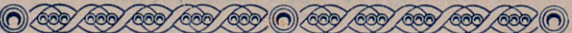
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ERIK CHISHOLM

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Juillet 1932.

Monsieur,

La Société Active pour la Propagation
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Même si la Société sus-nommée n'est pas
une succursale de la Société Internationale de la
Musique Contemporaine, elle a fait du travail
identique depuis plusieurs années et, en effet,
il est moyennant cette activité que le public de
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Afin de vous mettre au fait des affaires
musicales qui se développaient dans les autres pays
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a de la musique qui vous est nouvelle et que vous
desiriez exécuter et introduire au public de votre
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Nous serons heureux de vous en donner des
renseignements à propos les items qui vous intéressent
et pour notre part, nous serons très reconnaissants
si vous auriez la bonté de nous faire parvenir une
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aux concerts dans votre pays pendant les ans pré-
cédents.

Particulièrement, serons nous contents d'
être mis au fait des compositeurs de votre pays dont
vous/

Page deux.

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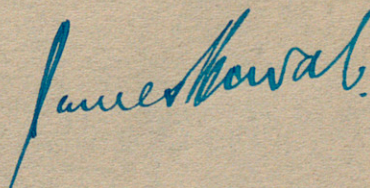
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Quant à ceux-la, il nous fera plaisir de vous laisser voir les pieces musicales composees par eux, si cela vous interessera.

Dans l'attente du plaisir de vous lire et dans l'espoir d'avoir votre gracieuse co-operation à cet égard, qui sera à notre avantage mutuel, je vous prie d'agréer, Monsieur, mes salutations empressées.

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PROGRAMME

I. Sonata in F minor Op 4 - - - *D. F. Tovey*

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Andante cantabile
Vivace giocoso ma non presto

II. Sonata Op 56 - - - *Julius Röntgen*

Molto moderato
Allegro con moto
Poco andante, teneramente
Molto passionato e vivace

III. Elegic Variations Op 25 - - - *D. F. Tovey*

In Memoriam : Robert Hausmann

IV. Sonate - - - *Claude Debussy*

Prologue (Lent)
Sérénade (Modérément animé)
Finale (Animé)

SECOND ACTIVE
SOCIETY CONCERT

Wednesday, 11th November, 1931

Pianoforte Recital by

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The music of FERRUCCIO BUSONI

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SEASON 1931-32

PROGRAMME

I. Fantasie nach Bach F minor ("auf den Tod meines Vaters")

Sonatina I

"All' Italia"

Mozart, Giga, Bolero e Variazione

II. Fantasia Contrappuntistica

(a) Preludio corale

(b) Fuga I (c) II (d) III (BACH)

(e) Intermezzo

(f) Variazione I (g) II (h) III

(i) Cadenza (j) Fuga IV

(k) Corale (l) Stretta

III. Indianisches Tagebuch

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Fantasia sopra Carmen

Perpetuum mobile

Introduzione e Capriccio Paganinnesco

THIRD ACTIVE SOCIETY CONCERT

Thursday, 17th December, 1931

Miscellaneous Chamber Music

Paul Hindemith

Trio for viola, saxophone
and piano, Op. 47

Ethel Smyth

Trio for violin, horn and
piano

Florent Schmitt

Legende for saxophone
and piano

Francis George Scott

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Casella Recital

United College Hall, February 26th at 5 p.m.

The second concert of contemporary music, as has been already announced, will be given by ALFREDO CASELLA, the Italian composer, conductor and pianist, with the support of Mr. ERIK CHISHOLM, the Scottish composer and pianist (who is Hon. President of the Active Society for the propagation of Contemporary Music), Signor GASPARINI, the famous 'cellist, and the Active Society's STRING QUARTET (members: E. Dennis, T. McCann, P. Kilburn, B. Hogarth).

The programme, which will consist of Casella's compositions, will include his famous 'cello and piano sonata, played by the Composer and Signor Gasparini, as well as combinations for pianoforte duet, trio and string quartet (*see next page*).

The Concert will be held in the United College Hall St. Andrews, on *Thursday, February 26th*, at 5 p.m.

The Tickets have been kept at the price of 3s 6d in the hope that this second Concert, which offers a rich variety of combinations and involves a considerable number of artists, will draw an even larger public than the Medtner Recital.

Tickets, at 3s 6d, can be obtained from Methven Simpson in *St. Andrews*, and from Methven Simpson, Reform Street, Paterson, Cowgate, and J. Foote, Nethergate, in *Dundee*.

Train from Dundee to St. Andrews 4.8, returning 7.30.

Synopsis of Programme.

(I) *Siciliana e Burlesca* for piano, violin and cello.
A. Casella, E. Dennis, L. Gasparini.

(II) *Concerto* for string quartet. Four movements.
E. Dennis, T. McCann, P. Kilburn, B. Hogarth.

(III) *Puppizzetti* for pianoforte duet. Five movements.
A. Casella, E. Chisholm.

Interval.

(IV) *Sonata* for cello and pianoforte.
L. Gasparini, A. Casella.

(V) *Pagine di Guerra* for pianoforte duet.

- (1) Advance of German Heavy Artillery ; (2) Before the Ruins of Rheims Cathedral ; (3) Cossack Cavalry charge ; (4) Wooden Crosses ; (5) Italian cruisers carrying armaments.
A. Casella, E. Chisholm.

N.B.—Programmes with details of items I to IV, at 4d, will be available at the Music Shops.

STEVENSON HALL,
ACADEMY OF MUSIC.
GLASGOW.

MONDAY, 23RD FEBRUARY, 1931.
AT 8 P.M.

THE ACTIVE SOCIETY
presents
ALFREDO CASELLA
in a Recital
Of His Own Chamber Music.

ST. ANDREW'S UNIVERSITY.

THURSDAY, 26TH FEB., 1931.
AT 5 P.M.

1. SICILIANA & BURLESCA for piano, violin & 'cello. (1917)

Alfredo Casella, Edward Dennis, & Luigi Gasparini.

2. CONCERTO for String Quartet. (1924)

1. Sinfonia 2. Siciliana
3. Minuetto, Recitative, Aria
4. Canzone

Edward Dennis, Tom McCann, Paul Kilburn, Basil Hogarth.

3. PUPAZZETTI for Piano Duet. (1916)

1. Marcietta 2. Berceuse
3. Serenata 4. Nocturnino
5. Polka

Alfredo Casella & Erik Chisholm.

INTERVAL

4. SONATA for 'Cello and Piano. (1927)

1. Preludio—Bourree
2. Largo — Rondo

Luigi Gasparini & Alfredo Casella.

5. SERENATA for clarinet, bassoon, trumpet, violin & 'cello.
(Glasgow) (1927)

1. Marcia 2. Minuetto 3. Notturmo
4. Gavotte 5. Cavatina 6. Finale

F. Gomez, A. T. Wood, J. Ellis, E. Dennis, & B. Hogarth.

5. PAGNINE DE GUERRE, (1918)
(St. Andrews)

1. Advance of German heavy artillery (in Belgium)
2. Before the ruins of Rheims Cathedral. (in France)
3. Cossack Cavalry charge (in Russia)
4. Wooden Crosses (in Alsace)
5. Italian Cruisers carrying armaments. (in the Adriatic)

Alfredo Casella, & Erik Chisholm.

NEXT CONCERT.

MARCH.

- Delius - SONATA for violin and piano. (1930)
Kodaly - SONATA for cello alone.
Lopatnikof SONATA for violin, piano and snare-drum.
and works by A. Webern and Bartok.

.....
.....

ACTIVE SOCIETY CONCERTS

Final Concert of the Season

WEDNESDAY, APRIL 29th., 1931

at 8 p. m.

STEVENSON HALL, ST. GEORGE'S PLACE,
GLASGOW.

.....
.....

1. SONATA in B minor.
for violin and piano.

O. RESPIGHI.

- I. Moderato.
II. Andante Expressibo.
III. Passacaglia.

Violin BESSIE SPENCE,
Piano HAROLD THOMSON.

2. "DJAMI" Nocturne for piano solo,
KAIKHOSRU SORABJI.

SORABJI.

INTERVAL

3. "FACADE"

An entertainment for speaking voice and six instruments.
Poems by Edith Sitwell. Music by William Walton.

RECITER *A. PARRY GUNN.*

Flute and Piccolo	JEAN DICK.
Clarinet and Bass-clarinet	
Saxophone	HARDIE RATCLIFFE.
Trumpet	JAMES ELLIS.
Violoncello	GRACE DICK.
Percussion	GEORGE WISEMAN.

Conductor *ERIK GHISHOLM.*

For separate titles of "Facade" see Book of Words on sale-
Price 6d.

Tovey's music is distinguished by high and serious aims: although he shows marked regard for classic form and style he is also an earnest and successful explorer of new forms, abundant evidence of which fact is to be found in his chamber music. As a pianist Tovey must be placed in the front rank. His interpretations of the classics are of great value and illuminate the music with noble and lofty understanding.—Sir Granville Bantock.

Egon Petri. This great and glorious artist never ceases to amaze, delight and enchant with the multitudinous and manifold aspects of his transcendent art. He is recognised as the one and only rightful heir and successor of the greatest pianist of all time, Busoni, his immortal Master. On him the mantle of the Master has fallen.—Kaikhosru Sorabji.

Bax is one of the most musical of present-day composers: we might call him a Neo-Romantic. He is not afraid to give this quality full play whether in the fashioning of a poetic melody or in a more prolonged flow of melody.—Edwin Evans.

It is of Beethoven rather than of any other composer that one is involuntarily reminded in listening to Bartók's violin works. Indeed, without implying any comparison of relative stature it can be said that Bartók's mentality throughout all his works is closely akin to that of Beethoven. In my opinion he is one of the very few figures of the present time from whom much can still reasonably be expected.

—Cecil Gray.

John Ireland is thoroughly English in his deep earnestness, his directness and his Purcellian eloquence.

—Dr. A. E. Hull.

"You people are certainly going ahead, and I cordially wish you all success in your gallant venture."

—Ernest Newman.

"Please remember me to the Active Society."

—Jean Sibelius.

"I wish you all success for your excellent enterprise."

—Frederick Delius.

MEMBERSHIP TICKET, admitting to all the Concerts and to special rehearsals, £1. 1s. (plus 2s. tax) Tickets may be obtained from the Honorary Secretary, 63 Berkeley Street, Glasgow, C.3. and from all music stores in the city.

These are only sketch programmes and are subject to alteration.

THE ACTIVE SOCIETY FOR THE PROPAGATION OF CONTEMPORARY MUSIC

President:

HER GRACE THE DUCHESS OF ATHOLL.

Vice-Presidents:

Principal ROBERT S. RAIT.

Professor W. G. WHITTAKER.

Sir D. M. STEVENSON, Bt.

Hon. President:

ERIK CHISHOLM.

Hon. Secretary:

DIANA BRODIE.

Hon. Treasurer:

A. M. CHISHOLM, C.A., A.I.A.C.

Hon. Vice-Presidents:

BÉLA BARTÓK (Budapest).

ARNOLD BAX (London).

ARTHUR BLISS (London).

ALFREDO CASELLA (Rome).

EDWARD J. DENT (Cambridge).

FREDERICK DELIUS (Grez sur Loing).

BERNARD van DIEREN (London).

EDWIN EVANS (London).

CECIL GRAY (London).

NICOLAS MEDTNER (Montmorency).

JEAN SIBELIUS (Finland).

KAIKHOSRU SORABJI (London).

KAROL SZYMANOWSKI (Poland).

ERNST TOCH (Berlin).

DONALD FRANCIS TOVEY (Edinburgh).

WILLIAM WALTON (London).

Programme of Concerts

— 1931-32 —

STEVENSON HALL, SCOTTISH NATIONAL
ACADEMY of MUSIC, St. Georges Place, Glasgow

¶ FRIDAY, 23rd OCTOBER, 1931.

Violoncello and Pianoforte Recital
Classical and Modern Programme

LUIGI GASPARINI and

Professor DONALD FRANCIS TOVEY.

<i>Brahms</i>	Sonata in f minor.
<i>Beethoven</i>	Sonata No. 3.
<i>Tovey</i>	Sonata in f.*
	Variations.*
<i>Hindemith</i>	Klaviermusik Op. 37.

¶ WEDNESDAY, 11th NOVEMBER, 1931.

Pianoforte Recital by EGON PETRI

The Music of FERRUCCIO BUSONI

Fantasia Contrappuntistica.
Sonatina.

Arrangements of Bach
Chorale-Preludes in
Chamber-Music style.

Mozart-Busoni Giga Bolero e Variazione.

¶ WEDNESDAY, 9th DECEMBER, 1931.

FIRST MISCELLANEOUS CHAMBER
CONCERT.

<i>Florent Schmitt</i>	Légende for saxophone and piano, Op. 66.
<i>Paul Hindemith</i>	Trio for violin, saxophone and piano, Op. 47.
<i>Alban Berg</i>	Five pieces for clarinet and piano.
<i>Joseph Holbrooke</i>	Two songs for voice and piano (with clarinet obligato).
<i>Ethel Smyth</i>	Trio for violin, violoncello and piano.
<i>Francis George Scott</i>	New Songs.*
<i>Ian Whyte</i>	Quartet.*
<i>E. J. Moeran</i>	Sonata for 2 violins.

¶ WEDNESDAY, 20th JANUARY, 1932.

THE CHAMBER MUSIC OF ARNOLD BAX.*

Sonata for viola and piano.
First Sonata for violin and
piano.
Sonata for violoncello and
piano.
Songs and piano pieces.

¶ MONDAY, 29th FEBRUARY, 1932.

THE MUSIC OF BÉLA BARTÓK.*

Pianoforte Works

Burlesques. Elégies. Sonate. Gyászinduló.

Violin and piano

2nd Rhapsodie. Rumänische Volkstänze.

Songs

Village Scenes.

¶ TUESDAY, 15th MARCH, 1932.

SECOND MISCELLANEOUS CHAMBER
CONCERT.

<i>Maurice Ravel</i>	Sonata pour violon et violoncelle.
<i>Hector Villa-Lobos</i>	Deux Chôros pour violon et violoncelle.
<i>Wilhelm Maler</i>	Sech kleine Spielmusiken für 3 instruments (Community music).
<i>Karol Szymanowski</i>	Three Myths for violin solo. Songs of the Love-sick Muezzin.
<i>Erik Chisholm</i>	Double Trio for violin, violon- cello, bass, clarinet, trumpet and bassoon.*
<i>Ernst Toch</i>	Dance Suite for flute, clarinet, violin, viola, bass and percussion.
<i>W. Gillies Whittaker</i>	Suite for oboe and piano.*
<i>Kaikhosru Sorabji</i>	Fantasia Espagnole.* Two pieces* (a) Toccata (b) In a Hot-house.

¶ TUESDAY, 12th APRIL, 1932.

THE CHAMBER MUSIC OF JOHN IRELAND.*

Sonata for violoncello and
piano.
First sonata for violin and
piano.
Trio II. in one movement.
Songs and piano pieces.

¶ TUESDAY, 3rd MAY, 1932.

STAGE PRODUCTIONS

<i>Vaughan Williams</i>	Shepherds of the Delectable Mountains.
<i>Igor Stravinsky</i>	L'histoire du Soldat (probably)

*Denotes that the composer himself takes part in
the performance of his work.

The following Artistes will appear at these Concerts:

Pianists

ARNOLD BAX (London)
BÉLA BARTÓK (Budapest)
ERIK CHISHOLM (Glasgow)
MARY GRIERSON (Edinburgh)
JOHN IRELAND (London)
RAGNAR NURKSE (Roumania)
EGON PETRI (Zakopane)
FRANCIS GEORGE SCOTT
(Glasgow)
KAIKHOSRU SORABJI (London)
HAROLD THOMSON (Glasgow)
DONALD FRANCIS TOVEY
(Edinburgh)
W. GILLIES WHITTAKER
(Glasgow)
IAN WHYTE (Aboyne)

Violinist

BESSIE SPENCE (Glasgow)

Violists

PAUL KILBURN (Glasgow)
MARGARET LUDWIG
(Edinburgh)

Violoncellists

LUIGI GASPARINI (Glasgow)
RUTH WADDELL (Edinburgh)

Singers

D. LOGAN ANNAND (Glasgow)
MARGARET BARRETT
(Glasgow)
ELLIOT DOBIE (Glasgow)
J. HOWAT MURDOCH (Glasgow)
DOROTHY PUGH (Hamilton)

Oboe

Dr. BERNARD HAGUE (Glasgow)

Saxophone

J. HARDIE RATCLIFFE
(Glasgow)

Conductors

ERIK CHISHOLM (Glasgow)
R. H. CLIFFORD SMITH
(Glasgow)

String, wood-wind and brass players from the Scottish
Orchestra. The Choir of Glasgow Cathedral.

The
ACTIVE SOCIETY

For the PROPAGATION of
CONTEMPORARY MUSIC

Series of 12 CONCERTS
in the STEVENSON HALL

(Academy of Music), W. George St., GLASGOW.

SEASON 1930—31.

Composers who will perform their own works at these recitals:

MEDTNER

(Piano)

HINDEMITH

(Viola)

CASELLA

(Piano)

VAN DIEREN

(Conductor)

SORABJI

(Piano)

W. Gillies WHITTAKER

Francis George SCOTT

Ian WHYTE

Erik CHISHOLM

J. Hunter MACMILLAN

The following Artists will also appear:

Pianists:

POUSHNOFF

FRIDA KINDLER

Harold THOMSON

Organist:

Patrick SHANNON

Violinist:

Bessie SPENCE

Cellists:

LUIGI GASPARINI

Basil HOGARTH

Vocalists:

JOHN GOSS

BOYD STEVEN

ROBERT BURNETT

Logan ANNAND

Marjory TURNER

Reciter:

A. PARRY GUNN

The Junior ORPHEUS CHOIR (Conductor: Miss AGNES THOMSON)

The Active Society's STRING QUARTET

The Active Society's CHAMBER ORCHESTRA (Conductor: ERIK CHISHOLM)

Wed. OCT. 15th* W. G. WHITTAKER	Mon. NOV. 10th HINDEMITH	Mon. DEC. 1st SORABJI	Mon. JAN. 12th POUSHNOFF	Mon. FEB. 2nd MEDTNER	Tues. MAR. 17th VAN DIEREN
Tues. OCT. 28th* "FACADE"	Wed. NOV. 19th* F. G. SCOTT <i>Scottish Composers</i>	Wed. DEC. 17th* Chamber Music.	Wed. JAN. 21st* Whyte, Chisholm <i>Scottish Composers</i>	Mon. FEB. 23rd CASELLA	Tues. MAR. 31st* SORABJI <i>Organ Symphony</i>

Membership Fee 10/6 admitting to 6 ordinary Society Meetings* and allowing a reduction on those evenings at which outside Artists have been engaged.

Membership Subscription Ticket £1 1s. admitting to all 12 Concerts.

Membership forms from the Secretary, 112, Nithsdale Street, S.1. or from Music Stores.

Single Admission Tickets (for Non-Members) **5/9, 4/9, 3/6, 2/4** from all Music Stores.

The Active Society
for the Propagation of Contemporary
Music

(FOUNDED 1930)

OFFICE-BEARERS

President:

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Vice-Presidents:

Principal R. S. RAIT

Sir D. M. STEVENSON, Bt.

BELA BARTOK (Budapest)

Lord BERNERS (London)

ARTHUR BLISS (London)

ALFREDO CASELLA (Rome)

FREDERICK DELIUS (Grez-sur-Loing)

E. J. DENT (Cambridge)

B. VAN DIEREN (London)

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E. J. BODEN

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K. MACPHERSON

E. REID

FOREWORD.

WHEREAS most people accept as a matter of course, and take full advantage of modern methods in education, modern methods of transport, modern inventions (such as wireless, gramophones, the cinema, etc.), there is a peculiar reluctance on the part of a large section of the musical public to make the acquaintance of modern music or even to give the music of the twentieth century serious consideration.

These so-called music lovers will not listen to music unless it is written in a well-defined tradition—any music which is outside or beyond the limitations of this tradition is treated by them with contempt and scorn, if not with actual hostility.

Yet, if art is to persist throughout the ages its forms and methods of expression must inevitably change, and it would be as useless to deny the right of the present day composer to reject Neapolitan key relationship in favour of atonality as it would be to rule as out of order those Italian composers of the seventeenth century who abandoned the traditional ecclesiastical modes for a simpler means of scale construction. From the harmonic experiments of Monteverdi and his Neapolitan confrères, the foundations of a new musical tradition sprang as different from the music of Palestrina, Lassus, Vittoria and the other great composers of the Great Choral Period as is the music of Schönberg from that of Mozart.

The Active Society for the Propagation of Contemporary Music was founded in 1930 by a group of young Scottish musicians, who resenting the intolerant attitude of most musical organisations towards all music composed later than about the end of last century, determined that by the giving of a series of concerts annually in Glasgow, the performances of which would be devoted entirely to the performance of music by living composers, they would hear for themselves this "new music," study it and endeavour to understand it . . . before rejecting it! In order that the music performed at these concerts might be presented under the most favourable conditions, the composers whenever possible, took part in the performances.

Important Foreign and British composers have been invited to present programmes of their music to the Society, it being considered that the "one-man" programme rather than the more usual "miscellaneous" method of programme construction gives one the best opportunity of familiarising oneself with a relatively unfamiliar style or idiom.

The following is a List of the Activities of the Society since its inception.

Two Recitals by MEDTNER of his piano compositions including first performance of "Sonata Romantica."

Chamber Music of HINDEMITH with the composer as soloist (viola and viole d'amour). Programme including first performance in Britain of the Cantata "Wir bauen eine Stadt."

First performance (by the composer) of KAIKHOSRU SORABJI'S gigantic "Opus Clavicembalisticum."

Chamber works by CASELLA (String Quartet, Trio, first performance in Britain of the "Serenata," etc.) with the composer as pianist and conductor. Two recitals.

ARNOLD BAX as pianist in a recital of his Chamber Music.

Recital of violin, piano and vocal works by BELA BARTÓK with the composer at the piano.

JOHN IRELAND in a recital of his chamber music (programme including first performance in Scotland of the 'cello Sonata).

Recital of BUSONI'S pianoforte works (Indianisches Tagebuch, Fantasia Contrappuntistica, etc.) by EGON PETRI.

Works of DONALD FRANCIS TOVEY for 'cello and piano with Professor TOVEY at the piano.

Piano Quintet "Among the Northumbrian Hills," first performance of violin and piano Sonatina, songs, etc., by Dr. WHITTAKER, under the composer's direction.

Two performances of WALTON'S "Façade," conducted by the composer.

Recital of Songs (mostly for the first time) by FRANCIS GEORGE SCOTT with the composer at the piano.

Miscellaneous Chamber Concerts: programmes including the following items:—

Sonatas for violin and piano by DELIUS (2nd and 3rd), BLOCH, BARTÓK, van DIEREN, WEBERN (Four Pieces).

Sonata for violin, piano and tambour militaire by LOPATNIKOF.

Sonatas for 'cello and piano by HINDEMITH, RONTGEN, KODALY, PIJPER, DEBUSSY.

Sonata for 'cello alone by KODALY.

Horn Trios by ETHEL SMYTH and BRAHMS.

Sonata for bassoon and piano by SCHÖECK.

Piano Quintets by Gavin GORDON, Alan PAUL, David STEPHEN, and Ian WHYTE.

Piano works by SCHÖNBERG, van DIEREN, BARTÓK, SORABJI, Erik CHISHOLM, SATIE, Henry GIBSON, Gavin GORDON, and J. H. MACMILLAN.

Songs by LANGSTROTH, MITTLER, SCOTT, etc.

Recital of works for two pianos by ARNOLD BAX.

ANNUAL SUBSCRIPTION £1 3s. (£1 1s. plus 2s. tax)

Admitting to all **Concerts and Lectures** given by the Society during the year (approximately eight concerts are given annually) and to special rehearsals (by arrangement) with two extra tickets for the Miscellaneous Chamber Concerts, use of the Library of Contemporary Music, the right to attend the Annual General Business Meeting with voting powers, etc.

Social Meetings, at which members will have the opportunity of meeting the distinguished composers who periodically visit the Society, will be arranged during the coming winter.

Some opinions of the Active Society.

"The most enterprising musical Society in Britain."

Musical Standard.

"... undoubtedly the greatest vital force in Scotland to-day."

Musical Times.

"I wish we could do anything so good in London."

Professor E. J. Dent.

"I wish all success for your excellent enterprise."

Frederick Delius.

THE INTERNATIONAL SOCIETY
for
CONTEMPORARY MUSIC

FRANKFURT FESTIVAL 1927

OPERA Ferruccio Busoni "Doktor Faust"

FIRST ORCHESTRAL CONCERT

1. Henry F. Gilbert..... "The Dance in Place Congo"
Symphonic Poem, Op.15
 2. Josef Matthias Hauer..... Siebente Suite, Op.48
 3. Bela Bartok..... Konzert für Klavier und Orchester
-
4. Raymond Petit..... Cantique au Soleil de St. Francois
d'Assise, pour Soprano et Orchestre
 5. Carl Nielsen..... Symfoni No.5. Op.50
-

SECOND ORCHESTRAL CONCERT

1. Claude Delvincourt..... L'Offrande à Siva
Poème Chorégraphique
 2. Ernst Toch..... Konzert für Klavier und Orchester Op.38
-
3. Emil Axman..... Symfonie I.
-

FIRST CHAMBER CONCERT

1. Bernard Vandieren.....String Quartet No.4.
(for 2 violins, viola & Double Bass)
 2. Jürgen Bentzon.....Sonatine pour flute, clarinette et
basson, Op.7.
 3. Alexander Jemnitz.....Sonate für Violine und Klavier
Op.22
-
4. W.G.Whittaker.....Psalm CXXXIX for unaccompanied
chorus.
 5. Aaron Copland.....Music for the Theatre for
Chamber Orchestra
-

SECOND CHAMBER CONCERT

1. A.Mossolow.....String Quartet No.1. Op.24
 2. Willem Pijper.....Sonata per flauto e pianoforte
 3. Leos Janacek.....Concertino for pianoforte, 2 violins
viola, clarinet, horn & bassoon
-
4. Mario Castelnuovo-Tedesco..."Le Danze del Re David"
per pianoforte
 5. Joaquin Turina.....Trio pour piano, violon et
violoncelle
-

THIRD CHAMBER CONCERT

(organised by the German Section)

1. Conrad Beck.....Quatuor à cordes No.3.

2. Vladimir Vogel.....Streichquartett

3. Alban Berg.....Kammerkonzert für Klavier und
Geige mit dreizehn Bläsern

O R A T O R I O (for voices unaccompanied)

Božidar Sirola..... Život i Spomen Cirila i Metodija

(Life and Works of SS. Cyril and Methodius)

VEREIN FÜR NEUE MUSIK

Wien, am 9. Juni 1931

Sehr geehrte Herren!

Wie Ihnen bekannt ist, findet das nächste Fest der Internationale im Jahr 1932 in Wien statt. Wir haben hier in Wien einen besonders schwierigen Stand und wir müssen alle Anstrengungen machen damit nicht gerade dieses Fest Anlass bietet, die neue Musik anzugreifen und zu verhöhnen.

Wir richten daher die dringende Bitte an Ihre Sektion bei der Auswahl der Werke für Wien zunächst wirklich repräsentative Komponisten mit repräsentativen Werken zu berücksichtigen. Es soll in Wien ein wirkliches Fest der Internationale und nicht eine Angelegenheit für Talentproben sein.

Mit vorzüglicher Hochachtung

Dr. Paul A. Pisk

Wien, IV. Schleifmühlgasse 19/16

Telefon

Dr. Bach m.p.

VEREIN FÜR NEUE MUSIK

SOCIETE INTERNATIONALE DE MUSIQUE CONTEMPORAINE

CIRCULAIRE 1930/11

117. Great Portland Street.
LONDON. W.1.

COTISATION

Les Sections Nationales sont priées d'envoyer sans délai la cotisation pour l'année 1930-1 (minimum 25 francs suisses) à l'adresse ci-dessus.

FESTIVAL 1931

Un Festival de musique de chambre, de chœurs, et d'orgue aura lieu à OXFORD, ANGLETERRE, le 20 - 26 juillet 1931; les concerts d'orchestre et de musique militaire auront lieu à LONDRES le 27 - 28 juillet.

LE JURY

L'Assemblée du Jury aura lieu, par invitation gracieuse de M. le Professeur E.J.Dent, à CAMBRIDGE, ANGLETERRE, entre le 12 et le 20 janvier 1931. Sont membres du Jury pour 1931 les suivants: - MM. Alban Berg, Casella, Fitelberg, Honegger, et Jirak.

LES OEUVRES a)

Le maximum des œuvres à envoyer par chaque Section est 15, dont 5 est le maximum pour les œuvres d'orchestre. Les paroles des œuvres chorales peuvent être en anglais, allemand, français, italien ou latin; pour les œuvres en allemand, français, ou italien la Section Anglaise se chargera de faire une traduction anglaise. Toutes les compositions doivent être envoyées avant le 1 janvier 1931 à M. le Professeur E. J. Dent, King's College, Cambridge.

- b) Les Sections sont spécialement invitées par le Jury d'envoyer des œuvres pour chœurs, et aussi pour orgue - en plus, des compositions originelles pour Harmonie Militaire (pas d'arrangements).
- c) La Section Anglaise a mis à la disposition des concerts du Festival les combinaisons de musiciens suivantes:-
- 1) L'orchestre du Radio (B.B.C.) de Londres.
 - 2) Les chœurs du Radio de Londres - environ 200 personnes (voix mixtes).
 - 3) Les chœurs (mixtes) d'Oxford et de Cambridge (150)
- d) "Musique de chambre" veut dire des combinaisons de 10 à 12 instruments, aussi ce que l'on appelle un "orchestre de chambre". Toute Section Nationale est responsable des frais de l'exécution des œuvres envoyées au Festival par sa propre Section. Elle est aussi responsable de pourvoir les chefs d'orchestre et les solistes qui exécuteront la musique représentative de la Section, et qui sera choisie par le Jury.

MEMORANDA

On prie les Sections d'observer les conditions suivantes:-

- 1) Donner la durée exacte de chaque œuvre.
- 2) Arranger que tout matériel nécessaire pour l'exécution des œuvres au Festival soit pourvu.
- 3) Eviter toute difficulté relative aux "droits d'auteur" en ce qui concerne l'exécution de la musique; les sections sont responsables de tous les droits d'auteur.
- 4) Arranger, si possible, que les artistes du pays exécuteront la musique choisie et envoyée par chaque Section.
- 5) Se rappeler que la plupart des œuvres envoyées au Jury doit être de composition ou de publication récente; c'est à dire, pendant les cinq dernières années, et qui n'a pas été exécutée antérieurement.

W. H. Kauridge
Le Secrétaire, LONDRES.

Active Society Concerts

STEVENSON HALL
ST. GEORGES PLACE, GLASGOW.

MONDAY, 30th MARCH

EIGHT P.M.

Sonatas for Violin and Piano
EDWARD DENNIS AND ERIK CHISHOLM

THURSDAY, 2nd APRIL

EIGHT P.M.

Works for Two Pianos, etc.
HAROLD THOMSON AND ERIK CHISHOLM
'CELLO
LUIGI GASPARINI

.. *Programme* ..

RECITAL of Works for Violin and Piano

MONDAY, 30th MARCH, at Eight p.m.

1. Ernest BLOCH Sonata (1920)

Agitato—Molto quieto—Moderato.

2. Anton WEBERN Four Pieces (1910)

3. Frederick DELIUS 3rd Sonata (1930)

Slow—Andante Scherzando—Lento.

INTERVAL.

4. Béla BARTOK 2nd Sonata (1923)

(By request)

Molto Moderato—Allegretto.

5. Renzo BOSSI Momenti Agresti (1929)

Albata—Siesta—Divertimento.

Violin: EDWARD DENNIS.

Piano: ERIK CHISHOLM.

Works of ARNOLD BAX for two Pianos

THURSDAY, 2nd APRIL, at Eight p.m.

1. Sonata

Molto Moderato—Lento—Vivace e feroce.

2. Zoltan KODALY Sonata

For 'cello alone.

Allegro appassionata—Adagio—Vivace.

LUIGI GASPARINI

3. Moy Mell (The Happy Plain)

INTERVAL.

4. Paul HINDEMITH Sonata

For 'cello and piano.

Allegro Moderato—Lento.

LUIGI GASPARINI & ERIK CHISHOLM

5. (a) The Devil that tempted St. Antony.

(b) The Poisoned Fountain.

(c) Hardanger.

Pianists: HAROLD THOMSON &

ERIK CHISHOLM.

Oxford Press Bulletin

No. 351

AT THE CLARENDON PRESS

7 Sept. 1932

MUSIC

Books and Sheet Music published Eleven Weeks ending

7 September 1932

Books

The Oxford History of Music. Demy 8vo. *Oxford University Press.*

Vol. 2. The Polyphonic Period. Part 2. Method of Musical Art, 1400–c. 1600. By H. E. WOOLDRIDGE. Second edition, revised by PERCY C. BUCK. 1932. Pp. 510, with musical examples. 17s.6d.net.

The Columbia History of Music through Ear and Eye. By P. SCHOLLES. Period III, From Bach's Sons to Beethoven. 1932. Music 8vo, pp. 48, 14 illustrations, musical examples, and chronological table. 1s.6d.net. *O.U.P.*

The Progress of Music. By GEORGE DYSON. 1932. Crown 8vo, pp. 246. 5s.net. *Oxford University Press.*

This historical study consists of five chapters: The Church; Castle and Chamber; The Stage; The Concert-Hall; and Men and Machines.

Music in American Life Present and Future. Prepared for the National Recreation Association. By A. D. ZANZIG. 1932. Demy 8vo, pp. 570, 8 plates, 1 text-figure, tables. 14s.net. *Oxford University Press, New York.*

An exhaustive study of the amateur musical activities of America, where 238,000 fewer pianos were purchased in 1929 than in 1909. Material is gathered from schools, colleges, churches, synagogues, community centres—wherever what in this country would be described as the man in the street or in his slippers is to be found.

The Nine Sequences of the English Hymnal. Set with Organ Accompaniments by J. H. ARNOLD. 1932. Crown 8vo, pp. 40. 1s.6d.net. *Oxford University Press.*

CHORAL MUSIC

The Oxford Choral Songs. General Editor: W. GILLIES WHITTAKER. 1932. Music 8vo. *Oxford University Press.*

Two-part Songs

No. 164. DAVID EVANS, 'Tua'r Mynyddoedd' ('Unto the Hills') (Patriotic Song). Welsh and English words by WIL IFAN. 4 pp. 3d. *University of Wales Press Board.*

No. 165. WILLIAM PRENDERGAST, 'The Last Chantey' (RUDYARD KIPLING). 6 pp. 4d. Written for a Service of Mariners in Winchester Cathedral.

For Mixed Voices

No. 748. ARTHUR S. WARRELL, 'The Agincourt Song'. Arranged for Chorus, S.A.T.B., and Orchestra. 8 pp. 5d. *Oxford University Press.*

No. 749. DAVID EVANS, 'Clychau Cantre'r Gwaelod' ('The Bells of Cantre'r Gwaelod'). Welsh words by J. J. WILLIAMS. English words by W. J. G. 16 pp. 6d.

No. 749a. Sol-fa edition of No. 749, 14 pp. 6d. *University of Wales Press Board.*

Unison Songs

No. 1072. PEGGY SHIMMIN, 'Jesus in the Manger'. 2 pp. 2d.

No. 1076. HARRY FARJEON, 'Christmas Eve' (ELEANOR FARJEON). 4 pp. 3d. *Oxford University Press.*

The Oxford Choral Songs from the Old Masters. General Editor: W. GILLIES WHITTAKER. 1932. Music 8vo. *Oxford University Press.*

G. F. HANDEL, 'More Sweet Rays'. Arranged and edited by W. GILLIES WHITTAKER. English Text by ALBERT G. LATHAM. For Two-part Female Voice Choir and Pianoforte (or String Orchestra). Orchestral score and parts may be hired.

1571. Complete Vocal Score. 22 pp. 1s.

1572. No. 1. 'More Sweet Rays.' 10 pp. 6d.

1573. No. 2. 'To its deeps.' 6 pp. 4d.

1574. No. 3. 'Hearts in true love.' 8 pp. 5d.

1575. Complete Voice Parts only (both notations). 14 pp. 6d.

A short Cantata which will appeal to Women's Institutes and other bodies in search of easy and pleasing music for this medium.

Arcadelt, Jacob. Ystyria wrth fy ngweddi ('Bow down Thine ear, and hear me'). 1932. Music 8vo, pp. 4. 3d.

Oxford University Press: University of Wales Press Board.

Dyson, George. The Canterbury Pilgrims. Portraits chosen from the Prologue to Chaucer's Canterbury Tales. 1930. Words only. Music 8vo, pp. 4. 1d. *O.U.P.*

In response to repeated demands, we now issue the words of this popular work in pamphlet form, which will doubtless be welcomed by concert audiences.

Paget, R. A. S. 'Magdalen in Mine'. (R. P. P. ROWE.) 1932. Music 8vo, pp. 8. 1s. *Oxford University Press.*

Composed for the Magdalen Dinner 1932.

Williams, R. Vaughan. Magnificat. For Contralto Solo, Women's Chorus, and Orchestra. Arrangement for Flute obbligato and Pianoforte. 1932. Music 8vo, pp. 14. 1s. Solo flute part separately, 6d. *Oxford University Press.*

Orchestral Score and Parts may be hired.

This work is to receive its first performance at the Three Choirs Festival at Worcester in September.

SOLO SONGS

Van Dieren, Bernard. Ich wanderte unter den Bäumen ('Alone in the wood I was strolling'). 1932. Royal 4to, pp. 8. 2s. (C#-F#) *Oxford University Press.*
English translation by OLIVER STRACHEY.

MISCELLANEOUS PIANO MUSIC

The Oxford Original Edition of Frédéric Chopin. Edited from the original edition and the manuscripts by EDOUARD GANCHE. 1932. Three volumes. Royal 4to, pp. 1396, 12 plates. Each volume, cloth, 17s.6d.; paper covers, 13s.6d. *Oxford University Press.*

Also separately:

Mazurkas. Pp. 170, 1 plate. 4s.6d.
Études. Pp. 138, 1 plate. 4s.
Concertos. Pp. 110, 1 plate. 4s.
Sonatas. Pp. 110, 1 plate. 3s.6d.
Morceaux de Concert. Pp. 118, 1 plate. 3s.6d.
Nocturnes. Pp. 110, 1 plate. 3s.
Ballades et Impromptus. Pp. 94, 1 plate. 3s.
Polonaises. Pp. 110, 1 plate. 3s.
Berceuse, Barcarolle, et Variations, &c. Pp. 102, 1 plate. 3s.
Scherzos et Fantaisie. Pp. 106, 1 plate. 2s.6d.
Rondeaux. Pp. 66, 1 plate. 2s.6d.
Rondeau pour deux Pianos. Pp. 42, 1 plate. 2s.6d.
Valses. Pp. 94, 1 plate. 2s.
Préludes. Pp. 70, 1 plate. 2s.

This popular edition follows the limited Edition de Luxe which was published in June. The authentic Chopin is thus brought within the reach of all who would play the music as it was written by the composer.

Bach, J. S. The Art of Fugue. Edited for Piano by DONALD FRANCIS TOVEY. 1931. Royal 4to. *Oxford University Press.*

No. 5. Stretto Fugue in Contrary Motion (Contrapunctus V). Pp. 4. 1s.6d.
No. 6. Fugue by Diminution and Inversion 'in stile francese' (Contrapunctus VI). Pp. 6. 1s.6d.
No. 7. Fugue by Augmentation, Diminution, and Inversion (Contrapunctus VII). Pp. 4. 1s.6d.
No. 12. Invertible Fugue (Contrapunctus XII). Pp. 8. 2s.

Four more numbers laid out for two hands at the piano and condensed from the full score edition already published.

Marriott, Norah. 'Berceuse'. 1932. Royal 4to, pp. 4. 1s.6d. *Anglo-French Series.*

The Oxford Piano Series. Edited by A. FORBES MILNE. 1932. Royal 4to. *Oxford University Press.*

P 201. EDGAR MOY, 'Up Stream'. Pp. 8. 2s.
(The Reach; A Backwater; The Mill.)

Pieces of no great technical difficulty, which appeal to the musician's sense of teacher and pupil.

CHURCH MUSIC

The Oxford Series of Modern Anthems. Edited by E. STANLEY ROPER. 1932. Music 8vo. *Oxford University Press.*

No. A 53. F. W. WADELY, 'Bread of Heaven' (J. CONDER). Pp. 4. 3d.

Oxford Church Music. General Editor: HAROLD E. DARKE. 1932. Music 8vo. *Oxford University Press.*

450. C. HYLTON STEWART, Magnificat and Nunc Dimittis. Pp. 6. 4d.

452. C. H. MOODY, Magnificat and Nunc Dimittis in D minor, Pp. 10. 8d.

The former is in use for congregational singing; Dr. Moody's Magnificat (for mixed voices) was composed for the Service of Commemoration at Fountains Abbey (1132) on 14 August 1932.

ORGAN MUSIC

Bach, J. S. 'Humble us by Thy goodness' (Ertödt' uns durch Dein' Güte). From Cantata No. 122. Arranged for Organ by BECKET WILLIAMS. 1931. Royal 4to, pp. 4. 1s.6d. *Oxford University Press.*

Handel, G. F. Three Pieces from the Water Music. Arranged for Organ by LEONARD J. BLAKE. 1932. Royal 4to, pp. 8. 2s. *Oxford University Press.*
(Bourrée; Air; Hornpipe.)

MISCELLANEOUS

Nicholls, Heller. A Toy Symphony on American Airs. For voices and toy instruments with piano and strings. 1932. Royal 4to, Score, pp. 12. 2s.6d.

String parts: 1st and 2nd violins, viola, and 'cello. 6d. each.

Other parts, in two sets, 8d. each set.

1st set: Cuckoo, Nightingale, Trumpets, Glasses or Tubephone, Kazoos, and Voices.

2nd Set: Triangle, Side Drum, Bells, Cymbals, Kazoos, and Voices. *O.U.P.*

A chance is here offered for the non-musician to join in music making, even if he only beats a toy drum.

PASSING NOTES

¶ *The Oxford Summer Course in Music Teaching.*

Most readers of the *Bulletin* will have heard, from the newspapers or some other source, of the Oxford Summer Course in Music Teaching. This year's was Major Bavin's eleventh consecutive course, but it was the first to be organized by the Oxford University Press Music Department. That it was an unqualified success is a matter of testimony, from the students and the press alike. The roll numbered 285 as against 110 last year, and more than 100 were reluctantly refused admission. A keener body of students could not well be imagined. They were willing to turn out at any hour, it seemed, for optional courses or lectures, and the college life was as lively as ever. Undoubtedly the 'feature' of the School was the training by Captain P. S. G. O'Donnell, of a brass band, composed exclusively of those who had never played brass instruments before: in just over four hours, he produced an ensemble capable of playing 'Home Sweet Home' as well as many town bands one hears to-day. Major Bavin did a similar conjuring trick with strings.

The School offered co-ordinated courses in Music in the Nursery, Infant, Junior, and Senior School; string and wind instrument class-instruction; choral singing; ear-training; piano class-teaching; conducting, &c. Additional lectures by Dr. George Dyson, Dr. M. D. Brock, and Mr. Frank Rosecoe; a lecture recital by Mr. Harold Craxton; and a song recital by Miss Dora Stevens, Mr. Leslie Bennett, and Mr. Hubert J. Foss were also included. An informal talk on American School Music by Dean John P. Marshall of Boston University added greatly to the Course. The lecturers were Dr. Adrian Boult, Dr. Geoffrey Shaw, Mr. Stanley Roper, Dr. Basil Aliehin, Mr. G. E. Linfoot, Captain P. S. G. O'Donnell, and Major Bavin.

Excursions, invitations, and an opening dinner with Sir Hugh Allen in the chair completed the programme of a busy but thoroughly enjoyable week.

Plans are already under discussion for a similar course next year. Nothing is yet settled, but some announcement will be made in the near future.

DIPPINGS IN SOME RECENT BOOKS ON MUSIC

From Cecil Gray's *Sibelius*—

¶ *Sibelius and the present-day public.*

'On the rare occasions when one of Sibelius's major works has been performed the reception has invariably been sullen and listless. The "plain man", indeed, whom Mr. Newman has appointed as arbiter of our destinies and proclaimed to be the sum and repository of all musical wisdom and virtue, simply will not listen to Sibelius at all—that is, to his best and most characteristic work.

'The reason for this has already been suggested. The entire absence of sensationalism in this music, the deliberate renunciation of any attempt to "étonner ses contemporains", inevitably renders it distasteful to audiences whose one desire is to be astonished at all costs. Sibelius himself summed up the position admirably when, according to his biographer, Herr Furuholm, he once observed to a German music publisher to whom he brought his works that, whereas other modern composers were engaged in manufacturing cocktails of every hue and description, he offered the public pure cold water. It is perhaps hardly to be expected that a generation whose aural palate has been vitiated and debauched by excessive indulgence in sonorous alcohol should take kindly to such an art as this. There is such a thing as the morning after, however—it has, indeed, already greyly dawned—and it is more than probable that in the immediate future audiences will find the pure cold water of Sibelius highly refreshing after the surfeit of musical cocktails in which they have been indulging so heavily and for so long. It is certainly true that within the last year or so signs have not been wanting of the commencement of a definite movement in favour of Sibelius in England, and its eventual spread to other countries can only be a matter of time.'

¶ *Sibelius and Finland.*

'The position which Sibelius occupies in the public life of his country is in many respects a unique one, and can only be compared with that enjoyed by d'Annunzio in Italy. He has probably done more to establish her position in the eyes of the world than all the rest of her inhabitants put together, and, to do her justice, she has always recognized this. Finland has for once triumphantly succeeded in disproving the time-honoured adage to the effect that a prophet is without honour in his own land. Sibelius is virtually the uncrowned king of Finland, a living symbol of her culture and political independence, and his fiftieth and sixtieth birthdays were celebrated as events of national importance. In return Sibelius

has always been ready and willing to devote his art to the honour and service of his country, and a considerable number of his works have been written for special state occasions. This ideal relationship between an artist and his people is one that does great credit to both, and must excite the envy and admiration of those who have had the misfortune to be born in such barbarous and unenlightened lands as ours, where an artist is, to the ordinary man in the street, an object of derision and contempt.'

From George Dyson's *Progress of Music*.

¶ *Manners of the seventeenth-century opera-house.*

'The manners of the public opera-house were at best those of a fashionable assembly-room, at worst those of a bear-garden. There is indeed more than a hint of the old bear-baiting amphitheatre in the shape and proportions of a conventional theatre. The boxes of an opera-house should be seen from the stage. They look like a fantastic zoo. These cubicles with a missing wall still flaunt much vulgar ostentation, much social punctilio, much fashionable affectation. Imagine them filled with people who behaved exactly as if they were receiving friends at home. Fashionable operatic audiences used to pay hardly more attention to the stage than is now paid to the horses at a race-meeting. They looked for the favourite and applauded. They listened for a few minutes and then returned to gossip and cards. The manners of the pit were no better, but certainly no worse. There are stories of quite famous virtuosi being literally inaudible, their music completely engulfed in the general hubbub. This was the new temple of music, the place for which thousands of operas were written, thousands of players and singers recruited and trained. Small wonder that the music itself soon began to show something other than the ideals of Greek drama.'

¶ *Music for the million, 1932.*

'In a room sealed from the world, covered from floor to ceiling with material which destroys all the helpful echoes and resonances of a music-room, a clock silently marking the seconds, or a stop-watch ready to inform and warn when needed, no smallest glamour of publicity, no audience, no murmur of approval, not even a cough or a fidget to relieve the tension, a prominent red bulb now dark, now flickering, now in full glow, the only link with outer humanity a few technical engineers who control mysterious appliances and silently pass in and out; these are the conditions under which thousands of musicians work to-day, at all times and in many places, making music for the million.'

From Alfred Cortot's *French Piano Music*.

¶ *Claude Debussy's influence on modern French music.*

'During an inflated period when it seemed that music could only be expressed through the hundred voices of the orchestra, and according to the dramatic or philosophic demands of an imposing rite, we find a Claude Debussy or a Gabriel Fauré expressing emotion and wandering fantasy through the intimate medium of the piano, and their gentle and persuasive influence only served to reveal the better their refined and effortless originality of spirit. Claude Debussy restored to the young musicians of our country a taste for this art which is at once living, sensitive, intellectual, and restrained, valuable for quality of tone rather than for mass of tone, and whether picturesque, impulsive, or tender, always ordered by that perfect sense of balance which recreates form in composition and brings back the true character of the instrument; and on this account the composer of the *Préludes* and the *Images* well merits the glory he preferred above all other, it seems—to be remembered in our faithful hearts as "Claude Debussy, musicien français".'

Inspection is cordially invited of the

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SOHO SQUARE—still a quiet spot with some old charms of its own—lies just off Oxford Street, within two minutes' walk of Tottenham Court Road Tube Station and the bus routes of Charing Cross Road. The new premises stand in an old house of the Adam period adorned by more than one relic of the original building.

To this address, all communications respecting sales of Oxford music should be addressed, and it is hoped that all old customers and many new will pay the building and the Music Department a visit in the near future.

XIV^e FESTIVAL DE LA SOCIETAT INTERNACIONAL PER
LA MÚSICA CONTEMPORÀNIA. BARCELONA, ABRIL 1936

Música Contemporània

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