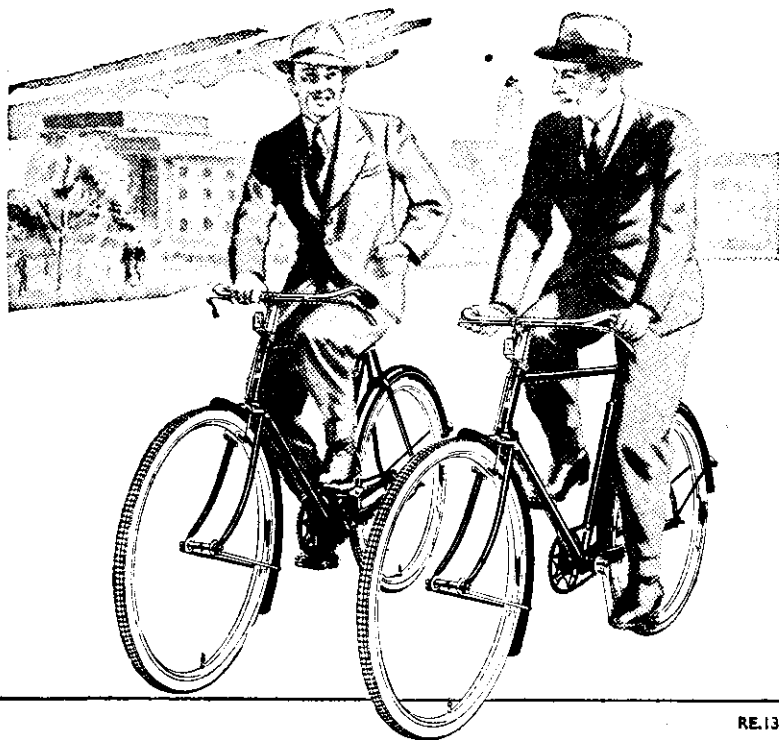


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MUSIC FROM THE UNDERGROUND

New French Recordings for Broadcast

THROUGHOUT the German occupation of France the French were allowed to listen in public to all kinds of music—with one proviso: it was not to be music composed or performed by a "non-Aryan." Mendelssohn, Bloch, and Paul Dukas were among the composers banned. But though it was a commonplace at the time to say that the lights had gone out all over Europe, that was not true of French music. The light was often concealed, but it burned as brightly as ever. Quite a number of pre-war recordings by Jewish artists were issued with the names of the performers omitted from the labels—many of Bruno Walter's and Pablo Casals' recordings among them—and a great deal of strong, new growth went on underground.

Through the Press and Information Service of the French Legation, Wellington, Station 2YC has received a number of unusually interesting recordings—some of them compositions by writers who worked for the Resistance Movement, and composed more or less in secret—and from these a series of programmes has been arranged. The first will be presented from 2YC at 9.0 p.m. on Sunday, April 14.

As the means were not available, works written during the occupation

were not recorded till the liberation. The Germans exercised the strictest control over all forms of production so that nothing should conflict with the Nazi ideology; but that applied more to authors than musicians.

A New Orchestra

While the French, through their resistance movement, slowed down industrial production to hamper the invaders, artistic production was more progressive than ever, though some musicians were sent to concentration camps. One of these, Maurice Hewitt, well-known orchestral conductor, was arrested in 1943 and sent to Buchenwald for helping the underground. Before the war he was known best as a member of the Capet Quartet (he was a violinist) and as director of the Institut Capet in Paris (for instruction in stringed instruments and chamber music playing). Since his release he has formed the Maurice Hewitt Chamber Orchestra, which has recorded many of the works written during the occupation.

These works include *Concerto for Imaginary Operetta*, by Jean Rivier; *Four Songs*, by Jules Hubeau; *Nox*, by the 32-year-old Andre Lavagné; songs by Jules Maxellier and a *Concerto* by Hubeau, first played in Paris in 1942.

(continued on next page)



CHARLES MUNCH: "A typical example of Alsatian obstinacy . . . for the sake of propaganda the Germans had to tolerate him"

NEW ZEALAND LISTENER, APRIL 5