

LEAGUE OF NATIONS

COMMITTEE ON INTELLECTUAL CO-OPERATION

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ENQUIRY

INTO THE CONDITIONS OF INTELLECTUAL WORK

First Series

GENERAL QUESTIONS



THE CONDITIONS OF
LIFE AND WORK
OF
MUSICIANS

by William MARTIN

Representative of the International Labour Office
on the Committee on Intellectual Co-operation

Volume I

IN COURSE OF PUBLICATION
in the collection "ENQUIRY INTO THE SITUATION OF INTELLECTUAL LIFE"

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Volume I

NOTE

The sole object of the Committee on Intellectual Co-operation in publishing these reports is to draw attention to the questions of organisation and intellectual co-operation which arise in relation to each of the subjects dealt with. The Committee does not propose to treat these subjects exhaustively, but merely to draw the reader's attention to them and to provide an opening for fresh suggestions.

MEMORANDUM OF THE INTERNATIONAL LABOUR OFFICE

ON THE

CONDITIONS OF LIFE AND WORK OF MUSICIANS

I. — INTRODUCTORY NOTE

The Committee on Intellectual Co-operation, at its meeting of August 20th, 1922, considered a draft resolution drawn up by Madame CURIE and M. DE REYNOLD, which ran as follows :

“The Committee begs the Council of the League of Nations to present the following proposal to the Assembly :

“That an enquiry should be instituted into the condition of those engaged in intellectual work in the various countries, into the disadvantages under which the intellectual life of the various countries at present suffers, and into the remedies which are proposed; this enquiry should take account in particular of the economic position of intellectual workers.”

In the course of the discussion, M. DE REYNOLD made the following statement :

“It would be desirable to ask the International Labour Office to institute an enquiry not only on the subject of salaries and wages but also on the general conditions of life and work of intellectual workers, the exact meaning of the latter phrase being explained and defined. It might be possible, *e.g.*, to restrict the enquiry to artists and to university professors.”

M. William MARTIN, the representative of the International Labour Office on the Committee, stated that the enquiry would fill a real need which was felt among intellectual workers in all countries, and that he was authorised to place the services of the International Labour Office at the disposal of the Committee for the work in question.

M. DESTRIÉE drew the attention of the Committee to the difficult situation in which musicians were placed in a number of countries, and asked that the enquiry should cover the conditions of work of musicians. The results of the discussion are summarised in the report of the Committee to the Council in the following terms :

“Logically, the general enquiry should be supplemented by a special enquiry into the economic condition of the workers themselves. As, however, it is difficult to deal with all of these workers in one and the same enquiry, the Committee would propose to commence with certain limited categories. In regard to the choice of these categories, the Committee is acting on the principle that it has not to concern itself so much with the worker as with his intellectual work. It is, above all, the individual who counts in science, in literature and in the fine arts. Co-operation would therefore be impossible unless protection were afforded from the beginning to those who, among brain-workers, represent fine art, the highest education, and disinterested science.

“For this reason the Committee recommends that the first researches be conducted among artists, either painters or musicians, and university professors. It should be added that, in the course of the discussion on this question, M. William Martin was good enough to place the services of the International Labour Office, which he represents, at the disposal of the Committee.”

In the ensuing months, the Secretariat of the League of Nations and the International Labour Office made a joint study of the manner in which the International Labour Office could assist the work of the Committee. The International Labour Office agreed to undertake that part of the enquiry which referred to musicians. The agreement was confirmed successively by the Chairman of the Committee, Professor Bergson, in a letter dated November 18th, 1922, and Dr. Nitobé, Under Secretary-General of the League of Nations, in a letter dated January 11th, 1923. The former letter contained the following passage :

“The Committee on Intellectual Co-operation will undoubtedly have great satisfaction in learning that the International Labour Office has accepted the invitation of the Committee. I am aware that the question of the conditions of life of musicians is one with which you are particularly well prepared to deal. It will, therefore, be understood, if you agree, that this part of the enquiry is to be reserved for the International Labour Office.”

Dr. NITOBÉ wrote as follows :

“I am sure that the Committee on Intellectual Co-operation will greatly appreciate the important service which the International Labour Office has consented to render it by undertaking the investigation of the situation of musicians in the various countries.”

The International Labour Office considered that the first step to be taken with a view to carrying out the enquiry was to send a questionnaire to the organisations of musicians with which it was already in touch.

The replies received were not as numerous as might have been hoped. Replies were received from the following countries :

Austria	8	France	1	Netherlands	2
Australia	1	Germany	4	Poland	1
Bulgaria.	1	Great Britain	3	Portugal.	1
Czechoslovakia.	1	Hungary.	1	Spain.	1
Denmark	1	Italy	3	Switzerland	4

It will be noticed that several countries, including some of the most important, sent few replies. Others did not reply to all the questions which were asked. Again, the questions themselves did not cover the entire field which the International Labour Office was asked to investigate and did not suffice to give an adequate idea of the various tendencies of the musical world and the living conditions of musicians who do not belong to any organisation.

In order to supplement the information obtained by means of the questionnaire, M. William Martin therefore undertook a personal investigation in a number of countries, including Germany, Great Britain, Italy, Austria, Hungary and Switzerland. Miss Alice Simon, who is an expert on musical matters in Poland, also contributed towards this work, the results of which are submitted to the Committee on Intellectual Co-operation in the present report.

The International Labour Office is aware that the results of its enquiry are not complete. The Office considers, however, that such information as has already been collected throws an interesting light on the position of musicians. There are, nevertheless, serious difficulties in the way of making comparisons. The matters with which the attention of the musical world is occupied, the questions which arise, and the general conditions which prevail in the countries concerned are so different that it has not been possible to adopt or maintain a rigid scheme. It is these divergences which make the enquiry useful and interesting; but, at the same time, they constitute its chief difficulty.

There is one point in particular which requires some preliminary explanation. The fluctuations in the exchange rate of certain national currencies are so violent that a comparison between the actual salaries paid in the various countries is misleading. An attempt has been made to overcome this difficulty by relating all the money values mentioned in the report to a common standard. It did not appear desirable to adopt a gold basis, or the rate of exchange with gold-standard countries, for this standard. What the Committee wants to know is the conditions under which musicians live, and what matters to the person who receives a salary is not its value abroad but its purchasing power at home. The present purchasing power of the national currencies has therefore, as far as possible, been expressed on the basis of the cost-of-living index numbers in terms of pre-war money. This method cannot, of course, be strictly accurate, as the index numbers themselves cannot be wholly relied upon. It is considered, however, that it gives a reasonably correct idea of the present-day living conditions of individuals; and, in any case, no better method is available.

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The musical profession is distinguished from all other kinds of artistic work by its pre-eminently social character. A painter works in solitude, without coming into contact with the public. A musician, on the other hand, is seldom in isolation. If he is a soloist he performs in public; if he is a composer, it is still for the public that he works; if he is an orchestral player, he forms part of a community.

The social character of the musical profession makes it particularly sensitive to economic and general conditions. It might be said with little exaggeration that a painter, if he has private means, is able to remain in his studio without concerning himself with the prosperity of his country. In a poor community, however, there is no public for musical performances. If there is no public there will be neither composers, soloists, nor orchestras; and if there are no musicians there can be no music.

These are the considerations which make a study of the conditions of life and work of musicians a matter of special interest at the present time. Such a study shows the effect produced by an economic crisis which has been everywhere felt, though its form and its causes have not everywhere been the same, in a profession which is eminently necessary to civilisation but is not indispensable for the existence of individuals. In a word, it shows the effects of the economic situation on civilisation itself in one of its highest manifestations.

Musicians occupy a place in society which falls partly on one and partly on the other side of the line dividing the proletariat from the liberal professions; and they offer an example of the difficulty of drawing a sharp distinction between intellectual and manual workers.

Musical composers occupy a position similar to that of authors and inventors. Like them, they accomplish creative work. Like them, they hand over their ideas to executive workers for reproduction and multiplication. Like them again, they reach their public through a publisher, and they receive their remuneration in the form of authors' rights.

Teachers of music are connected with the teaching profession in all its forms — public, private and independent.

Operatic singers may be classed as actors.

Café and cinema performers who perform in bands of four or five, under the direction of one of their number, may be compared to artisans.

Performers in large orchestras have, to a certain extent, those collective interests out of which trade unionism arises. They may be compared to certain classes of skilled workers using machines of precision — in their case, their instrument.

Finally, performers in regimental bands come under military discipline.

In addition to the differences arising out of the different functions of musicians, there are those arising out of nationality. Before the war the financial and general position of a musician was not the same in France as in Germany. French musicians regarded themselves as artists

and demanded a place among the liberal professions. German musicians were members of the proletariat as far as living conditions were concerned, and they ranged themselves resolutely on the side of the workers. They were far less highly paid than French performers, and they were therefore able to obtain posts as orchestral players in nearly all countries.

At the present day the situation has, to some extent, changed. The liberal professions as a whole are passing through a crisis, and the French musicians have not escaped its effects. The German manual workers, on the other hand, have been able to obtain a considerable improvement in their situation, partly because they are strongly organised and partly owing to the social policy adopted since the Revolution. There still remains, however, a profound difference between the views of German and French musicians as regards the character of their vocation and their position in society.

The divergences are indeed so great that one is at times inclined to deny that a musical profession exists at all. It remains true, however, that all musicians, from famous composers and celebrated performers down to street singers and cinema pianists, have one interest in common music.

Immense as is the apparent diversity between the different categories of musicians, they represent in many cases different stages in the same career. The humblest musicians may be either beginners or artists who have fallen on evil times. It is among them that the genius of the future is to be found. They constitute the soil without which the tree could not grow; the obscure mass of workers without whom genius could not come into being. There are no fixed boundaries between their functions, and they re-act one upon another. When teachers of music become involved in difficulties, the standard of musical education falls, the profession ceases to receive recruits, orchestras deteriorate, and composers are unable to find exponents. The interdependence of the various classes of musicians constitutes the unity of the profession.

There is, moreover, one category of the profession around which all the others centre. This category constitutes the origin, the means, or the end. There are very few musicians who are entirely independent of the orchestra. Composers write for the orchestra; virtuosi play for the orchestra; conductors direct it; and nearly all instrumentalists play for it, have played for it, or will play for it. Not more than a few performers could be found in any capital who have never played in an orchestra. The proportion of musicians who belong to their professional organisation is, therefore, greater than that in any other profession. A spirit of comradeship prevails between the members of the orchestra and their conductor, whom they often elect themselves. Chorus singers and musicians, soloists and their accompanists, composers and performers who execute their works, are all united by common interests and identical aims. The orchestra ensures that there shall be solidarity among them all.

The musical profession, diverse as it may be in appearance, is in reality an organic whole. From the point of view of the art of music and its future, it is impossible to say that one musician is more important than another. It is only in appearance that "star" performers are more necessary than the orchestral musicians whose names do not appear. It cannot be said whether music would suffer most by the loss of those who teach it, those who write it, those who perform it, or those who conduct the performance. No enquiry dealing with musicians can be of value if it is not comprehensive, if it deals with one category of the profession only, and if it does not devote equal attention to all those who live by music and by whom music lives.

The Committee on Intellectual Co-operation, which concerns itself with the future of the civilisation of mankind, was struck with the importance of music in modern social life and with the various dangers by which it is threatened. The International Labour Office, on its side, concerns itself with all categories of workers, and therefore cannot remain indifferent to the difficulties with which musicians in the various countries are faced. It is from these two points of view that the present report is drawn up.

If it be permissible for the International Labour Office to deduce a conclusion from the investigations which have been undertaken, it might be said that this conclusion is such as might have been expected. The material living conditions of individuals and the state of civilisation as a whole are two phenomena between which there is the closest connection. As soon

as any branch of music, such, for example, as religious music, ceases to provide a living for those who practise it, it ceases to be composed, the number of performers diminishes, and the branch of music itself falls into decline. Difficulties in the food situation of a nation have some obscure effect on the fertility of talent. Persons who are overworked and underfed produce little work, and that of poor quality. Again, musicians suffer in those countries where music, or certain particular forms of music, are not regarded with enthusiasm. It would be impossible to obtain any profound knowledge of the tendencies of the art of music, its development, its future possibilities, and the assistance which it requires, if the material conditions of life of those who practise it were left out of account. A single genius may flourish in spite of poverty, but art as a whole, which needs not only individuals of genius but also a large number of performers and a well-instructed public, cannot develop in a society where poverty is general.

II. — GERMANY

It is impossible to understand the position of musicians, or indeed of any other category of workers, without being acquainted with the general situation in the country in which they live. Individuals can have no real prosperity in a ruined country, while on the other hand poverty receives some alleviation from national prosperity.

It is not possible in the present report to give a complete and detailed account of economic conditions in Germany. It should, however, be pointed out that the observations embodied in the report were made in the second half of January. Since that time the position has not essentially changed, although the figures quoted must have altered considerably and certain conditions have become still worse.

It is difficult to illustrate the economic position of the workers in Germany by means of figures, because the figures are constantly changing; it is therefore necessary to explain such figures as are given by comparing them with the pre-war purchasing power of the mark.

The cost of living in Germany round about January 15th, 1923, was generally estimated at one thousand times higher than in 1914. At the beginning of the period in question, however, the dollar was worth eight thousand marks, while ten days later the exchange rate was fortyfive thousand marks and is now one hundred and fifty thousand. The fall of the mark and the rise in prices show that during the period from January 15th to 31st, 1923, the cost of living in Germany rose to such an extent as to cause serious distress among workers who, like the majority of musicians, received their salary for the ensuing fortnight on January 15th. The same situation has since recurred every month.

In countries where such unstable economic conditions prevail, the persons who are most severely affected are those who have neither a fixed wage nor commodities to sell. The price of commodities automatically rises in proportion to the cost of living; wages and salaries are adapted to the cost of living by a sliding scale, and thus also follow the curve of prices, although they lag somewhat behind it. But persons who have neither commodities to sell nor a fixed rate of pay have no way of adapting themselves to price changes except by speculation, and they are usually the first to feel the effects of the economic crisis.

Such is the situation of the majority of musicians. Some of them, of course, are in the employ of the State, while others are members of organisations which are sufficiently strong to compel their employers to adapt their wages to the changed conditions without too much delay. Many of them, however, are independent workers and have no protection against hard times.

Even in countries where the nation is profoundly imbued with the love of music, it remains a luxury industry which, though necessary to the community as a whole, is not necessary to individuals. It is therefore liable to suffer from all the restrictions imposed by circumstances.

Germany has for so long been one of the countries in which music is most highly developed that its present position must necessarily attract special attention. German conceptions of music, German composers, the musical forms which they have created and their modes of expression have for several hundred years dominated the musical aspirations of our civilisation. It is impossible to foretell what will become of the pre-eminence of Germany in music. In the opinion of the most independent critics, however, including the Germans themselves, that this pre-eminence is in danger, and this is such an important phenomenon that some investigation of its causes is necessary. We cannot of course suppose that they are exclusively economic in character; but a study of the material situation of German musicians may nevertheless constitute a not unimportant contribution to a study of the tendencies and future development of European music.

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The following pages deal with the conditions of admission to the musical profession, the situation of public performers and composers, and the situation of musicians in general.

A. *The Teaching of Music.*

There are few European countries in which the teaching of music is more widespread and more popular than in Germany. Singing and the sol-fa system are carefully taught in the State schools, and every child is given an opportunity to train and develop its love of music. Many subsequently engage in a musical career, either as amateurs or as professionals.

At the present time, however, economic and political circumstances place unprecedented difficulties in the way of the musical education of the masses. The class of society from which most of the pupils of the music schools were derived has been decimated. Middle-class families are so much occupied with the ever-recurring problem of how to live, which is constantly assuming new forms, that they are no longer able to give their children a musical education. It is here that the predominance of material necessities produces its most noticeable effects. Even the children are too busy to spend time on accomplishments, especially the girls, who have to do the housework now that their families cannot afford servants. Music, which is, whether rightly or wrongly, regarded as a luxury, requires leisure. Leisure again requires capital. The acquirement of capital is, however, impossible in a country where money has fallen to one twenty-thousandth of its former value.

Music cannot be performed without an instrument; and in January a piano or harp cost from three to six million marks, a violin or a flute one hundred thousand marks, and so on. Manufacturers were no longer willing to lend instruments to talented young performers. To hire a piano cost twenty thousand marks a month, and even so it was almost impossible to obtain a piano on hire as the manufacturers found that the cost of upkeep and repairs was so high as to make the hire of instruments unprofitable.

The musicians' organisations attempted to induce the Government to prohibit the export of second-hand instruments, especially those which were sold in large numbers by former members of military bands. The attempt was, however, unsuccessful, and as such instruments fetch a much higher price in foreign countries than in Germany, they continue to leave the country. Again, the purchase of music and the upkeep of instruments required very considerable sums.

If the prices mentioned above are converted into gold they may appear very moderate. The middle-classes, however, have no reserve capital left. Any savings which they had accumulated in the past are by now exhausted. Wages and salaries scarcely keep up with the rising cost of living, and it is generally impossible to save on them. The prices in question are, therefore, beyond the reach of the majority of the population, or at any rate of that part which is traditionally most interested in music.

It is only by efforts which are often little short of heroic that young students are still able to take up a musical career. The position of the university students is well known, and that of the students at the conservatoires is no better. Many of them are obliged to support themselves by manual work. It is estimated that nearly 20 per cent. of the total number of students work the eight-hour day of the manual worker and study music at night. Others earn their living by night work. As soon as they have attained a certain degree of skill with their instruments they take posts in cafés or dancing halls. As they are too young for work of this kind, they almost always lose their artistic skill and often injure their health and sometimes their morals. Most of these young students are underfed, and they soon feel the effects of overwork. The resulting physical depression does not fail to produce its effect on their artistic work.

The difficulties of the community further contribute to those of the individuals. Germany has always been a decentralised country. Each petty ruler, each court and each town had its own institutions and was proud of them, and each was anxious for artistic renown.

One of the most curious of these institutions was the *Stadtpeiferei* of the towns of Saxony. This was a guild of musicians which had certain ancient privileges handed down from the Middle Ages, such as the right of playing at public ceremonies. Each little town had a *Stadtpeiferei*, which was the centre of the artistic aspirations of the district. This institution has, however, almost everywhere been swept away by the war. In some towns its place has been taken by the *Musiklehre*. This is a kind of musical apprenticeship lasting from three to five years under the direction of the *Stadtmusikus*. The apprentices receive board and lodging from their master at a fixed price, and in exchange they are required to help him without pay. This system often results in the exploitation of the apprentices, and it is therefore strongly opposed by the *Deutscher Musikerverband*. The Musicians' Union hopes to obtain the abolition of the system, which, it considers, is not adapted for the training of instrumental players of real artistic quality (1).

The consequences of the war have in the same way led to the disappearance of the regimental bands. These were real training-grounds for musicians, and many of the performers in time became teachers of music. A number of the theatres and conservatoires maintained by the petty rulers of Central Germany and by municipalities anxious to maintain their traditions have suffered the same fate. The Danzig Conservatoire, which had 1,600 pupils, and the Hagen Conservatoire, which had 1,200, have both been closed. The conservatoires of Rhenish Westphalia have also stated that they will soon have to close unless the State is able to come to their assistance.

In spite of these difficult conditions, the Federal Government is making great efforts to promote musical education.

In addition to schools of music subsidised by the municipal authorities, the following institutions are maintained by the State :

1. The Staatliche Akademische Hochschule für Musik, at Berlin;
2. The Akademisches Institut für Kirchen-und Schulmusik, at Berlin;
3. The Staatliche Musikschule, at Weimar;
4. The Akademie der Tonkunst, at Munich;
5. The Staatliche Musikschule, at Würzburg.

The Dresden Conservatoire and the Hochschule der Musik at Stuttgart are supported by the States of Saxony and Württemberg.

(1) In its reply to the questionnaire of the International Labour Office, the *Musikerverband* expressed its views on this matter as follows :

The *Musiklehren* have their origin in the ancient *Stadtpeifereien* of the Middle Ages, in which the *Stadtmusikus* or *Stadtpeifer* (town musician) was aided by several assistants but also trained apprentices. These institutions only conserved their value as long as the *Stadtmusikus* and his men were required to execute all kinds of music, not only church music but incidental music (dances and marches). They ceased to serve as a means of education from the time when artistic music became the preserve of a new class of musicians which grew up in the large towns, and when the *Stadtpeifereien* took to playing nothing but incidental music. This change was a slow process, retarded by the fact that during the latter half of the XIXth century the *Stadtpeifereien* used to train lads for the military bands. The inferior products of this training could usually find employment in the bands, and could often, during military service, get an opportunity of improving themselves by study. At the present time the *Musiklehren* find little occasion for performing; they have degenerated in every way during the last few decades and have become wholly unsuited for training young musicians. At the end of their apprenticeship the pupils who are thrown on the labour market with quite insufficient qualifications cannot obtain a living wage as musicians and are obliged to carry on a secondary trade. In this respect the *Musiklehren* constitute a most serious social evil.

Apprenticeship lasts from three to five years. Apprentices usually receive board and lodging from the master, and in return they pay an apprenticeship fee and give the master their services as musicians for nothing. There exist neither programme of studies nor regular inspection nor suitably graduated examinations. It is only quite recently that the State governments have begun to consider the question of regulating conditions of apprenticeship.

A certain amount of general education and some knowledge of music are required for admission to these institutions. They are intended principally for the training of professional musicians, but there are some classes reserved for amateurs. The Akademisches Institut für Kirchen- und Schulmusik trains organists, choir-masters, and teachers of singing for schools. The "Meisterklassen" of the Akademie der Tonkunst for composition, the violin and the piano give the pupils an opportunity of completing their education under masters such as Busoni, Pfitzner, and Georg Schumann.

Most of the German universities have courses in the history of music, and students can obtain the title of doctor by a thesis on the theory of music. Instruction of this kind is intended as a training for university professors, librarians of conservatoires and theatres, orchestral conductors, musical critics, etc.

The position of these, as of all other students, is extremely difficult. Everything they require is excessively expensive: fees, books, music, concerts, etc. The scholarships have lost almost all their value now that the revenues of the old foundations are so much reduced.

Private musical schools, which have to be managed on a financial basis, are in an even more precarious situation. According to the *Musical Directory*, there are more than sixty such institutions in Berlin. They have not been able to raise their fees in proportion to the increased cost of living, as, if they had done so, they would have lost all their pupils. The fees are generally round about 3,000 marks a month, which is equivalent to 3 pre-war marks. The most efficient of the private conservatoires, such as those of Stern and Klindworth-Scharwenka in Berlin, have only been able to exist by attracting foreign pupils who can pay higher fees than German pupils, and by reducing the salaries of the instructors to the lowest possible limit.

Generally speaking, these musical schools train solo performers and teachers but not many orchestral players, except a few violinists and 'cellists. The Conservatoires of Weimar and Würzburg, however, were specially instituted for orchestral players, and although they had to some extent neglected this work they are now returning to it more and more. Most of the other institutions seem to forget that the orchestra is the most important resource of the majority of musicians. In almost all countries the schools only train solo performers, although the real function of the professional musician is orchestral playing, which requires different qualifications and a different training. In order to counteract this tendency, the *Musikerverband* has instituted a school of music which is attached to the Conservatoire and which is specially intended for the sons of musicians. This school, which has succeeded in maintaining itself in spite of the difficult situation, devotes particular attention to teaching the playing of certain instruments required by orchestras, which had been almost entirely neglected. Schools of the same type are to be instituted at Cologne, Frankfurt, Kiel, Leipzig, Weimar, and Stuttgart.

Some theatres maintain free classes for choral singing and ballet dancing.

In addition to the above-mentioned well-known institutions, which provide adequate instruction, there are all over the country a large number of schools of music the artistic value and even the commercial honesty of which cannot be exactly estimated. The musicians' organisations and the Government (1) have repeatedly undertaken enquiries in order to ascertain the number and the value of certain schools of music which are known only by their advertisements. These enquiries have never produced any decisive result. The campaign conducted by the musicians' organisations against the private schools of music has not been as successful as was hoped. There are a large number of institutions which profess to give a musical education, but which really aim only at selling instruments to their pupils; when the pupils have bought the necessary instrument, generally at an excessively high price, they receive a certain amount of class teaching of poor quality for a few weeks or months and they are then discharged on the pretext of lack of capacity.

(1) Cf. *Verordnung betr. Staatl. Aufsicht im Privatmusikunterricht*, May 3rd, 1922.

There are so many and such various institutions in Germany for the teaching of music that the diplomas which they grant are naturally of unequal value. Most of them, even those conferred by the State schools, are of little practical use. A special examination is required for appointment as professor at a public conservatoire, and the directors of the most important private conservatoires have come to an agreement among themselves as regards the qualifications to be required of their instructors.

All the difficulties which have been mentioned above exercise their influence on private teachers of music. There is no class of individuals in Germany at the present time which is more precariously situated. The number of teachers of music has immensely increased, as the numerous amateurs who formerly had private means are now trying to earn their living by making use of their only accomplishment. The number of pupils, on the other hand, has decreased, and the balance of supply and demand, which was already extremely unstable, has been completely upset. Teachers of music, except a few famous performers of European reputation who only teach foreign pupils and are paid in dollars or pounds sterling, have been obliged to reduce their prices.

In January 1923 the *Musikpädagogische Verbände* attempted to fix standard fees for their members. The charge was 400 marks per hour, which, on the basis of the cost-of-living index number, represented about 40 to 50 pf. in pre-war money. Even this figure, however, is a purely theoretical standard; very few music teachers, especially singing and piano teachers, can obtain as much. Most of them are glad to give lessons at 100 or 200 marks an hour; some even accept as little as 50 or 60 marks, which is equivalent to 5 pf. in 1914. Most of them have sold their instruments in order to maintain themselves for a short time. The distances are great, the tram fare is 100 marks, and they can only give a few lessons every day. Thus there are persons supporting themselves by music who earn an amount equal in purchasing power to about 20 to 30 pf. a day in pre-war money.

In many cases it has become customary to pay for music lessons in kind. Many people, when they receive their salaries at the beginning of the month, buy non-perishable articles in order to avoid a subsequent rise in price. They therefore prefer to pay for their lessons in such commodities, and this is equally advantageous for the teachers of music.

The importance of so wide-spread a crisis among teachers of music does not consist merely in the individual suffering involved. The supply of recruits to the profession as a whole is endangered, and it will be seen that even although this aspect of the question is not yet urgent it is already attracting the attention of far-seeing persons.

B. Solo Performers and Composers.

The economic crisis has produced yet another effect upon musical affairs. The audiences at concerts have become smaller and have changed in character. Most of the persons who used to attend concerts are no longer able to afford the expense. Their places have not been filled, or have only been filled to a certain extent by foreigners and by the newly-rich, *i. e.* by a smaller and less cultivated public.

These social changes have produced the most serious effects in the provinces where there are very few foreigners. Germany is an extremely decentralised country from the artistic point of view. It used to be customary in almost all towns for societies of amateurs to organise concerts and to invite performers who had not yet made their name and who thus had an opportunity of attracting public attention and becoming known. Performers of this kind seldom came to Berlin or other large towns, and when they did come they received more criticism than praise. Most of these provincial societies of amateurs have disappeared. The number of persons interested in music has been greatly reduced. The receipts are no longer sufficient to pay for the expenses of concerts, and fares and hotel charges are so high that it is almost impossible to invite performers from other towns. Beginners are therefore placed in a much more difficult position, and artistic activity is tending to be concentrated in the large towns.

In Berlin the number of concerts has not decreased, but with a few notable exceptions they are no longer attended by Germans.

Before the war the usual price of a seat was 3 gold marks; if the corresponding price were charged at the present time the hall would be empty. In January 1923, concert managers did not venture to charge more than 400 or 500 marks for a seat, which corresponded to 50 pf. in pre-war money. As much as 800 marks might be charged for a concert which offers exceptional attractions; but if the seats cost 1,000 marks—the experiment has been tried—the public ceased to attend. Considerably higher prices are charged by the theatres, but Germans, Austrians and Hungarians can obtain considerable reductions on presentation of their passport.

The expenses have increased in far higher proportions. The cost of a hall before the war was 50 marks; last December it was 5,000 marks and in January 40,000. This was largely due to the increase in the price of coal. During the six weeks required for organising a concert, the cost of advertisements in the papers, posters, the printing of the programmes, and the hire of the hall is liable to be multiplied three or four times. Out of 649 concerts organised in 1922 by one of the principal musical agencies of Berlin, 567 resulted in a considerable loss; only 82 produced a profit, and even this was generally very small. Only performers with a great reputation can hope to make their expenses.

The average cost of a symphony concert is 1 million marks, half of which is required for the orchestra. The hall of the "Philharmonic" brings in about 300 thousand marks if it is completely full. The *Singakademie* has 300 seats at 500 marks. Thus any person who organises a symphony concert is faced with an almost certain loss of 700 or 800 thousand marks.

Before the war a performer making his first appearance could at any rate fill the hall by giving away complimentary tickets. At the present time it is not sufficient to give away tickets, for the tram fare costs 100 marks, the programme 80 marks, and the cloak-room fee 50 marks; thus the evening's expenses for two persons amount to at least 500 marks.

If these figures are reckoned in their gold value at the exchange rate they may not appear high; they are, nevertheless, quite beyond the reach of most of the German population. The musical life of the country is therefore entirely dominated by foreigners. As was shown above, they are almost the sole resource of the music teachers and music schools. They are also almost the only persons who give concerts. It is a singular change of circumstances that the Germans, who used to supply the whole world with musicians, are now driven off the field in their own country; for an American, an Englishman, a Scandinavian, or a Swiss to give a concert in Berlin is an inexpensive luxury; for a German it is an impossibility.

Although the Germans themselves deplore the position in which they are placed, they are far from complaining of the predominance of foreigners, for they know that without them German music would be in an even more serious position than it is at present.

The change in the social character of the musical public is as serious for the composers as it is for the performers. The present-day public wishes to hear classical works with which it is as yet unacquainted and is not interested in modern music. If the number of new works in a concert programme goes beyond the extremely small proportion which the public is prepared to tolerate, the hall remains empty.

Again, the expense of printing or copying orchestral scores is now so high that few publishers would undertake them and few orchestras would be willing to pay for them.

The *Singakademie*, which used to pride itself on performing modern choral works, can no longer obtain the necessary parts. The orchestras are in a still worse situation. If composers wish to have their works performed, they have to provide the score required by the orchestra; this, however, is quite impossible, as the publication of an ordinary piano piece costs as much as a million marks.

In other countries the expenses of publication are at any rate compensated for by the royalties. In Germany, royalties have only been very slightly increased in view of the depreciation of the currency. The Federal Court, by a decision which constitutes a precedent for contracts of all kinds, has refused to take into account changes in the value of money. Written contracts are to be literally maintained. The contracts of the *Genossenschaft Deutscher Tonsetzer* which,

under a decree dated April 7th, 1904, deals with the collection of royalties, are concluded for the whole year and cannot be modified during the year except in special cases. The royalties are thus fixed for the whole year on the basis of the cost of living in December of the preceding year. Between December 1921 and December 1922 the cost of living in Germany increased in the proportion of 1 : 60 or 1 : 80; the value of the royalties has thus decreased in the same proportion.

It should be added that as the pre-war contracts with the companies responsible for collecting royalties in France and Great Britain have been broken off, a large number of foreign works may be performed in Germany without payment. These works thus compete with native productions. An attempt was made to restore the contracts between the companies, and a congress was held in Berlin at which the French company was represented. The attempts were, however, unsuccessful owing to the existence of two German societies (the second being the G. E. M. A. *Genossenschaft zur Verwertung musikalischer Anführungsrechte*) which are not in agreement.

Even before the war, foreign music was more frequently performed in Germany than modern German music abroad. The *Genossenschaft Deutscher Tonsetzer* paid 170 thousand marks to the foreign companies and only received 40 thousand. At the present time a similar calculation is not possible, but the proportion of foreign works performed in Germany is doubtless increasing while, on the other hand, the gold value of the royalties paid outside Germany has decreased.

In practice, German composers in 1922 did not receive more than three times the royalties they received in 1913, although the purchasing power of money is one thousand times less. One composer stated that before the war he received 3,000 a year and that last year he received 10,000. Before the war, however, he could live comfortably on 10,000 marks in a villa which now costs him one and a half million for the heating alone.

C. Concerted Music.

All the most important musical institutions of Germany have suffered to a greater or less extent from the economic crisis. Most of the court and municipal theatres, in which the strong local feeling of the German towns had maintained a vigorous artistic activity, now require considerable subsidies. If all expenditure on display and entertainment has to be cut off, many of them will be unable to continue to exist. Already one of the oldest theatres of Germany, the Mannheim Opera House, is in danger.

The Berlin Opera House has only been able to maintain its artistic level at the cost of heavy sacrifices, both on the part of the State and of individuals. Even so, economies have had to be effected on the ballet, and all unnecessary staff has been dispensed with. The Opera used in former times to pay its "star" performers almost more generously than any similar institution; they received 30,000, 40,000, and sometimes even 90,000 marks a year. At the present time the highest salaries are 4 - 5,000,000, or about 4 - 5,000 marks reckoned according to purchasing power, and 1,000 Swiss francs at the rate of exchange. In order to retain the services of these artists, many of whom have a world-wide reputation, the Opera is obliged to allow them six months leave in the year so that they can go to America and earn sufficient to support themselves. If the financial difficulties of the Berlin Opera House become too great, there is talk of transforming it into a private company with American capital.

A characteristic German institution which is now involved in very serious difficulties is the *Volksbühne*, a workers' co-operative society which organises symphony concerts in a large hall in one of the working-class quarters of Berlin. In spite of the disinterested help given by the performers, it is becoming more and more difficult to maintain an institution of this kind intended to encourage the love of music among the poorer classes. The People's Opera, an institution with somewhat similar aims, appears to be in a more favourable financial position.

Germany is, of course, famous for its choral singing. The mixed choirs have done much to add to the musical renown of the country. The choirs consist of amateurs, and they now find it hard to keep up their numbers owing to the difficulties in which their members are involved by high fares, the necessity of working longer hours, underfeeding, the cost of clothes, and so on. The choral societies themselves used to be maintained by the proceeds of their concerts; now they cannot buy new music, and from the artistic point of view they are obliged to subsist on traditions which they cannot renew.

The orchestras are in an even more precarious situation, because their members are professionals and must be provided with at least a minimum sufficient for their maintenance.

Symphony orchestras in Germany, as elsewhere, are generally instituted on a co-operative basis. But while the musicians' co-operative associations of London and Paris only their members pay a supplementary salary, performers in the great orchestras of Berlin have to obtain their whole income from this source, as they have no other occupation and cannot even give lessons. German orchestral performers are overworked to an extent which baffles description. Every day they have two rehearsals and a concert. On Sundays they have one rehearsal and two concerts. Throughout the year they have no free Sundays and no holidays. Generally they are only able to have a cold meal between two periods of duty, and even such meals as they have are of bad quality.

In spite of this the orchestras are struggling against difficulties. Those which have a world-wide reputation, like the Philharmonic Orchestra, are able to maintain themselves by means of abroad engagements or by engagements received from foreigners in Berlin. Not all orchestras, however, are so favourably situated. The Blüthner Orchestra of Berlin, for instance, has been subsisting for several months on the extremely small proceeds of a tour last year in the Scandinavian countries.

The Philharmonic Orchestra has 55 members and 75 performers, 20 of whom are employees paid at the rates fixed by the musicians' organisations. Until 1912 the orchestra used to spend every summer at Scheveningen, in Holland. In that year the City of Berlin offered it a grant of 60,000 marks if it would perform in the capital during the summer season. The grant was raised in 1918 to 125,000 marks, and in 1922 to 300,000. An additional subsidy of 700,000 marks was paid in the course of the same year. The resulting figure of 1,000,000 marks represents a pre-war value of 1,000 marks, as compared with the former grant of 60,000. The orchestra has several times asked the Government to grant its members the same privileges as State employees, but this request has not been acceded to, and the existence of the orchestra is dependent on a few rich patrons who have constituted a committee for its support.

At the beginning of last year's summer holidays, the orchestra was completely without funds to pay the musicians. Fortunately, several donors came forward with sufficient sums to maintain them during the summer. It is, of course, impossible, however, to draw up either a collective or an individual budget in such conditions as these.

Before the war each performer earned on an average 200 marks a month. For some posts, such as that of conductor, additional allowances of 25 to 50 marks were paid. When the orchestra engaged a famous conductor, such as Nikisch, he was paid separately.

Last November the musicians' salaries for December were fixed at 40,000 marks. As a matter of fact, it became necessary to pay them 70,000. On January 15th, 1923, the musicians received 50,000 marks, which represented a fortnight's salary. Five days later the cost of living had doubled. The additional allowances have not been altered since the end of the war, except that of the conductor, which is 2,000 marks, *i. e.* 2 marks at pre-war value.

On this salary, which represents about 25 per cent. of what they received before the war, the musicians are obliged to keep their instruments in working order. To take one example: a cello string cost 4,000 marks last January. To replace worn-out instruments was, of course, an impossibility. What is true of the instruments is also true of the men. The orchestras have ceased to receive new members. Before the war the members of the orchestra had a pensions fund from which they obtained a pension of 2,500 marks after 40 years' work in the orchestra. The fund still exists, but it is not now sufficient to provide pensions for old musicians. It must

be remembered that as the performers in the orchestra are their own employers they are not included in the State insurance system.

As the members of the orchestra become older they find few new recruits to take their place. Before the war the military bands provided a preliminary training for orchestral work, at any rate in respect of certain wind instruments. The bands have ceased to exist, their members have become employees of the State, they have sold their instruments and have given up music. The conservatoires are not equipped for the training of orchestral players, which they have never undertaken, and it thus follows that for the time being no new performers in certain special kinds of orchestral work are being trained.

In spite of their hard work and low salaries, co-operative orchestras could not provide for the support of their members if they did not accept private engagements. They are obliged to play under any conductor, no matter how inexperienced, who offers them an engagement. At the present rate of exchange any foreigner who has a musical whim to satisfy can conduct the Philharmonic Orchestra, and the succession of conductors of unequal quality is, of course, unfavourable to the artistic value of the performances.

One typical example may be given to show the distress under which the orchestras are suffering. One of the clarinetists of the Berlin Opera House one day went to the director and told him that he wished to go to America. The director replied that he could not give him leave and that he would be unwise to break a contract in virtue of which he was a State employee. "I shall be obliged to do so", replied the musician, "for in a year's time I shall be unable to play the clarinet and the dentist charges 250,000 marks for the treatment which my teeth require".

In Germany the various posts which a musician can hold are much less readily interchangeable than in other countries, and specialisation is much more rigid. In Paris it is not uncommon for a musician to play in a symphony orchestra in the afternoon, in a theatre in the evening, and in a café at night. This would be impossible in Berlin, because all the concerts are held in the evening at the same time as the theatrical and cinema performances. Each category of musician must, therefore, be considered separately.

After the Revolution, musicians in theatres which receive a public subsidy obtained complete equality of treatment with State employees. Before the war, very few were in the position of State employees, which is an advantageous one, as it entails, among other privileges, automatic salary increases, pensions, etc. Although, however, the position of these musicians has become more secure, it is less satisfactory in other ways. The musicians of the Opera House used to be paid from 175 to 250 marks a month, which in January 1923 would be equivalent to 175,000 to 250,000 marks, and in June to 2 1/2 millions to 4 millions. At present they belong to Categories V, VI and VII of the sliding scale of salaries, and they were paid 104,800, 112,500 and 123,600 marks in January, and 500,000 to 850,000 marks in June.

In cafés, cinemas, and private theatres the salaries paid in January ranged from 50,000 to 80,000 marks, which represents about 50 to 80 marks at pre-war value.

At the time of the Revolution some improvements in the conditions of work of these categories of musicians were obtained by the efforts of the *Deutscher Musikerverband*; since then, however, they are again beginning to deteriorate.

There are no special laws or regulations dealing with the conditions of work of musicians. Musicians come under the same regulations as all other workers, and these are of little avail for them as their work is of a special nature and is generally carried out at night. Such advantages as they are able to obtain must, therefore, be guaranteed by collective agreement. The value of collective agreements, however, depends upon the power of the organisations which concluded them and which see that they are applied. The power of the trade unions has greatly decreased on account of the difficult economic situation. Germany is a country where organisation is highly developed and musicians' unions are numerous. In spite of their number, however, or perhaps because of it, the musicians' organisations have not so far succeeded in obtaining uniform conditions of work throughout the country.

The model agreement of the *Musikerverband* includes the following clauses :

Engagement by the year or by the season;
One free day a week in theatres, and two free days a month in cafés;
4 to 6 hours work, and 8 hours on Sunday;
Not more than 3 hours rehearsals;
A fortnight to a month annual leave.

Some of these stipulations, such as the weekly rest-day, annual leave, etc., represent victories achieved owing to the Revolution. They are not, however, everywhere respected, and exceptions are often allowed by local collective agreements. It may also be mentioned that musicians often complain that they have no means of protecting their clothes against cloakroom thefts, which are becoming more frequent every day.

Employment for musicians is found either by the official employment exchanges (*Landesvermittlungsämtler*) or by the Central Office and local branches of the *Deutscher Musikerverband*. It is impossible to put a stop to the existence of "independent agencies" for musicians in certain cafés, but these are not of great importance to the profession as a whole. In the course of 1922 the *Deutscher Musikerverband* found engagements for 2,865 musicians in Germany, including 32 complete orchestras. It also concluded 29 contracts for foreign countries (Sweden, Denmark, Norway, Finland, Holland, Switzerland, Poland, Austria, Hungary, Serbia, Greece, Luxemburg, Roumania, Italy and South America [Santiago and Buenos Aires]). Every day, however, it is becoming more difficult for German musicians to emigrate. In the United States a musician must have resided in the country for six months before he is allowed to play in an orchestra, and the musicians' unions in all countries try to defend themselves against the immigration of German musicians, in spite of the efforts made by the German unions to restrain their members from accepting engagements at less than the union rates of the countries to which they go.

It is extremely difficult to determine with accuracy the amount of unemployment among musicians, because no reliable statistics have been collected and because unemployment generally assumes a disguised form.

In Germany there certainly exists unemployment among musicians. As a result of the prodigious depreciation of the currency, a large number of orchestras and bands have had unfortunately to be dispersed or considerably reduced, so that many musicians have found themselves without a livelihood and some of them have had to take up other work in factories, offices, and so on. As these former musicians continue, almost all of them, to play as a subsidiary occupation, they have a depressing influence on the market for the labour of musicians who live solely by their art.

There is also a certain amount of seasonal unemployment. Many theatres (operas, light operas, varieties) are not open all the year but only during the winter, from about the middle of September until the middle or end of April. A large number of cafés and other musical undertakings, such as concert orchestras, are only busy during the winter months, and in summer they greatly cut down their activity, if they do not suspend it altogether, so that at the end of the season many musicians are thrown out of work. Nevertheless, during the summer musicians have the chance of playing in bands at health resorts and watering places, and similarly in concerts given in the public parks, though these concerts are evidently much dependent upon weather conditions. As the concert season begins only in May at the spas and only in June at the seaside resorts, many musicians often have to face several weeks of unemployment during the transition from the winter to the summer season. Unemployment is less frequent at the other transition—from the summer to the winter season—although in this case also it often happens that musicians are unable on quitting one situation to enter another immediately.

In the absence of sustained enquiries and statistics it is not possible to determine the extent of unemployment among musicians or even the extent of seasonal unemployment only, especially as musicians who cannot find regular work accept chance engagements (marriages, balls,

celebrations) which bring them in a wage, little and uncertain though it be. It is true that this wage is often exceedingly low, especially in the case of players of wind instruments during the winter. It is no exaggeration that nearly half of the professional musicians must be considered as short-time workers; especially is this the case with so-called "free" musicians who have no other occupation than that afforded by chance engagements, and with a large number of musicians employed in cinematograph theatres.

What renders very difficult the exact measurement of unemployment is the fact that it often assumes a disguised form. Musicians belonging to the higher categories fall into lower categories and cause unemployment among the musicians already belonging to these categories. The latter musicians enter some other occupation or emigrate. They enter such occupations, however, as unskilled workers, and as they have no training they are generally destined to unemployment. It is estimated that about one half the total number of professional musicians have been compelled to support themselves by occupations entirely unconnected with their art. On the other hand, there are considerable numbers of amateurs who have left other occupations, as well as persons who formerly had a private income and are now ruined, and workers who attempt to add to their wages by engaging in the musical profession (1). It has been ascertained by an enquiry undertaken by the *Musikerverband* that in 16 large towns the number of persons who tried to add to their income by means of music was 6,500. This figure, however, certainly falls short of the reality if the State employees and the numerous members of choral societies, musical clubs, and military bands are taken into account. In the Federal Debt Department in Berlin there are 500 officials who increase their incomes by music. In Breslau there are 900 such officials, in Chemnitz 200, in Hanover 500, and so on. In some towns the officials who supplement their income by means of music—many of them are former members of military bands—are as numerous, or even more numerous, than the professionals. They have an organisation of their own which is known as the *Verband der Musikierenden Beamten*.

A large part of the attention of the musicians' organisations is devoted to combating the competition of the members of military bands. The Decree of the Ministry of National Defence, dated July 8th, 1921, contains the following provisions on this point :

ART. IV. — Members of military bands who perform in public must conform to the rate of pay received by professional musicians in the same district. If a military band gives a performance, the average receipts after deduction of the expenses must be at least equal to the minimum rates of the local organisation. Performances at charitable concerts or funerals, if not ordered by the military authorities, must be paid at such rates. Members of military bands are forbidden to offer to play for less than such rates.

ART. VII. — In cases where professional musicians undertake a movement to obtain improved economic and social conditions, the members of military bands must remain entirely neutral and must abstain from any intervention in favour either of the employers or of the musicians.

These provisions, however, are not always respected in practice, and the military bands seriously compete with musicians in cafés and with small orchestras. These classes of musicians are also most affected by the regulations such as the prohibition of dancing, early closing of cafés, high taxes on public performances, etc., which are sometimes issued by the authorities without due consideration of their full social effect.

The position of professional chorus and ballet workers is not essentially different from that of theatrical orchestras. Unemployment is not very prevalent among these categories except in the summer, but competition is extremely severe, and this tends to lower the standard

(1) On this point see the publication entitled *Kulturvernichtende Schwarzarbeit*, Berlin, 1923.

of working conditions. The *Bühnenverein* has indeed actually been obliged to ask the Federal Government to restrict the hours of work for these workers to eight per day.

The conditions which chiefly give rise to complaint among musicians include the undefined nature of their legal position with regard to their employers, and the nature of their contract of employment. The consequence is that their relation to the labour legislation of the country is not clearly defined and that they suffer from the difficulties of the liberal professions as well as from those of manual workers.

D. Conclusion.

Fortunately, facts do not always wholly correspond to theory. The facts have been stated above as accurately as possible, and yet the picture of the situation which they give is somewhat exaggerated. In circumstances in which it would seem that individuals must necessarily perish, they somehow continue to exist. Their power of adaptation is stronger than circumstances. Institutions which are on the brink of ruin do not in fact disappear. Every moment it seems as if the bow has been overstretched and must break, but it will nevertheless stretch still further. The music teachers go hungry, but they do not die of hunger. The number of persons who are in a position to study music decreases, but the number of pupils in the conservatoires remains the same. Young performers of talent are unable to obtain instruments, but they nevertheless find opportunities of playing. Composers can obtain neither publishers, performers nor audience, but they still compose music. The theatres threaten to close their doors, and yet they keep them open.

It does not, of course, follow that this situation will still continue in future. All it means is that death comes less rapidly than is expected and that individuals possess an unsuspected reserve of resistance. As time goes on, however, the disasters which have not yet occurred may become a reality. It is obvious that orchestras do not become superannuated in a day; but every day they grow older. The influx of new members does not suddenly cease; but it slackens. How is it possible that the art of music should not suffer? Can it be hoped that composers should continue to write music for which there is no demand; that instruments will remain fit for use for ever without renovation; and that the intellectual power of the musicians will not in time be worn down by privation?

It is not part of the function of the present report to propose practical measures. There is, however, one point which must be mentioned because it is a statement of fact. The only means of saving German music, which is a collective possession of our civilisation, is to encourage exchange of performances between Germany and other countries. If a great orchestra makes a tour in a country where the exchange rate is high, it may obtain sufficient funds to last it for a year. The engagement of a performer or the purchase of a score may be the means of saving a man of talent. Such actions constitute practical international work, and they are the only means which can produce an immediate effect on the musical future of Germany.

III. — HUNGARY

The loss of territory which Hungary has undergone in consequence of the Treaty of Trianon has not exercised so profound an effect on the position of musicians as on that of other classes of workers. Even before the war the musical life of Hungary was almost entirely concentrated in Budapest. There were, it is true, a certain number of schools of music, including those at Pressburg, Kolosvar and Temesvar, and there was also a certain degree of musical activity at Agram. The majority of the best musicians, however, lived in Budapest. Musicians as a rule are not much interested in politics. The countries which have acquired territory formerly belonging to Hungary were not very well provided with musicians, especially good violinists, and they have been glad to accept those whom they found in the newly acquired districts. Most of the musicians in these districts have therefore not emigrated.

The break-up of the former Austria-Hungarian Empire has, however, exercised a more important effect by depriving Hungarian musicians of some of the opportunities for employment which used to be open to them. They are still welcomed in Vienna, but in Czechoslovakia hardly any Hungarian music is now performed, although in the past fairly close relations were maintained between Prague and Budapest. The division between Hungary and Czechoslovakia has also made it difficult for the orchestras of Budapest to recruit the performers they require, as Hungary produces very few wind instrument players and the Czechs specialise in these instruments.

The main cause of the critical situation of Hungarian music is a consequence of the war and of the Peace Treaties, but it is an indirect one. This cause is the rapid and continued deterioration of the currency, involving Hungarian musicians in difficulties somewhat similar to those which have been described in the case of Germany.

The policy of the Hungarian Government aims at restoring the value of the currency by keeping the cost of living as low as possible. It is therefore not inclined to favour an automatic increase in wages such as is practised in Austria, and wages and salaries have not risen in a proportion corresponding to the fluctuations of the exchange rate and the cost of living.

In its reply to the questionnaire of the International Labour Office, the Hungarian Government estimates the annual earnings of Hungarian musicians at about 600 to 800 Swiss francs. Since that time, however, the Hungarian exchange has fallen so rapidly that about a month later their earnings could only be estimated at 350 to 600 francs a year. The musicians declare that these sums only cover about 40 per cent of the necessities of life.

The above calculations, it must be admitted, are somewhat arbitrary in character, as Hungary, unlike Germany, publishes no official index numbers. This makes any estimate extremely difficult. The indications given above are, nevertheless, sufficient to show that there is a steady tendency for the real value of salaries to fall.

A. The Teaching of Music.

In Hungary no one is allowed to teach music in a public or private school unless he holds the State diploma conferred by the Royal Academy of Music at Budapest. This regulation has not hitherto been observed in the State elementary schools, where singing is generally taught by the ordinary teachers, who, as a rule, have no special musical knowledge. It is, however, proposed to reform this system and to provide musical training by skilled teachers in the State schools.

All teachers of music in establishments to which the public are admitted are required to hold the diploma of the Academy. This is an example in practice of a condition which is

generally demanded by teachers of music in all countries. The Royal Academy of Music is the centre of musical education, as no musician may give lessons in a school unless he has been trained by the Academy or has passed its examination.

This regulation also has the effect of giving the Academy the character of a training college for teachers rather than a school for purely artistic training. The Academy has instituted courses for teachers of music. Pupils who attend these classes must have obtained the first diploma of the Academy or the equivalent diploma conferred by the Conservatoire. The courses last for two years. In the first year the pupils receive theoretical instruction and in the second year, practical instruction. They give music lessons under the direction of a professor of the Academy, and for this purpose the Academy admits children to preparatory classes. Each pupil taking the training course teaches three pupils in the preparatory class. Children are admitted to the preparatory classes without special previous training and are simply tested for their hearing and musical capacity. The Academy gives instruction in the playing of all instruments. It is specially famous for the teaching of stringed instruments, particularly of the violin type. Since Hungary became independent, however, considerable efforts have been made by the Academy and the Conservatoire to train players of wind instruments, of whom there is a shortage in Hungary. Most of the pupils in the wind instrument classes are taken without fees; but it is nevertheless difficult to obtain a sufficient number of pupils, as most Hungarians prefer stringed instruments.

The number of pupils in the Academy varies from 600 to 800. The number nevertheless remains fairly stable, as the Academy always has more applications than it can receive. It acts as a regulator for the other schools by taking a larger or smaller proportion of their pupils. The number of foreign pupils at the Academy has decreased.

The fees are at present 8,000 kronen per year, which probably represents about a dozen kronen at pre-war value as far as it is possible to estimate without definite index numbers. Pupils of special merit may be taken without fees. There are scholarships, but they have entirely lost their value, and pupils no longer make the necessary effort to obtain them.

The professors of the Academy are State employees of rank equivalent to that of university professors. Their salaries range from 80,000 to 100,000 kronen per month (110 to 135 kronen at gold value). In addition to this they enjoy the usual material privileges of State employees. Every State employee receives the following quantities of goods per month :

1	kilo.	of fat
1	—	salt
1	—	sugar
1	—	finest flour
6	—	bread flour
4	—	ordinary flour

They also receive every year 10 quintals of coal, 10 quintals of wood, a suit of clothes and a pair of boots. These articles are not provided free of charge but at prices so low as to be almost negligible. Each pair of shoes, for example, costs 1,500 kronen (2 francs) and each metre of material 500 kronen (70 centimes). As each member of the employee's family is entitled to similar privileges, this constitutes an important increase in the salary of a married professor. This increase may be estimated at about 10,000 kronen per person per month. If the employees do not take the above-mentioned articles they receive State compensation at that rate.

The National Conservatoire is a private foundation instituted by Liszt in 1839. It has recently been placed under the authority of the State and has received the right to issue diplomas which confer the right of admission to the teachers' courses at the Academy. The number of pupils at the Conservatoire is falling rapidly. A few years ago it was over 2,000, but it decreased by about one-third every year and last year was only 800 or 900. This decrease is due to various causes. Some of them are connected with the modifications which are being introduced in the method of instruction in the Conservatoire. Another cause is that the fees are more than three times as high as at the Academy—26,000 kronen as compared with 8,000. The principal cause



is, however, the general decrease in the number of students owing to economic and social conditions and also to the loss of Hungarian territory. The Hungarian middle-classes—and by middle-classes are meant persons who possess even a small amount of capital acquired by saving—have, like the corresponding class in Germany, been severally affected by the economic crisis. Many families which used to be well-to-do are now unable to give their children a musical education, and the newly rich classes, which live in an unstable position, have not acquired the habit of doing so. The cost of instruments is an insuperable obstacle for many families which might perhaps manage to afford the fees. It is almost impossible for anybody to learn the piano if he does not already possess an instrument. Other instruments, such as the harp, have to be provided for the pupils by the Conservatoires, and orchestral classes are becoming increasingly difficult because instruments are no longer at the proper pitch, music-books are too expensive, and pupils cannot be obliged to attend rehearsals regularly.

Teachers of music at the Conservatoire are much less favourably situated than those at the Academy. As the Conservatoire does not receive a Government grant, the salaries of the staff are based entirely on the receipts, and a large part of these is absorbed by the upkeep of the instruments and the purchase of music. The Conservatoire, like the Academy, also makes great sacrifices in order to give free instruction in the playing of wind instruments, as this is regarded as a question of national interest. These considerations explain why last year the 18-hours lessons generally given by teachers of the Conservatoire only brought in 10,000 to 15,000 kronen per month (15 to 25 francs). To this must be added the grants in kind which the professors have received since the Conservatoire was placed under Government control. These, as was stated above, represent an average of 15 francs per month for each member of the family.

The charge for an hour's lesson, according to the above salary, works out at about 500 kronen (70 centimes), but persons who hold the title of professor at the Conservatoire are able to earn more by private lessons.

The Conservatoire gives a large number of concerts at which its pupils perform, and makes great efforts for the teaching of orchestral music.

The other private schools of music in Hungary number 94. Of these the five or six schools in Budapest are the most important. All the schools complain that the number of their pupils has fallen by about two-thirds in the last year. The schools made a mutual undertaking not to let the fees fall below 80 gold kronen, but it would appear that this agreement has not been observed.

Private teaching is entirely free and is subject to no limitation. Teachers do not require the diploma of the Academy.

Under the rule of the Communist Government, when everyone had to be registered in a trade union, the Association of Music Teachers, which has since ceased to maintain an active existence, had over 500 members. This probably represents approximately the number of music teachers in Budapest.

The most eminent teachers of music have adopted the custom of fixing the prices of their lessons in *Weizenvaluta*, i.e. in some stable value such as cereals or gold. Under this system their income increases in proportion to the depression of the currency and more rapidly than the cost of living. Their fees for an hour's lesson are 5,000 to 6,000 kronen. Only a very few private teachers of music, however, can charge their fees in this way. The others have tried to fix a minimum fee of 2,500 kronen, but in vain; this figure could not be maintained. The average fee for a lesson is not more than 1,000 to 2,000 kronen, and many teachers give lessons at 400 to 500 kronen (60 to 70 cts.)

B. Solo Performers and Composers.

Budapest has two important opera houses: the Royal Opera and the People's Opera. Before the war only the Royal Opera was a State institution and received a subsidy of 700,000 kronen. At present the State also manages the People's Opera and the National Theatre. It

pays these three theatres a total subsidy of 140,000,000 kronen, which represents about 200,000 kronen in pre-war purchasing power and barely 100,000 kronen according to the exchange rate.

The prices of the seats vary in the different theatres. At the Royal Opera, which is the most expensive, a seat in a box costs 2,000 kronen (about 3 francs); a similar seat at the People's Opera costs 900 kronen (about 1 franc 50 centimes). In the last two years the receipts and expenditure have increased tenfold.

The position of performers is, of course, far less favourable than before the war. During the last season the star performers of the Royal Opera received 1,200,000 kronen per month, *i.e.* about 1,800 francs. Many of them therefore obtain engagements in over-seas countries. The language question is not so great an obstacle to emigration as might be imagined, for in the United States there are about 40 theatres which give a Magyar season.

The number of concerts has not decreased very greatly. More symphony concerts are given than in former years, as a new orchestra was instituted two years ago. Recitals have somewhat decreased, but not very greatly. A piano recital costs the organiser about 150,000 kronen. A performer with a large connection can make his expenses but cannot fill the hall, as no one is willing to accept complimentary tickets. The State charges a tax of 10 per cent on complimentary tickets as well as on others, and this represents a considerable expense. The cost of engaging the Philharmonic Orchestra is about 700,000 to 800,000 kronen.

The number of foreigners who give concerts at Budapest is decreasing. Well-known performers consider the receipts insufficient on account of the exchange rate, and beginners prefer to make their debut in larger towns.

Composers are in a difficult situation now that the territory of the country is so small. They have few opportunities of having their works performed in Hungary and still less of having them published. There are two or three publishing houses, but they dare not run the risk which is involved by publishing a modern work at the present time. There is only one music printing works, and most music must be printed and engraved abroad. The best-known Hungarian composers, such as Dohnany and Bartok, therefore publish their music abroad, principally in Vienna.

The organisation for the collection of royalties is still at a primitive stage. It was not until February 14th, 1922, that Hungary adhered to the Berne Convention. In former years royalties were collected through an Austrian company. This company has ceased to act for Hungary and no Hungarian company has as yet been set up. In practice there are no systematic arrangements for collecting royalties for the performance of orchestral music and short pieces; this depends entirely on the vigilance of the composers and their publishers.

C. Concerted Music.

As compulsory registration was enforced under the Communist Government, it is possible to obtain fairly exact figures of the number of musicians living at Budapest. The figures are as follows :

Orchestral musicians.	about	800
Cinema and café musicians.	»	1,400
Teachers of music.	»	500
Members of military bands.	»	250
Tziganes	»	1,600

The total number of persons who make their living by music in Budapest may therefore be estimated at about 4,500. The amount earned by musicians who play in the large theatres has been increased tenfold in the last two years. If their earnings are reckoned according to purchasing power, however, they have very greatly declined. Before the war a musician's salary ranged from 250 to 300 kr. Members of the orchestra of the Opera are now paid 70,000 to 90,000 kr. (100 to 135 gold kronen), and, in addition, the allowances in kind provided by the

State. The salaries paid at the People's Opera are the same but the allowances in kind are not given. The Opera also pays the whole of the cost of the purchase and upkeep of the instruments, and this represents a large saving for the musicians.

Conditions of work are the same in both orchestras which are covered by the same collective agreement. The agreement provides for one rehearsal and one performance per day, each lasting four hours, *i. e.* an 8-hour day. The musicians are free in the afternoon, and this enables them to teach at the Conservatoire or to give private lessons. Their engagement is for the whole year, and they receive their ordinary salaries during the two summer months when the opera-houses are closed. The agreements contain no provision relating to a weekly rest day, but this is generally allowed in practice—the operas only give performances on six days in the week—especially in the case of the strings, of whom there is a surplus.

The opera directors complain that their musicians are overworked, as they are obliged to do too much outside work in order to increase their inadequate salaries.

Each of the two Opera orchestras is also a society which gives concerts. The orchestra of the Royal Opera is called the Philharmonic Orchestra. It has 70 performers and gives 10 concerts per year on Monday evenings when the Opera is closed. It also gives 10 rehearsals to which the public is admitted, and five or six popular concerts at very low prices which are intended for the intellectual public which is unable to afford ordinary concerts. The profits of these 25 or 30 concerts are divided among the performers, and at the end of last season each one received 51,000 kr. (about 75 francs), *i. e.* 2.50 francs per concert.

The orchestra of the People's Opera gives performances under the name of the Symphony Orchestra. It has only been in existence for two years. It gives 10 matinée concerts in the opera-house itself. Each performance brings in about 15,000 kr. per performer. There are three or four rehearsals for each concert, and the management of the opera allows these to be deducted from the number of rehearsals which the Opera orchestra is obliged to attend without payment. The number of rehearsals cannot, however, be increased, and it is therefore impossible to perform very difficult works.

The concert public has altered in character, as in all countries in which there is a currency crisis. The change has not, however, affected the composition of the programmes.

The recruiting of orchestral players is not directly endangered, but difficulties are encountered in finding players of wind instruments and certain other instruments.

The number of foreign musicians has remained stable, as most of them have been settled in Hungary for a long time and have become completely assimilated. A small number of Czech instrumental players have, however, left the country and been replaced by Hungarians. The maintenance of the artistic standard of the orchestras is, however, rendered somewhat difficult by the great prevalence of emigration among Hungarian musicians, especially violinists and cellists. These performers can obtain very much higher pay in Scandinavia and America.

Owing to the prevalence of emigration there is little unemployment among Hungarian musicians. It was mentioned above that the contracts of operatic orchestra players provided for the payment of salaries during the summer. In operetta theatres and cinemas the musicians also receive pay during the summer in proportion to the length of time for which they have played in the orchestra. A few musicians who might otherwise be unemployed during the summer months find work at the summer resorts of Lake Balaton.

Musicians nevertheless complain of the competition of amateurs, Tziganes, and the members of military bands. If this does not cause unemployment, it at any rate tends to depress salaries. Many amateurs, particularly officials who have returned from the districts which no longer belong to Hungary, have formed orchestras which play in public gardens. There is also a large number of military bands in spite of the reduction in the size of the army. There are six such bands at Budapest, including one naval band [*sic*], and ten in the provinces. It is to the financial interest of the conductors of these bands to increase their size, and they are constantly obtaining new members, especially persons in receipt of State pensions. In principle, military bands are not supposed to accept private engagements at lower rates than professional musicians. It frequently happens, however, that such orchestras play under a

fictional agreement at lower rates, and it is difficult to prevent this, as the Government does not allow them to belong to a musicians' organisation.

The Tziganes, who are regarded by the Hungarians as a sort of national institution, perform without receiving any fixed salary; their only remuneration is that which they collect from the public. The Tzigane bands generally consist of one or two strings, a clarinet and a cymbal. Some of them have considerable artistic merit in the performance of their national music. Most of the Tziganes cannot read music. The younger generation is, however, learning to do so, and each band generally includes one musician who can read music.

Hungary has no very great traditions as regards choral singing. There are, however, two important choirs in Budapest; one of them is a mixed and the other a women's choir. These choirs give concerts with an orchestra composed of members of the Philharmonic orchestra.

There are also choral societies in the provinces, but these are chiefly to be found in those districts where there is a Swabian population of Germanic origin.

When the symphony orchestras give performances with a choir the receipts are shared between the musicians and the singers. The professional chorus of the Opera is in a very unfavourable position and only receives about one-third of the amount paid to the members of the orchestra.

IV. — POLAND ⁽¹⁾

Many people imagine that Polish music begins and ends with Chopin. A genius, however, is never produced in a vacuum; he is always the outcome of tradition and environment; and Chopin, of course, had predecessors. Recently published works on the history of music show that Polish music has a long tradition behind it. Under the old régime it was closely connected with the Roman Catholic Church. Some of the kings, such as Sigismund the First and Ladislas the Fourth, were great patrons of music. The Cracow Academy of Science has published a collection of ten thousand folk tunes in twenty-two volumes.

It is often thought that Polish music has been more affected by Russian than by Western artistic tradition; but this is not the case. It has received influence from Italy, France, Germany, and the Netherlands, while on the other hand traces of Polish influence are to be found in the works of many Western composers.

During the nineteenth century the development of this ancient musical tradition was hindered by political circumstances. Even before the war, however, at the beginning of the twentieth century, a recovery began to take place. In 1910, a meeting of Polish musicians was held at Lemberg to celebrate the centenary of Chopin's birth, and the renaissance of Polish music dates from that occasion.

A great impetus was, of course, given to the renaissance of Polish music when the country recovered its independence, and the movement is now in full swing. The musical institutions of Poland, which previously had to be adapted to those of the countries to which the districts in question belonged, are in course of transformation. They attempt, in accordance with Polish musical tradition, to approximate as far as possible to musical conditions in Western Europe, but their efforts are impeded by the difficulties caused by the unfavourable Polish exchange rate.

A. The Teaching of Music.

In addition to the State Conservatoires of Warsaw and Posen, there are about twelve music schools maintained by associations or foundations and about twenty private schools in the following towns: Warsaw, Posen, Cracow, Lemberg, Lodz, Lublin, Stanislawow, Thorn, Vilna, Bialystok, Czestochowa, Grodno, Kalisz, Kielce, Radom, Przemysl and a few others of less importance. There is also an organ school at Plock. The musicians have asked the Government to set up schools of music in the principal towns of each province, but this demand has not so far been granted.

The professors in the State Conservatoires are divided into a number of salary classes. The fee for an hour's lesson is 12,000 marks in the first category and 24,000 in the fifth category, which is the highest. As the maximum number of lessons per day is fixed at six, this represents a maximum salary of three million marks per month. If it is assumed in accordance with the index number that the cost of living at this period was 8,000 times higher than before the war, the above-mentioned fees represent about 1.50 to 3 frs. per hour.

Pupils are required to pass a test of capacity before admission into the State schools. The fees are generally very low. There is an entrance fee of 10,000 marks and the fees for the term are 80,000 marks, *i.e.* not more than 10 Swiss francs. There are no travelling scholarships, and this results to some extent in artistic isolation for the present generation.

(1) This portion of the report is based on information supplied by Dr. Alice Simon and on the reply to the questionnaire of the International Labour Office received from M. Heintze, President of the Federation of Polish Musicians' Unions.

The State schools of music issue two kinds of diploma: a teaching diploma and a diploma of general capacity.

The private teachers of music have an organisation which is known as the Music Teachers Association. In 1922 this organisation fixed the minimum fees to be charged by private schools in accordance with the kind of lesson given at amounts ranging from 3,000 marks per hour for beginners to 7,500 marks for advanced lessons. These figures were doubled by a decision adopted in December 1922. Since then, they have undoubtedly increased to a large extent.

In private schools, lessons are paid for in advance. The contracts are fixed for a period of ten months, and one month's notice must be given. Fees which are in arrears must be paid at the rates fixed at the time when the contract was concluded. Lessons which have not been given through the fault of the teacher must be made up; if it was the pupil's fault that the lesson was not given, it must be paid for as if it had been given. Higher fees than those laid down in the scales of fees may be charged, and individual professors may charge special prices.

These conditions are generally observed in private schools of music but do not apply to private lessons not given in a school.

The theory of music is taught at the Universities of Cracow, Lemberg and Posen, and it is proposed to institute a similar course at the University of Warsaw. The musical works in the libraries have not, however, been completely classified, and owing to the exchange rate it is very difficult to obtain books or documents from foreign countries.

B. Solo Performers and Composers.

Polish musical activity is concentrated in a few principal towns. Warsaw, Lemberg and Posen have opera-houses, and there are also symphony orchestras in those towns. There is a small opera-house at Cracow.

There are large choral societies in Warsaw, Cracow, Lemberg, Posen and Vilna. The Warsaw Musical Society, which was founded in 1900, gives chamber concerts. Since that year extremely successful popular concerts have also been organised by the Polish Musicians Association. The average profits of each of these concerts are 900 thousand marks. The conservatoires also give concerts at which their pupils perform.

Very few of these institutions receive subsidies from the Government, and some of them are therefore unable to pay their orchestras during the summer. This results in a considerable amount of seasonal unemployment among musicians.

Musicians also complain of the lack of opportunities of hearing music in the provinces and have asked the Government to encourage the creation of orchestras in towns such as Lemberg, Cracow and Vilna.

As there is so little musical activity in Poland, except in the largest towns, Polish musicians have a tendency to leave the country. This tendency was, of course, more marked before the liberation of Poland than it is at present. There is, indeed, now a certain movement among musicians to return to the country. Many Polish musicians have, however, established themselves in foreign countries and are likely to remain there.

The composition and publishing of music encounters considerable difficulties. The arrangements for the collection of royalties are quite primitive, even from the legal point of view.

The orchestras are not able to devote sufficient time to the performance of Polish music, and intellectual and artistic communication with other countries is seriously hindered by financial difficulties. It is in particular extremely expensive to purchase foreign scores. The International Musical Association, which was founded at Salzburg in 1922, could give great assistance in this respect to countries with a low exchange rate.

C. Concerted Music.

Since 1913 there has been an improvement in the conditions of life of orchestral musicians as far as their security and their social position are concerned. It has, however, never been definitely decided whether musicians are to be regarded as manual or as intellectual workers,

and they are therefore constantly involved in discussions with their employers concerning the application of certain legislation such as insurance legislation, by which they consider that they ought to benefit. Generally speaking their conditions of work are regulated by collective agreements which they themselves conclude with their employers.

The collective agreements fix the hours of work, which are generally 4 1/2 hours in the evening, not including rehearsals, the total hours being 8 per day at most; the length of rehearsals and the cases in which they are to be paid for specially; the annual holidays, which are generally a month; the health conditions, especially the minimum temperature at which musicians are to be required to play, which is generally 13° C. ; and finally public holidays. The Act of May 16th, 1922, concerning holidays for manual and non-manual workers is generally applied to musicians.

Musicians do not come under any official insurance system, except the sickness insurance system; all other forms of insurance are purely voluntary. Most theatres have a pension fund for superannuated musicians, but the sums at the disposal of these funds and the amount of the benefits are extremely small.

The pay of musicians has been seriously affected by the financial crisis. Members of the orchestra of the Warsaw theatre receive 1,500,000 to 2 million marks, which corresponds, according to the cost of living, to about 150 to 200 francs at pre-war value. In the provincial theatres the salaries paid are not more than half the above, though there is great variation in the different towns. All the salaries are liable to rapid modification in accordance with the cost-of-living index number.

A large part of the salary of the musician is absorbed by the purchase and upkeep of musical instruments, all of which are imported and have to be paid for at the price on the world market, which is extremely high when reckoned in Polish currency. The musicians estimate that at least 10 or 15 per cent. of their salary is absorbed by expenditure of this kind.

Appointments are found for musicians by their organisations, by the schools of music, and by the Fraternal Aid Society. Between June 1st and November 1st, 1922, the employment agency of the Musicians Union at Warsaw found appointments for 191 of its members.

There is a considerable amount of unemployment in Poland. The musicians estimate that 15 to 20 per cent. of the total number of organised musicians are now out of employment owing to the critical situation of the public and private musical institutions. Much of the unemployment is seasonal in character and is due to the closing of the theatres in summer. There is also serious competition from military bands in watering places, restaurants, and open-air places of entertainment. Military bands generally play for a lower fee than professional musicians, and it is estimated that a thousand families suffer as the result of this competition. Players of wind instruments are, of course, most seriously affected. Unemployment during the summer is still more serious among teachers of music, and the Musicians Union estimates that not more than 30 per cent of its members are able to support themselves entirely by their art. Amateur performers, although not very numerous, also contribute to depress the living and working conditions of professional musicians.

There is not a large number of foreign musicians in Poland. The numbers are estimated at about 5%. Very few musicians are now emigrating from Poland, but there is a certain amount of immigration, especially from Russia.

There are three organisations of Polish musicians: one for orchestral players, one for teachers, and one for organists. The two former unions are affiliated and represent a total of 4,000 musicians. In addition to defending the professional interests of their members, they pursue artistic aims, such as the institution of libraries and musical co-operative associations, the creation of centres of musical education and culture, the organisation of popular concerts in working-class quarters, the assistance of music institutions which are not satisfactorily managed, etc.

In April 1921, the above organisations held a congress at which they asked for the institution of an official organisation which might be represented in State institutions in order to defend the economic interests of musicians and to influence the decisions of the Government on artistic questions.

The chief complaints of the Polish musicians are as follows :

- (a) The subsidies granted by the Government to musical institutions are insufficient, and this causes unemployment. The musicians wish the State to institute orchestras in Warsaw, Lemberg, Lodz, Cracow, Vilna and Posen, and a school of music in each province.
 - (b) The number of music schools and concerts in the provinces is inadequate.
 - (c) The legislation concerning royalties is inadequate.
 - (d) The military bands compete with professional musicians.
 - (e) There is no system of insurance against old age, invalidity and unemployment.
 - (f) Teachers of music are inadequately protected.
 - (g) There is no legislation concerning a weekly rest day.
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V. — AUSTRIA

"Music may be called the language of Vienna."

In spite of the critical economic situation which has prevailed in the country since 1918, the position of musicians in Austria seems to be less difficult than in other countries with a low exchange rate. This phenomenon may be explained in several ways. The value of the Austrian currency has now been stable for several months, and salaries and wages have had time to adapt themselves to a certain extent. Certain phenomena which are extremely striking in countries where the currency depreciates day by day have ceased to be acute in Austria or have entirely disappeared. The sense of, at any rate, relative security has been restored, and it is all the more highly appreciated because of its novelty. Austrian musicians have taken advantage of the revolutionary period and of the economic crisis to form strong organisations, and they have been less seriously affected by unemployment than other bodies of workers.

Still more importance should, however, probably be attached to reasons of a less material character. The love of music among the population of Vienna can hardly be overestimated. The trials through which the Viennese have passed have not diminished but rather increased their fondness for concerts, operas and musical performances in general.

There is a story that when the Turks were encamped before Vienna, the Emperor Leopold I, who had no money to carry on the war, raised funds by means of operatic performances. Every time the Austrian people has been subjected to political oppression, as, for example, under the Restoration, there has been a special development of musical activity. Music is one of the forms in which this nation of mixed Germanic, Slav and Italian races manifests its heroism or its resignation.

After the crisis which occurred in the winter of 1914-1915, when many of the concert halls were closed, a rapid recovery took place. There was a great deal of musical activity throughout the war, even when famine conditions prevailed. Shortly after the Revolution in 1918 some halls were obliged to close owing to the coal shortage, but this deprivation was so acutely felt by the inhabitants, the authorities received so many petitions and such large audiences came to hear music in unheated halls in the middle of winter, that musical activity entirely recovered its vigour in the following year. The most difficult period of the economic collapse was to some extent alleviated by the presence of numbers of foreigners who helped to maintain the most valuable institutions of Vienna. The Society of Friends in particular made great efforts to support the Viennese music. There was soon a further recovery, and at the present time Vienna has more halls, more concerts, more theatres and larger audiences than ever. It has been truly said that music to the Viennese is not a luxury but a necessity.

The shifting of social classes in Austria has produced less effect than in other countries such as Germany because that part of the population which has now become well-to-do is as much attached to music as the wealthy classes of former days. The population of Vienna is as passionately interested in music as the population of other countries is in sport. Workmen, and even school-boys, may be heard to carry on interminable discussions in the street on the merits of a prima-donna or a conductor. An important concert causes a greater sensation than a debate in Parliament; "music", it has been said, "may be called the language of Vienna". The audiences at musical performances have thus only changed places; those who used to sit in the stalls are now in the gallery, and those who used to be in the gallery are now in the stalls. All, however, are still equally enthusiastic in their appreciation.

Important changes have, nevertheless, taken place. The most serious of these is perhaps that many of the younger intellectuals are now unable to attend concerts. This causes, or is at any rate liable to cause, a breach of the musical tradition which constituted part of the importance of Vienna as an artistic centre. Then again the interests of the public have changed. It is

less interested in the perfection of the general effect and more interested in the individual qualities of the performance or the novelty of the music — in a word, in the sensational. Musical enthusiasts complain of the introduction of what they call the "star system" in Vienna. This is the darker side of the picture, but it is not so serious as to constitute a danger for the future.

A. *The Teaching of Music.*

The Academy of Music, which was for many years maintained by the Association of Music Lovers, was taken over in 1908 by the State on account of the financial difficulties of the Association.

Pupils must pass a test for admission, but there are preparatory classes for beginners. There are a certain number of free places, and also scholarships, but the latter are of slight importance.

The Academy is the only institution which has power to confer State diplomas, which give the right to teach music in schools and to become a member of the music teachers' associations.

The Academy has about 1,200 pupils, *i.e.* 300 more than before the war. The increase is due to the fact that at the present time music provides a better living than the academic professions. A certain number of the pupils are doctors and engineers who hope to obtain a better livelihood in their new profession. There is also a considerable increase in the number of pupils in the classes for instruments such as the bassoon, which cannot be played as a solo instrument. These pupils evidently intend to earn their living exclusively as orchestral performers.

There are 250 foreign pupils — a rather higher number than before the war. Most of them are from the Succession States or from Eastern Europe. In principle, higher fees are charged to foreigners than to Austrians, but special arrangements are made for pupils coming from countries with a low exchange rate and for pupils who are without means. In particularly deserving cases, such pupils may even be given free places. The fees charged to Austrians are 1,000,000 kronen, which, if reckoned in purchasing power, corresponds to about 100 pre-war kronen.

The Academy is particularly noted for the teaching of stringed instruments, but it gives instruction in all branches of music. There are operatic and orchestral classes and even a dancing class, although the real school of ballet dancing is attached to the Opera. The singing classes in Austria, as in other countries, have suffered severely. This is particularly due to the physical depression due to war-time underfeeding.

There are about 30 professors in the Academy. Their rank is the same as that of teachers in secondary schools. Their salaries are from 1,500,000 to 2,000,000 kronen per month (150 to 200 francs), while the director receives 2,500,000 kronen (250 francs). The professors, however, unlike the director, are able to give outside lessons. In these circumstances, the Academy has great difficulty in retaining the services of its most celebrated professors, many of whom can earn high salaries in foreign countries, while in Vienna their pupils can easily earn as much as they do by playing in a cinema for several hours a day.

The Academy teachers have asked that the institution should be transformed into a "Hochschule" (college). This term has a definite sense in German scholastic terminology. It would in many ways be advantageous for the Academy to be assimilated to a university; the diplomas given to the pupils would be more highly thought of and the professors would receive higher salaries. This would, in turn, re-act on the quality of the instruction, as the professors would no longer be obliged to engage in supplementary work outside hours. They would also be better able to keep abreast of foreign musical literature which in their present situation is quite inaccessible to them.

The Government has not yet felt able to transform the Academy into a *Hochschule*, as this would involve considerable expense. It has, however, instituted advanced courses for pupils who have completed the ordinary course of instruction.

The purchase of music and foreign musical literature has become almost impossible for individual professors and very difficult for the institution as a whole. The Academy also encounters great difficulties as regards the upkeep and repair of its musical instruments.

The next most important school of the country is the Mozarteum in Salzburg. Until 1922 this school of music was maintained by the foundation known as the "Mozarteum" but on

January 1st last the foundation was obliged to give notice to all the staff as from July 1st. The Mozarteum was therefore taken over by the State at the beginning of the last school year. Two-thirds of the expenses are paid by the Federal Government and one-third by the town and district of Salzburg. The proportion of foreign pupils in the Mozarteum is considerably higher than in Vienna.

The Government also contributes to the upkeep of various other schools of music in the provincial capitals. The Federal Government generally pays half the expenses, the town one quarter, and the province one quarter. All these schools have introduced special classes for conductors as well as for instrumental playing.

There is a school of church music at Klosterneuburg near Vienna which is attached to the Academy of Music. The number of pupils has not yet fallen off, although church music offers little hope of a livelihood, and those persons who take it up as a career are certain to find themselves in financial difficulties.

There are about 300 private schools of music at Vienna, and of these about 20 are of real importance. The largest, the *Neues Wienerkonservatorium*, has no less than 2,000 pupils.

It is very difficult to calculate the number of private teachers of music, but it is estimated that the number in Vienna alone is six or eight thousand. The Association of Music Teachers (*Musikpädagogischer Verband*) has attempted to establish a minimum fee of one gold krone per hour for its members, or, under present conditions, about 15,000 kronen. The usual rate before the war was 2 kronen. The Association has concluded collective agreements with a number of private schools on this basis. The instructors of these schools receive salaries ranging from half a million to three million kronen per month (50 to 300 francs). It is estimated that in 1913 some of them were earning from eight to ten times as much. The collective agreement provides for holidays with pay and lays down regulations relating to sickness and discharge and to legal protection in the case of disputes.

Independent teachers who are not connected with a school are in a desperate position. Some of them manage to obtain as much as 100,000 kronen an hour; most, however, would lose their pupils if they attempted to maintain the minimum fee. In the provinces the situation is still worse.

It is hardly necessary to say that a large number of amateurs give lessons in order to make up for the loss of income due to the crisis. Amateurs of this kind compete very seriously with professional musicians. Their number is continually increasing owing to the discharge of officials from government employment (*Abbau*) and this again tends to diminish the number of pupils by causing a sense of insecurity among the very class of the population which was most accustomed to take music lessons.

Music teachers are almost certain to be out of employment during the holidays, and their earnings during the rest of the year do not provide sufficient compensation. The *Musikpädagogischer Verband* has attempted to introduce the principle of holidays with pay for music teachers, but there are very few pupils whose generosity or whose means are equal to this.

Music teachers are regarded by the Government as persons conducting a business and have to pay the tax of 1 per cent on their turnover. In principle, this tax is paid by the pupils, but in practice it is generally borne by the masters themselves.

The upkeep of instruments and the purchase of music are becoming increasingly difficult. It is estimated that the sums required for this purpose are eighteen thousand times as high as in 1913. Most teachers of music can only obtain the music they require by a system of mutual loans. It has become common for a kind of co-operative society to be instituted for this purpose.

The *Musikpädagogischer Verband* is anxious to protect its members against the competition of unqualified persons by obtaining the institution of a Chamber of Musical Education membership of which would be compulsory and which would only admit teachers holding the State diploma. This demand, however, runs counter to the Constitution, which lays down that private instruction is to be subject to no control.

Special mention must here be made of an instrument which is little known in other countries but is of great importance in Austria. This instrument is the zither. There is in Austria an

association of teachers of the zither and a school which specialises in the teaching of this instrument. As a general rule, however, it is taught individually. The number of professionals is rapidly decreasing under the pressure of the competition of amateurs, which is particularly strong in the case of this instrument, as it can be learnt in a comparatively short time. In the reply which they sent to the questionnaire of the International Labour Office, the teachers of the zither nevertheless estimated the expenditure required for their training at 20,000,000 kronen (2,000 francs).

B. Solo Performers and Composers.

The following figures will suffice to give some idea of the intensity of musical activity in Vienna. The number of concert agencies has risen from two in 1913 to twelve. Before the war there were eight concert halls, including large ones. In addition to these four, several halls in the Hofburg have been opened to the public for concerts, and all these halls are full every evening during ten months out of the twelve.

The price of seats ranges from 6,000 to 40,000 kronen (60 heller to 4 kronen in gold value.) When the hall is full, considerable profits can be made.

There are three principal kinds of concerts. The most numerous and important are those given under the auspices of the great musical societies such as the well-known *Gesellschaft der Musikfreunde*, which was founded in 1812, the *Singverein*, which has more than 500 members, and the *Orchester Verein*. Every seat in the large halls in which these concerts are held is generally booked long in advance. Although the symphony concerts, in which a chorus often takes part, are, of course, very expensive to organise, the deficit is generally small. If there is a deficit it is borne by the society. During ten months out of the twelve, in Vienna there is generally one symphony concert and sometimes two every day, and two on Sunday afternoons.

During the war, two orchestras, the *Konzertverein* and the *Wiener Tonkunstverein*, were amalgamated to form the *Wiener-Symphonie-orchester*, which gives a concert nearly every night. The orchestra is maintained by a society some members of which, who do not actually play in the orchestra, cover any losses which may be incurred.

The orchestra of the Opera House, which performs under the name of the Philharmonic Orchestra, gives a series of eight Sunday concerts during the winter and eight rehearsals to which the public are admitted.

The second category of concerts are those given by famous performers for an agency. These concerts, which are generally very well advertised, frequently bring in large profits. It is stated, for example, that Selmakurz makes 25 million kronen in an evening and that the sale of tickets for the hall sometimes brings in 35 millions. It is not uncommon for a good conductor to obtain 1,000 to 1,500 Swiss francs. Even if the artist who gives the concert is less famous, it is not unknown for the sale of tickets in a large hall to bring in 12 to 15 millions.

The third category of concerts are those given at their own expense by musicians who wish to become known to the public. Concerts of this kind have always resulted in a loss in Vienna, as in all other towns. The position in this respect is, however, not much worse than before the war. In Vienna it is possible to find a sufficient number of persons willing to help a musician by buying the most expensive tickets. The cost of giving a concert is about 3 millions and the deficit is not generally more than 1 million (100 francs).

No account of Viennese music would be complete without some mention of chamber music, which plays a great part in Viennese social life. Entertaining has, of course, been very much reduced, but there is still a large number of amateurs who engage professional musicians to form a quartette.

The part played by foreigners in the musical life of Vienna has not very greatly increased. For a certain period they formed a large proportion of the audiences at concerts, but most of them have now left the country.

One of the institutions which have disappeared owing to present circumstances, is the old *Hofkapelle*, which consisted of musicians of the Philharmonic Orchestra and singers of the

cathedral choir. Before the war these performers received 60 kronen per month, and for some time after the Revolution they continued to perform for the same fee, although it had become almost valueless. The Government has, however, been unable to provide the funds necessary for the maintenance of the *Hofkapelle*, and this institution ceased to exist last year.

The artistic standard of the performances at the Vienna Opera House at the present time is variously estimated. Many Austrians regret that this admirable institution has first been discovered by foreigners at a time when it is unable entirely to maintain its previous artistic level. Last year the Opera received a Government subsidy of 24 milliards (about 2 million francs). The financial sacrifices necessitated by operatic performances may be illustrated by the fact that the Opera was unable to undertake the performance of a new ballet by Richard Strauss, which would only have lasted half an hour but would have cost not less than 10 milliard kronen to stage.

The orchestra of the Opera consists of 135 performers, *i.e.*, 15 more than its normal number.

Composers are in an extremely difficult position. The chances of publication and the opportunities of performance are few, and royalties are extremely low. The position would in fact be almost impossible if it were not for the intense musical activity in Vienna, which gives composers a number of subsidiary resources. They can, for example, be professors at the Academy, orchestral conductors or musical critics. All the Viennese papers have not only one but several musical critics. This illustrates the great interest which the public takes in everything connected with music and musicians.

Royalties are collected by the Austrian Association of Authors and Composers. The system of collection has been greatly improved by the agreement which has been concluded between this association and the Musicians Union. The agreement is known by the name of "Musikschutz". According to this agreement the musicians are to assist the composers and to place their organisation at their disposal in order to help them to obtain their royalties.

The contracts of the Austrian society, unlike those of the corresponding German company, are not based on a fixed quota but on a percentage of the receipts. In this way composers obtain some benefit from increased prices. In spite of this, however, the receipts of the Association of Authors and Composers from musical performances have only increased 800 times in comparison with the pre-war period, and the profits which reach the composers have only increased 500 times, whereas the cost of living is nearly 10,000 times higher.

During the war the collection of royalties abroad was suspended. The arrears due to composers have been guaranteed by a recent agreement concluded with the French company. The amounts in question have, however, been collected in depreciated kronen. The amounts are as follows :

	Kronen
	—
1914 (last three quarters)	2,079
1915	2,273
1916	2,272
1917	3,480
1918	4,294
1919	6,686

This gives a total for the five war years of 21,000 kronen, which is equivalent to about 2 Swiss francs. The amounts collected in subsequent years were as follows :

	Kronen
	—
1920	107,501
1921	270,723
1922	10,147,000

The total amount for the last two years was thus 10,417,000 kronen, which are worth about 1,000 francs.

The Austrian association, on its side, has paid the French company a sum of 26,000 francs for the years 1921 and 1922. It will be noted that the balance is by no means in favour of the Austrian composers.

Composers who wish to have their works published are in practice almost entirely dependent on the great firm known as "Universal Edition". This firm, which carries on international activities on a large scale, fixes its selling prices in the various countries, not according to the cost of production but according to what the public can pay. In Austria, now that the krone has been stable for several months, it is gradually arriving at selling prices which nearly cover the cost of production. In Germany, on the other hand, it is selling at half the cost of production. In other countries profits are made which vary according to the purchasing power of the population.

The firm is only able to sustain international competition owing to the fact that some of its publishing and engraving is done in Germany. Engraving is at the present time twice as expensive in Austria as in Germany. The Universal Edition nevertheless employs 16 permanent copyists in its Vienna office. Nearly all its contracts are concluded on the basis of division of risks and profits between the composer and the publisher. The fixed sums paid are very small. It is said, for example, that the rising composer Schönberg receives a fixed payment of 2,000 Swiss francs a year for all his works.

Many composers complain that they have to obtain a reputation in Germany before they are accepted by their compatriots. This, however, is surely not a peculiarly Viennese phenomenon.

C. Concerted Music.

The system of collective agreements is very general in Austria. The salaries and conditions of work of orchestral musicians are regulated by a number of agreements concluded between the Musicians Union and the various employers' organisations. There is a general agreement applying to the country as a whole and special agreements laying down the salaries and various matters of detail for each particular district. These agreements fix the hours of work, the allowances to be paid for the upkeep of instruments, travelling allowances, provision in case of sickness, etc., means of appeal in case of dispute, and so on. It is impossible in the present report to give an account of the details of the agreements, which vary according to the special branch of the profession concerned. It is sufficient to state that, as regards their conditions of work and the clearly defined nature of their relations with their employers, Austrian musicians are perhaps better situated than those of any other country.

The following are the conditions in respect of salaries :

Orchestral musicians :

- (a) Members of operatic orchestras receive on an average 1,900,000 paper kronen;
- (b) Concert players receive on an average 1,750,000 paper kronen;
- (c) Theatrical musicians receive on an average 1,350,000 paper kronen.

Musicians in small orchestras and bands :

- (a) In cafés, 40,000 paper kronen;
- (b) In cinemas, 42,000 paper kronen;
- (c) *Schrammelmusiker* (1), 25,000 paper kronen.

The hours of work are four to six per day.

About 75 per cent of the musicians live entirely on what they earn by their profession. The remaining 25 per cent obtain most of their income from some other source and only engage in music as a subsidiary occupation.

(1) Bands of three or four, including one or two strings, a mandoline and an accordion. They occupy about the same position as Tziganes in Hungary.

Most of the above-mentioned categories of musicians increase their regular professional earnings by giving music lessons. The better known musicians perform chamber-music.

There was not a large amount of unemployment after the revolution in 1919, *i. e.* since the fall of the Austrian Empire, as Vienna in particular was so full of foreigners and profiteers that bands were instituted in almost every café, restaurant and cinema. It was only when the Austrian krone became stable that the foreigners left the country and the profession began to suffer from stagnation. About the same time large numbers of civil servants were dismissed and in consequence there was a falling-off in attendance at establishments where concerts were given, and many cafés, restaurants and cinemas dismissed their orchestras or reduced their size. Musicians have been involved in serious difficulties, not only because business was bad but because the above-mentioned establishments are very highly taxed by the municipality of Vienna, which regards music as a luxury and therefore imposes taxation amounting to 40 per cent of the gross receipts. The following example shows how these establishments are injured by the high taxation. A man who owned two establishments and was doing good business without an orchestra engaged a pianist and violinist for each establishment at 100,000 kronen. Owing to this he often had to pay 20 million kronen a day as luxury tax. The owner of another undertaking engaged an orchestra through an employment agency. When the orchestra was to begin playing, the owner paid the members the salaries equivalent to 14 days notice without allowing them to play a note, as, if the band had played, the undertaking would have had to pay 40 per cent. of its gross receipts, and it was therefore cheaper to pay off the members of the orchestra without making use of their services.

Among the causes of unemployment may also be mentioned the competition of amateurs with professional musicians.

The musicians of the Vienna Opera House have formed a special company among themselves known as the Philharmonic Orchestra. This orchestra includes 120 performers, and all members of the orchestra of the Opera are entitled to belong to it until this total is reached. The orchestra gives eight concerts, and eight rehearsals to which the public are admitted, as well as one benefit concert and rehearsal for its pension fund. Felix Weingartner is specially engaged to act as the conductor of the orchestra at a fee of 2 to 3 million kronen per concert. It should be remembered that the purchasing power of a million kronen is about the same as that of 100 Swiss francs.

The musicians of the Opera are employees of the State and as such enjoy certain privileges. For example, their salaries are modified in accordance with the cost of living, and they come under the State insurance system. In former times the orchestral musicians had a special pension known as the "Pensions-Ersatzinstitut der Orchester u. Bühnen-angehörigen". This institution has now been taken over by the Government, which has assumed its obligations.

The *Wienersymphonieorchester* was formed, as was stated above, by the amalgamation of two orchestras, the membership of which was so far reduced during the war that they could not continue to exist separately. In theory they still subsist as two orchestras and each has its own conductor. The musicians are, however, the same in both cases.

The Symphony Orchestra, which is not attached to any theatre, gives one performance every day and two on Sundays. In principle, the performers, like those of the Philharmonic Orchestra, are on duty twice a day, in the morning and in the evening, and have their afternoons free for giving lessons or carrying on some other subsidiary occupation. They earn about 1 1/2 million kronen a month (150 francs) and when there is a deficit in the funds of the orchestra they are assisted by generous members of their society.

The orchestras have no difficulty in keeping up their numbers, as a large number of well-trained performers leave the Academy each year. In previous times most of the brass instruments were played by Czechs, many of whom have now returned to their own country. Some of them have been replaced by members of dissolved military bands, and the Austrian schools of music are at present compelled to make great efforts to train good players of this kind.

There is a certain amount of unemployment among Austrian musicians, but it is mostly seasonal in character. In winter most musicians can find employment in a town where music

is as popular as it is in Vienna. Unemployment is most frequent in the higher branches of the profession, particularly among conductors.

The number of foreign musicians in the Viennese orchestras is not very great. In the orchestra of the Opera House, however, nearly all the brass instruments are played by foreigners. Most of those are persons who have been settled in the country for a long time, as, owing to the rate of exchange, it is difficult to obtain fresh foreign players. The Austrian musicians therefore complain less of immigration on the part of foreigners than of the obstacles which other countries place in the way of their emigration. They are quite willing that foreigners should be allowed free access to Austria, but they protest against the unilateral character of this regulation as laid down by the Peace Treaty.

Austria is a country with a great tradition of choral singing. There are two important choirs in Vienna, and a large number of choral societies, men's choirs and mixed choirs. These societies do not appear to encounter the same difficulties as the German societies. Throughout the period of the economic crisis they have been able to rely upon the assistance and enthusiasm of their members, and their artistic quality has not deteriorated.

The church choirs have been very seriously affected by the economic conditions. This applies in particular to the choir of the Cathedral of Vienna, which consists partly of amateurs and partly of professionals who used to receive a salary of 60 kronen a month. Although it has not been possible to raise this salary so as to correspond with the present cost of living, most of the members have continued to belong to the choir.

Finally, to state the view of Austrian musicians themselves, the most serious economic evil from which they are suffering is the competition of persons who engage in music as a subsidiary profession, and the competition of amateurs. This is very seriously felt because there is no legislation for the protection of musicians. All possible and impossible kinds of people engage in music in every place and at every price.

The best remedy for these evils would be the adoption of the legislation on chambers of musicians which was proposed by the musicians' organisations several years ago.

Appendix

Reply of the Association of Authors, Composers and Publishers of Music in Vienna (Gesellschaft der Autoren, Komponisten und Musikverleger in Wien) to the Questionnaire of the International Labour Office.

The Association of Authors, Composers and Publishers of Music in Vienna was instituted in 1897. Its purpose is the protection of the rights of Austrian authors and composers and their legal successors, and in particular the prevention of unauthorised performances of their works. The Vienna association is the second oldest association of the kind; the oldest is the *Société des Auteurs* of Paris, which was taken as a model for the institution of the Vienna association. The successful results achieved by these associations in the last 20 years led to the institution of similar societies in Germany, Italy, Great Britain, Spain, the Scandinavian countries, the Netherlands, the United States, Hungary and Czechoslovakia. The Austrian Association maintains business relations with all these associations, and the performance rights of Austrian composers are therefore protected and represented in all the countries mentioned. The international congresses of associations for the protection of authors' rights which have been held during the last three years at The Hague, London and Berlin have restored the relations which were interrupted by the war and have led in many cases to the amendment of the often very unsatisfactory legislation on authors' rights in the various countries. At the last congress which was held in Berlin in 1922, proposals were made for a revision of the Berne

Convention for the protection of literary and artistic workers. This revision is, in fact, to be carried out. Valuable as the Convention is, it is still defective in several respects. Its importance has been greatly increased by the fact that a large number of countries, including Austria, have adopted it since the conclusion of peace.

One important difficulty is the inequality of the period during which intellectual property rights are protected. In most countries the period ends 50 years after the death of the author, but in some countries, including Austria and Germany, the period is only 30 years. The authors of the legislation considered that it is very rare for musical compositions to survive their authors by more than 30 years, and that the few compositions which outlasted this period were works of particular value which it was necessary to make readily accessible to the public. What they failed to realise, however, was the fact that the absence of restrictions on the performance of such works did not bring profit to the nation but only to agents and speculators, while the heirs of the musicians often had to struggle with distressing poverty. A striking example is that of Richard Wagner, whose immortal works, which have by no means lost their power of attraction, are now everywhere performed without royalties. In the meantime the heirs of the musician are reduced to poverty, and it has been necessary to take steps to provide them with a voluntary royalty of 1 per cent (instead of 10 per cent), at any rate from the most important operatic stages. The prices of tickets for the performances have not been reduced owing to the fact that the works can be performed without royalties, and the public still has to pay as much as ever to hear Wagner's operas; the profits go to the theatre managers and not to the community. The same remarks apply to the sale of printed music. In a few years the works of Johann Strauss and Franz Suppé will become free. These works have lost none of their vitality and will long continue to be performed. It may be mentioned in passing that works which have become public property are liable to be arranged by anyone who likes, whether qualified or not. This has often led to serious abuses.

The Berlin Congress unanimously decided to appeal to the Governments of all countries to protect authors rights for at least 50 years. It may be hoped that this appeal from the bodies competent to represent intellectual creative workers in all countries will not remain unheard.

The following remarks are submitted in reply to the questionnaire.

Composers do not receive fixed salaries. With the exception of a few composers of operas, light operas and popular modern dance music, our composers are far from favourably situated. Most of them would be unable to provide suitable support for their families if they did not exercise some subsidiary occupation such as that of music teacher, musical performer, civil servant, etc.

In general, the material position of composers has been improved by the fact that they no longer receive a small fixed payment from the publisher, as was customary a few years ago, but usually obtain a percentage royalty on the copies sold. Our association provides the composers with an organisation which not only collects a fixed fee from all organisations which give concerts, *e. g.*, concert agencies, associations, committees, restaurants, cafés, cinemas, etc., for permission to perform protected works, and distributes such fees among the persons entitled to them in accordance with the number of performances specified in the programme, but also protects their authorship rights in other ways. The organisation also takes steps to see that members who have reached the age of 60 and the widows and orphans of members receive allowances for their maintenance. Ten per cent of the gross receipts are devoted to this purpose, as well as any gifts, and the proceeds of voluntarily abandoned authors' rights. These allowances, which are somewhat inaccurately called pensions, are fixed each year in accordance with the number of pensioners and the receipts of the society for the year in question.

In 1919 our association formed a joint association with the Austrian Musicians Union under the title of "Protection of Music" (*Musikschutz*). This association, which began its work in the autumn of 1919 and obtained even more successful results than were expected, is of special importance not only to composers but also to musical performers. The work of this institution is based on the principle that the payment of royalties on performances should be undertaken by the concert audiences which are the parties most interested in the performance of new works.

This relieves the position of the organisers of concerts, who are already heavily burdened by the entertainant tax and other taxes, while the small fee which is charged to the individual members of the audience is not seriously felt. Under this system our receipts have been considerably increased. The Austrian Musicians Union receives part of the receipts in return for the support of its organisation. If, for example, a proprietor of a restaurant which gives concerts refuses in the interests of his customers to collect the "music protection fee", he is no longer allowed to give concerts. If we were working alone we could only forbid him to use our repertoire and he would be able to give a programme consisting of works on which no royalties were due. Under the present system, however, even this is impossible, for the organisation of the Musicians Union then comes into action, and the proprietor in question is unable to find musicians to play for him.

There was at first much opposition to the introduction of this innovation, but this soon died down. At present the system is working almost perfectly and has resulted in a considerable increase of income to the composers. This is clearly proved by the fact that the pensions for aged persons mentioned above, which amounted in 1921 to 3,600 kronen, and in 1922 to 10,000 kronen, were raised in 1923 to 300,000 kronen for every member entitled to a pension, and 150,000 kronen for every widow (as compared with 5,000 kronen in 1922).

The example of our *Musikschutz* has attracted attention in other countries and a similar body will probably be introduced in Germany as from July 1st, 1923.

Vienna, May 12th, 1923.

VI. — ITALY

Although orchestral music may be said to have originated in Italy with composers such as Scarlatti, Corelli and Locatelli, Italian musical activity at the present day is confined almost exclusively to opera. Italy has only one permanent symphony orchestra, the *Augusteo* at Rome. Most, if not all, the composers write mainly or entirely for the stage, and most of the musicians derive the chief part of their resources from the theatre.

The opera is at present passing through a serious crisis. This situation is, however, not peculiar to Italy. The development of the cinema has resulted in all countries in very serious competition with the operatic stage. In addition to this general cause, however, there are causes which are particularly characteristic of Italy. The tastes of the public have changed less in Italy than in any other country, and Italians as a whole have not lost their taste for opera. The principal causes of the crisis are to be sought in the material sphere, in the conditions under which theatrical undertakings are carried on.

After the armistice, the theatre went through a period of prosperity during which theatrical workers were able to demand and obtain considerable increases of salary. The expenses of production, of course, increased in proportion. In addition, public entertainments are heavily taxed. Again, public taste has become more exacting, and theatrical companies are expected to reach a higher standard even in the small towns. While most of the actors were at the war, a few theatrical agents concluded contracts under which, in return for high fees, they obtained a monopoly of the employment of many of the best-known singers. These singers cannot accept engagements without their consent, and this they give only at an extremely high fee. This makes the production of opera extremely expensive for the manager. The activity of the agents in question is therefore severely criticised by the musicians' organisations.

The system of theatre management in Italy is of a somewhat peculiar character. Most of the theatres were built under the Restoration out of funds supplied by private persons who in return were allowed to retain possession of one or more boxes. Their tenure of these boxes resembles that of landed property. They are the only people who are entitled to use the seats, though they pay the usual prices for admission. What is more serious is that they have the right not to make use of the seats and to prevent other people from doing so. The theatrical management has no means of compelling them to allow the admission of other persons.

The box owners, who are known as *palchettisti*, constitute a sort of voluntary association which practically controls the management of the theatre. The managers submit the programme to them and apply to them for the necessary funds for production. The *palchettisti* may either accept or refuse their conditions. They have power to choose between several programmes and several demands for funds. They appoint the management which is to be responsible for the theatre during the season. If the sums which they are asked to supply are considered too high, they may appoint no manager at all and allow the theatre to remain closed. Without the consent of the *palchettisti* and the funds which they supply, no Italian theatre can be carried on, as the pit is too small to provide any kind of profits.

This state of affairs has prevailed in a large number of towns for the last year or two. The *palchettisti* prefer to dispense with a theatre rather than provide the funds necessary for the season's performance. The municipal authorities are already so heavily burdened that they are unable to raise their subscription to the necessary amount. The municipal subscription, which really represents the hire of the municipal box, ranges from 4,000 lire at Montevecchio to 1,000,000 in Rome. Venice gives 500,000 lire, Perugia 160,000, Bologna 85,000 and so on. These amounts are, of course, for the most part insufficient, and the theatres remain closed. This does not occur only in the small towns: the Carlo Felice Theatre of Genoa, for example, has been unable to open. At carnival time, which is the principal opera season, there were in former years about 150 municipal theatres in Italy; in 1923 not more than 40 were able to open.

The effects of this state of affairs are felt in many ways. In the first place there is a large amount of unemployment among performers, conductors and musicians. The crisis in the Italian musical profession consists, as we shall see, less in the decrease in salaries than in the prevalence of unemployment. The large number of operatic musicians who are now no longer able to make a living by their usual profession try to support themselves by lessons, and the result is that there is a great surplus of teachers. Publishers can no longer cover the expense of publication, as most of the theatres hardly continue to play existing works and certainly do not perform new ones. There have been a large number of bankruptcies among musical publishing houses, and the Ricordi firm of Milan now enjoys a practical monopoly which gives it full power to regulate artistic production and places all composers at its discretion.

With a slight degree of simplification and not very much exaggeration, it might be said that the musical question in Italy is primarily dependent on the apparently secondary question of ownership of boxes, and that all the other difficulties from which the musical profession is suffering are to be traced to this cause.

Certain attempts have been made to deal with this problem, which does not at first sight appear to be an insoluble one. Last March a congress was held in Rome which included representatives of the musicians' organisations, managers, musical critics, publishers, theatrical proprietors, theatrical lessees, middlemen, conductors, ballet producers, composers, etc. The congress considered the question as a whole and adopted several resolutions in favour of the institution of independent companies for the management of theatres, the reform of the legal situation regarding the ownership of boxes, the abolition of intermediaries for the engagement of musicians, and the granting of municipal subsidies. The foundation of a national theatre was also discussed.

An attempt at reform has already been made with some success at the Scala Theatre of Milan. This theatre is managed by what is called an "*ente autonomo*", i.e., a private association which manages the theatre without attempting to make profits. According to Article 18 of the Decree of May 4th, 1920, the Government may, in provinces of more than 300,000 inhabitants, where there is an operatic theatre of national importance, and pursuing artistic aims, impose a tax in addition to the tax on entertainments which is collected for the purpose of poor relief; the proceeds of this additional tax are entirely devoted to the theatre in question. Under this Decree, the entertainments tax for theatres, cinemas, and other public entertainments throughout Lombardy has been raised from 10 to 12 per cent. From this source the Scala receives an annual grant ranging from 1,400,000 to 1,800,000 lire.

An amicable arrangement has, moreover, been arrived at with the *palchettisti*, according to which they agree as a provisional measure, to pay for the hire of their boxes for nine years as if they were not the owners, on condition that the theatre undertakes to purchase the boxes at the end of the period if they so desire.

The Rome Congress wished to have an arrangement of this kind made legally binding throughout the country, or alternatively to have the *palchettisti* expropriated. The Government has not yet accepted either of these proposals, but the question is still under discussion.

The additional two per cent on the entertainment tax is shortly to be extended to Piedmont, where the proceeds will be devoted to the Royal Theatre of Turin, which is to be managed in future by an *ente autonomo*. If measures of this kind were generally adopted, the musical situation in Italy might again become normal. This is still more to be hoped, as it may be noticed that artistic production in Italy, in so far as it is not hindered by the theatrical crisis, is extremely active, and there is a sort of renaissance which promises great things for the future.

A. *The Teaching of Music.*

The teaching of music is not compulsory in the public elementary or secondary schools. The poorer classes can only receive a musical education by means of municipal scholarships or free places at the conservatoires. Some municipalities, such as that of Milan, have set up

popular schools of music in which singing and the playing of wind instruments are taught after working hours. The village bands (*bande*) also help to encourage musical knowledge and taste among the poorer classes.

There are six Royal Conservatoires in Italy, those of Milan, Naples, Palermo, Palma, Florence (*Istituto reale*) and Rome (*Liceo reale di Sta. Cecilia*). Other municipal schools work on the same lines and issue diplomas of equal value. These include the *Liceo Musicale civico* of Bologna, the *Liceo Rossini* of Pesaro, the *Liceo Guiseppe Verdi* of Trieste, and the *Liceo civico Benedetto Marcello* of Venice. At Bergamo, Florence, Genoa, Lucca, Padua and Turin, there are also institutions which give a thorough musical training which is recognised by the State. Some of these institutions are old foundations and traditionally attract foreign pupils.

An entrance test is necessary for admission to the above-mentioned institutes. Candidates must show not only that they have sufficient musical talent but also that their general education is that required for the stage of the course to which they wish to be admitted. They must in all cases produce a certificate showing that they have reached the proper standard of education for their age. The age of admission varies from 8 to 16 years, or 18 in the case of singing pupils. After two years work the pupils have to pass a further examination for definite admission.

The length of the course varies according to the branch of music which is being studied. For singing and small instruments, it is four years, while the longest course is nine years for the piano, the organ, the violin, the harp, the 'cello, or composition. There are, however, complaints that few students of singing complete their course.

The annual fees are not excessively high; they range from 45 to 120 lire according to the course taken, and an approximately equivalent sum is also charged for the diploma. There are, however, a certain number of free places. At the Milan Conservatoire, for example, there are nine free places for wind instruments and about 20 for the piano.

The salaries of the professors at the conservatoires range from 6,000 to 9,000 lire; the Director receives 14,000 lire. These figures, however, do not represent the whole of their real income, as the title of professor at the conservatoire enables them to earn considerably higher sums by private lessons.

It is generally considered that the public system of musical education is in need of reform, and the Government appears to be contemplating the necessary steps. There are, however, a number of proposals—one of which aims at the restoration of the medieval *Bottegha musicale*—and none of these has, as yet, prevailed over the others.

The private music teachers, whose organisation is the Lombardy Association of Music Teachers, complain that the diplomas issued are not sufficiently uniform for the public to be able to judge of the capacity of the various teachers. The conservatoires give two kinds of diploma, the first of which is called the normal, and the second the higher diploma. Only the second represents a thorough musical training, and it is proposed to abolish the first. The Association of Music Teachers, however, makes still further demands. It welcomes the Government proposal to set up an Order in the various professions which would decide according to fixed rules which persons are to be regarded as professionals and which are qualified to give instruction in music. The aims of the Association in this respect resemble those of the French and Austrian associations of music teachers. They are, of course, faced with the same difficulty as regards the establishment of definite criteria.

The Association of Music Teachers has fixed normal scales of fees, both for lessons and performances. The scale is fairly well observed in the case of performances, but not so well in the case of lessons. The most famous professors ask nearly four times as much as they used to receive before the war. This corresponds fairly closely to the increase in the cost of living. Private teachers, however, generally have to be content with twice as much as they used to receive, and some teachers give piano lessons for 1 lira an hour.

The Association has 250 members. This, however, only represents a small proportion of the total number of persons engaged in teaching music in Milan. Thus there are 300 or 400 singing teachers, although not more than 30 or 40 are in possession of a diploma.

The teaching of singing in Italy is passing through a crisis similar to that in other Latin

countries. The first cause of this crisis is the inadequacy of the teachers and the methods of instruction. Many actors and instrumental musicians take up the teaching of singing without any previous training. The second cause is the impatience of the pupils, which is often due to economic difficulties. Hardly any actors or professional singers are now willing to undergo a sufficiently long training. In former times the course of instruction in singing lasted nine years, and the voices which were trained in this way in the last century maintained their value even when the singers had reached an advanced age. Now that the course is begun at the age of 18, however, nine years are considered too long. Although the courses have been greatly shortened, the conservatoires find that very few of the pupils complete them. It has been proposed that students of singing should be required to deposit a sort of guarantee which would be returned to them when they had concluded their studies. This proposal has not, however, been carried out, and most singers take up an operatic career before their voices are properly trained and exercised.

The third cause is to be found in the methods of composition of vocal music. It is considered in Italy that modern composers are too often dominated by foreign influence and do not take sufficient account of the necessities of the human voice and of Italian prosody. This imposes additional difficulties which many singers are unable to surmount. This is said to explain the somewhat remarkable fact that the study of singing has suffered much less severely in German-speaking than in other countries. It would appear, however, that a new tendency is coming into being now that the influence of Mozart is reviving.

B. *Public Performers and Composers.*

The living conditions of public performers in Italy are not very different from those in other countries; in other words, they are suffering considerable distress.

The number of concerts given in Milan has increased in the last ten years, but before that time it was very small. Not more than five or six symphony concerts are given in Milan every season, although three opera companies perform simultaneously. Concerts which are not orchestral always result in a loss, and in most cases the hall can only be filled by the issue of complimentary tickets.

Concerts organised for charitable purposes compete so seriously with those given by professional musicians that the Association of Musicians of Lombardy has been compelled to prohibit its members from performing without fees, even for charitable purposes.

Concerts thus do not constitute a source of income to musicians but rather a sacrifice which they are obliged to make for the sake of publicity.

It has been said that in Italy there is only one symphony orchestra: the Augusteo in Rome. In other towns symphony concerts are given by private associations, such as the quartette societies which exist in nearly all large towns, the Symphony Concert Society of Milan, which has 1,800 members, the Society of Music Lovers, etc. These concerts are generally not open to the public but are given exclusively for the members of the societies which organise them. Repeat performances are, however, sometimes given, either at the People's Theatre or in some other town of Lombardy.

In Rome, thanks to the Academy of St. Cecilia and the Augusteo, there are more opportunities of hearing orchestral music. During last season, the Academy of St. Cecilia organised no less than 37 concerts, at several of which the price of the tickets was extremely low.

The fact that orchestral music has to be performed by theatre orchestras produces various results. In the first place, concerts cannot be given during the opera season; they have to be held in autumn and spring and this tends to make them less successful. Last year the Scala Theatre organised a spring orchestral season; the profits were, however, not sufficient, and this year a spring opera season was given instead. The Symphony Concert Society could not obtain the assistance of the Scala Orchestra until June.

From the artistic point of view it is generally thought that orchestral music, especially

that of foreign composers, is not so well performed by theatre orchestras as by specialists. The playing of musicians who are accustomed to accompany singing is too melodic to be suitable for modern orchestral music. Toscanini has, indeed, trained a certain number of first-class symphony violinists in the Scala Orchestra, but this is an exception. It would not be correct to say that the public has no comprehension of orchestral music; the performances at the People's Theatre are much appreciated. Its education is, however, not complete in this respect; it has not sufficient opportunities to hear orchestral music, as most of the symphony concerts are reserved for members of special societies. Again, the Italian public is principally interested in execution; it is not the programme which fills the hall but the name of the conductor.

In spite of the love of the Italians for opera, it must not be supposed that the position of opera composers is an easy one. Comedies and operettas are performed by companies which go on tour from one town to another. The public loves novelty, and if a piece is advertised as new it is sure to go to see it. A play which has failed in one town is none the less performed all over Italy and its author receives large royalties. This, however, is only on condition that he has first gained the favour of one of the important theatre managers who constitute the Italian theatrical trust.

The opera is not in the hands of so few persons and thus the author has a greater chance. Unfortunately, however, operas do not attract the public until they are well known. A new opera, even if it is successful, is only played two or three times and does not cover the expenses. From the financial point of view it is better to be the author of a play which is hissed off the stage than of an opera which is favourably received, especially as the expenses of producing an opera are considerable. According to the publishing firm of Ricordi, the production of an opera, e.g. the "Belfagor" of Respighi, costs 100,000 to 150,000 lire.

There are two prizes for opera in Italy. One of them, which is known as the national prize, is given every year. The competition is not open to the composers themselves but only to managers, who submit the work of a composer and undertake to perform it if it receives a prize. The first prize is 50,000 lire and the second 25,000 lire. The composer also receives 10,000 lire towards orchestral equipment.

The other prize, which is given at Parma, was instituted by an American lady and is known as the Cormick prize. It is given every other year. The prize is 25,000 lire for an Italian opera, and preference is given to the opera dealing with the most national subject.

Publishing is entirely, or almost entirely, in the hands of the Ricordi firm. Most of the other firms have ceased to exist. Sonzogno has almost ceased to publish, and the few small publishing houses which have been set up recently are not yet able to compete with Ricordi, whose catalogue contains 180,000 numbers, including 800 operas.

The monopoly of the Ricordi firm is due to the fact that the publication of music has ceased to bring in any profits. Music is sold at twice the pre-war price; the price of paper, however, has increased ten times and wages five times. A score which is sold at 30 lire contains 10 lire worth of paper; if 1,000 copies could be printed, the cost of production would be 25 lire. Music is never printed in such large quantities, however, and in practice nearly all good music is sold at a loss. The firm still engraves scores in order to maintain its reputation; orchestral and chorus parts, however, are copied by hand and hired.

Publishers are only able to maintain themselves on the profits of older works, the selling price of which has increased while the costs of production have not changed. This is the reason why it is impossible, or at any rate difficult, to set up any serious competition in this industry. A publishing firm, in order to maintain profits, must have been the publisher of Verdi and Puccini. It is not entirely advantageous to the Ricordi publishing house itself to possess this monopoly. One of the principal members of the firm recently said jestingly that he would give several hundred thousand lire to any serious competitor who would set up a shop opposite. Ricordi is besieged by composers and inundated with compositions, and the firm naturally incurs more hostility than gratitude.

It is not possible in this report to estimate the artistic consequences of this situation. The selection of compositions for publication arouses a certain amount of criticism; some consider

that it is partial, while others regard it as too timid (1). The Ricordi publishing house pays regular monthly allowances to a certain number of composers in the hope that they will produce works of merit. This generosity is generally appreciated, although many composers complain of the fact that they are not the recipients. They also complain bitterly because publishers are entitled to keep the works which they have purchased without publishing them. This question has also arisen in other countries and there have been many demands for an amendment of the legislation on artistic property in order to put an end to this state of affairs, which is regarded as an abuse.

The arrangements regarding royalties in Italy are not quite the same as in other countries. In order to understand the system a distinction must be made between what are called small royalties and large royalties.

The small royalties are those charged for detached pieces played by orchestras in cafés, cinemas or concerts. These royalties are collected by the Society of Authors itself, which follows the method used in other countries. In former times fraudulent practices were frequent and it was estimated that not more than 30 per cent. of the royalties were actually paid and received by the composers. The position is now greatly improved in this respect. It is difficult to say whether this is due, as some think, to an improvement in the moral standard of the community or to the fact that the Society of Authors has been entrusted for the last two years with the duty of collecting the entertainment tax for the benefit of the poor and is thus able to exercise much more rigorous supervision over entertainments than in the past. Whatever may be the cause, however, it is estimated that about 70 per cent of the royalties are now actually paid. This has caused a considerable improvement in the position of composers, although royalties have not risen in proportion to the cost of living.

The large royalties are those which are charged for theatrical performances. In other countries they are, of course, generally calculated as a fixed percentage of the receipts. This system is adopted in the Scala Theatre; in other theatres, however, the music and librettos are hired from the publishers at a fixed price which includes both the actual hire and the fees for performance.

The reason for this difference is not very clear. It does not appear to be of any advantage to publishers, for it is well known that they obtain more by a fixed percentage. The cost of hire for the performance of a new opera for an entire season in a large town is never more than 8,000 lire; generally it is not more than 3,000 and often it is still lower.

This figure appears still lower when it is remembered that the Italian theatres are not repertory theatres. Only one or two pieces are performed during the theatrical season and they are repeated until the public is tired of them. The Italian public, especially in the small towns, does not go to the theatre to hear a new opera but to learn its favourite operas by heart so as to be able to sing or whistle the tunes in the street. One conductor said that he had conducted "La Tosca" 26 times in succession at Savona.

In these circumstances the hire of a score is evidently much less profitable than a percentage of the receipts would be. It is thus not from the point of view of the theatres that the figures are open to criticism but from that of the composers and publishers.

It is easy to understand that theatre managers should prefer the lump-sum system to the percentage on receipts. It is not so easy to understand why the publishers should also prefer it. The publishers say that it is too difficult to keep a check on the receipts. This may apply to the smaller undertakings, but there seems no reason why the method which is successfully

(1) The National Congress of Choral Singers recently adopted the following resolution on this subject :

"The First National Congress of Choral Singers notes that the publishing monopoly impedes the free development of the industrial and artistic activity of the theatre, and, while admitting the right of authors and their dependents to earn fair profits by means of the talent and capital which they have employed, denies their right to control musical production in theatres by means of privileges and exclusive criteria, and calls upon the National Theatrical Corporation to take the necessary steps so that property rights in intellectual work in connection with music and the theatre may be regulated by the principle of *Dominio publico pagante*."

adopted in the case of the Scala should not also be adopted in other theatres as it is in other countries. It appears that the publishers have had unfortunate experiences with the system, as some of the managers have been unable or unwilling to pay the fees which were due at the end of the season. The principal reason, however, probably is that the publishers possess a large number of scores the copyright of which has expired and which could therefore be performed without royalties. These scores are those which are most popular and most often performed. The system of hiring parts and paying a lump sum makes it possible for publishers to exercise an influence on the composition of programmes and to obtain remuneration in the form of hire even for pieces the copyright of which has expired.

Composers complain bitterly of the system of fixed fees, which they consider is contrary to their interests. It not only decreases the amount of remuneration they receive for those of their works which are performed but it also decreases their chance of having their works performed. Since, however, the publishers and managers are agreed in preferring the system, the percentage system could only be generally introduced by legislation, and legislation of this kind has long been demanded in vain by the composers.

The position of the actors has become extremely difficult, partly owing to the theatrical crisis and partly owing to the activities of middlemen. It was explained above that, during the war when most actors were at the front, certain agents engaged all the actors who were not mobilised and guaranteed them contracts which provided for perhaps 60 performances per year at 1,000 or 1,500 lire per performance. They then hired out the services of these actors to the theatres which pay 2,000 to 3,000 lire for them. The benefit which the agent derives from this method is obvious. It also provides the actors with the advantage of security. Its drawback, however, is that by creating an artificial monopoly it makes what may be called "the supply of artistic labour" extremely expensive, and this greatly aggravates the theatrical crisis. The activity of the middlemen has resulted in a considerable amount of unemployment among actors, and it was strongly criticised in March at the Rome Congress.

Unemployment is increased by the fact that most of the Italian opera companies in foreign countries have ceased to exist. Before the war performances were given in Italian at Covent Garden in London, and there were Italian companies in Madrid, Barcelona, in Latin America, in Moscow, Petrograd, Kiev, Odessa and Warsaw. Most of these companies ceased to exist, or were very much reduced, when Italians in foreign countries were summoned home for military service. Only a few of them have been restored; the others have been replaced by local companies or companies consisting of actors of various nationalities, or, in the case of Latin America, by companies on tour.

The position of light opera performers is little better. The management of the Italian light opera theatres is concentrated in a few hands. One manager, M. Lombardo, has five or six companies which tour all over Italy. The actors are thus entirely in the hands of a few employers, who are able to reduce salaries and grant less satisfactory conditions of engagement.

There are, however, four or five gramophone companies at Milan. Milan is a great centre for the manufacture of records, and one of these companies alone makes more than 1,000 records in the year. This provides singers in Milan with an important additional source of income, for the pay for this kind of work is good: 45 lire for two hours on an average. The singers must, of course, be first-class artists.

The position of orchestral conductors in Italy is quite unlike that in other countries. They do not simply conduct the orchestra but they are, in fact, the artistic directors of the theatres. The public insists on the actual presence of some responsible person if it is not satisfied with the performance. The responsible person in question is the conductor, and his responsibility is not a theoretical one. It is he who draws up the programme in agreement with the manager. He engages actors, supervises the staging, and is responsible for the chorus. A man such as Toscanini at the Scala Theatre is all-powerful in the theatre. The theatre manager attends to the purely business side. The conductors do not, however, receive payment in proportion to their responsibility. Toscanini, who fixes his own salary, does not receive more than 120,000 lire per year.

The Operatic Congress proposed the institution of a single employment agency for all branches of theatrical workers. This could not, however, be done without the assistance of the theatre managers, who have not yet succeeded in forming an organisation. The single employment agency is also strongly opposed by the agents, and, although the idea has not yet been given up, its realisation appears to have been postponed.

C. Orchestral Music.

Since 1904 there has been a steady improvement in the conditions of work of orchestral musicians. Further improvements have been obtained since the war, particularly during the armistice period. At the present time collective agreements have become general and salaries are, as a rule, four times as high as in 1913. The average salary of the musicians of the Scala Theatre, which used to be 12 lire per day, is now 52 (ranging from 45 to 60). The average pay of other categories of musicians, light opera, variety theatre, cinema, hotel and restaurant performers, has risen from 7 to 8 lire in 1913 to 30 or 35. This approximately corresponds to the increase in the cost of living.

The Scala Theatre enjoys an immense reputation in Italy. Its position is quite different from that of any other theatre; it is the object of the ambition of all Italian musicians and the goal of their hopes. The entrance test, which is conducted in the presence of Toscanini, is regarded as a terrible ordeal. For all these reasons some separate consideration must be given to the conditions of work in the Scala Theatre. The season lasts eight months, and the salary is paid for seven days per week, one of which is a holiday; the management may, however, require the services of the musicians on that day, but must pay at the same rate as for other days. The average daily pay is 45 to 60 lire.

The orchestra of the Scala includes 103 performers. Their contracts are concluded for three years and run from November 1st to June 30th each year. November is devoted to rehearsals and May and June either to symphony concerts or to a spring opera season. The musicians have two periods of duty a day, either two rehearsals of 2 1/2 hours each or one rehearsal and one performance. The two last rehearsals before the performance of a new piece may last four hours each. Every hour in excess of four is paid for at one-fifth of the daily salary.

The musicians of the Scala Theatre enjoy favourable conditions as regards work and pay but are unable to engage in any other work. The management purposely fixes the rehearsals at irregular hours. The musicians may be able to give a few lessons, but not very many, and it is quite impossible for them to take another engagement.

In Rome the conditions are similar for the performers of the Augusteo, which is the municipal symphony orchestra, and the Costanzi, which is an operatic orchestra. The artistic level of these institutions is approximately the same. In practice, however, the position of the performers of the Augusteo is considerably more satisfactory, as this orchestra undertakes tours in South America.

The Augusteo orchestra is engaged by the Royal Academy of St. Cecilia, which accepts full responsibility for the profit or loss on the concerts. The pay of the musicians in the Augusteo is about the same as that of the performers in the orchestra of the Scala. It ranges from 30 to 60 lire per day according to the post.

The collective agreement of Milan lays down the following conditions for other categories of musicians: Operatic orchestras, 35 lire per day to be paid for seven days per week; one of these is a holiday, but the performers may be required to work on that day with additional payment. Light opera, 30 lire per day and one half-day's holiday. Cafés, 30 lire per period of services, or 45 lire for two periods of service; no weekly rest day. Variety theatres, 30 lire for two periods of service. Cinemas, 25 lire for two periods of service.

For special performances, in particular if an orchestra is constituted for a special occasion, the pay is 35 lire.

It will be noted that a weekly rest day is fixed for the higher categories of musicians, but not at present for the other categories. The position at Rome is similar.

Italy is probably the country where the largest number of rehearsals are held. When the Scala, for example, lends its orchestra to the Symphony Concert Society in June there are seven rehearsals for the concert which the Society gives. The Augusteo Orchestra must, according to its contract, have ten rehearsals per week for two performances. This is a higher average number of rehearsals than is customary in symphony orchestras in most other countries. This practice has a great effect on the artistic perfection of the performances.

The most serious risk to which Italian orchestral musicians are exposed is, as was stated above, that of unemployment. Pending the institution of the single employment agency to which reference has already been made, orchestral musicians generally obtain employment through the *Federazione orchestrale italiana* (F. O. I.) which has branches in most towns.

The organisation of orchestral musicians in Milan has 750 members, about 400 of whom are professionals in the strict sense and support themselves entirely by music. There are in Milan about 400 permanent posts for musicians, at any rate during the winter; nearly half the total number of musicians are thus dependent upon occasional employment.

Not all instruments are equally affected by unemployment. The orchestras generally suffer from a shortage of horns and bassoons; there is also a shortage of 'cello players, although, generally speaking, Italians are particularly fond of stringed instruments. There are large numbers of clarinette players, and there is a large surplus of performers on instruments which form part of military bands, as a number of such bands have been dissolved. The only exception is the horn, because military horns are pitched in B flat, while orchestral horns are pitched in F. This prevents military horn players from performing in orchestras.

Unemployment is, of course, most prevalent in summer. The local organisations of musicians in Italy have mutually undertaken not to send musicians from the district of one organisation to that of another. Each district provides for the requirements of a certain number of watering places. The Milan district, which only has the lake resorts, is somewhat poor in resources for the summer.

Musicians do not as a general rule enjoy the benefits of social insurance. Many of them, however, *i. e.* all those whose salaries are not more than 800 lire a month, are subject to compulsory unemployment insurance. Verdi founded a home in Milan for 80 aged musicians, and the musicians' organisations have set up mutual benefit societies as far as their means permitted.

There is very little immigration of musicians into Italy. Only a small number of foreign musicians are to be found in the country; they have become entirely assimilated by long residence, and no distinction is made between them and Italian performers. In finding employment for their members, however, the musicians' organisations give preferential treatment to those who have been resident in the district for a long time.

In former times emigration acted as a means of regulating the labour market and constituted an important resource for Italian musicians. The reasons why this situation no longer exists were explained in the part of the report dealing with the theatre. There is now little emigration except to the United States.

The musicians' organisations, which were in the past affiliated to the General Confederation of Labour, now form part of the Theatrical Corporation, which in turn belongs to the Fascist movement.

The Musicians' Association is affiliated to the Federation of Intellectual Workers.

The military bands, of course, play an important part in the musical life of Italy. The employment of army musicians exercises a considerable influence on the musical labour market owing to the preference given to them by employers on various grounds.

The disadvantages in employing army musicians, arising from their hours of duty, the claims of the service and military discipline, are compensated by the lower remuneration payable to them.

Italy, like other Latin countries, has no special tradition of choral singing. Here and there there are mixed choirs of amateurs, the artistic merit of which is generally entirely dependent on the capacity of their conductor. The choirs of Turin and Varese are well known. These are

exceptional cases; the development of mixed choirs is generally hindered by social considerations, as women seldom go out alone in the evening. The most famous choirs of Italy, such as those of the Scala and the Milan Cathedral, are permanent and consist of professionals. The choir of Milan Cathedral costs 50,000 lire a year, although the salaries are small and even the choirmaster only receives 300 to 400 lire. The chorus of the Scala numbers 120 — 70 men and 50 women. Their conditions of engagement are similar to those of the orchestral musicians, but they only earn 35 lire per day for two periods of service, one of which is between 12.0 and 2.0 in the afternoon and the other in the evening. This arrangement makes it possible for them to engage in other occupations.

Reference should be made in this connection to an enquiry the results of which were published in 1915 by the Deputy Ettore Neina (*I pubblici spettacoli e le previdenze di legislazione sociale*) which condemns the way in which children were exploited in chorus and ballets.

There is no difficulty in obtaining chorus singers in Italy, as large numbers of the population have good natural voices.

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