

# INTER-ALLIED MUSIC LIBRARY

**T**HE most heartening aspect of the success of the Inter-Allied Music-Lending Library is the harmony with which the four Allied powers have worked together for a common cultural goal. No hint of friction or disagreement has ever marred this effort of Britain, France, the United States, and the Soviet Union to bring new life into the musical Sahara which Germany became during the years of the Third Reich.

The idea of establishing this inter-Allied music exchange must be credited to the United States, through the Information Control Division of Military Government. Germany, traditionally a home of great music, became completely sterile creatively during the Nazi regime. Composers like Hindemith, Schoenberg and Toch were forced to flee Germany, and the musicians who remained were deprived of all contact with music being written and performed in other countries.

The German people lived in a sort vacuum musically speaking. They were unaware of the important music being written in Russia. They never heard the works of Shostakovich or Miaskosky, nor the important contributions of the Englishmen Vaughan Williams and William Walton, nor American music of Maine's Walter Piston, Oklahoma's Roy Harris, New York's Morton Gould, Douglas Moore, or other American composers who made great progress in their musical development during this period.



Through the Inter-Allied Music-Lending Library much of the music written during those years when Germany lived behind her artistic Great Wall is being made available at last for Germans. Professional musicians, music teachers and students who come to the library, located in the State Library building on historic Unter den Linden in Berlin, find it an exciting experience to read this music for the first time. Two grand pianos in the library encourage them to try passages which interest them immediately. Chamber music works may be withdrawn from the library and kept two weeks by students.

**T**HE library is a friendly place, consisting of two pleasant rooms attractively decorated with musical signs and symbols, and shelves of scores listed under the country in which they were composed. Reference books include Groves' six volume "Dictionary of Music and Musicians," lives of Russian, American, British and French Composers, books on allied arts such as the ballet, and the theater. Magazines such as Notes,

Upper—Visitors at the Library studying a wall display. Left—Because of the shortage of printed music, the scores are copied for use.

(Photos by Byers)



The files of musical scores are easily accessible to visitors. The section shown above contains music from the United States and Soviet Russia. (Photo by Byers)

Musical Courier, and Musical Quarterly tempt the browser.

The staff consists of one head librarian and two assistants. The chief, Mrs. Maria Peterka, was formerly in charge of Goethe's Music Library in Weimar. Her husband was the German composer Rudolph Peterka; she herself studied under Godowsky. The fact that she and her two children were imprisoned nearly three years in a concentration camp during the Nazi regime gives the work she does in the Inter-Allied Music Library an especial significance for her.

The library collection of scores has made it possible for much of the new music to be heard for the first time throughout Germany. To date around 3,000 withdrawals of music scores are listed in the library's records. One thousand of these loans are of the works of American composers.

Through frequent performances of these compositions on radio programs they are reaching a wide listening audience.

The success of the library has been so gratifying to Military Government that branch libraries will be opened

at an early date in Frankfurt, Munich, and Stuttgart, and in Duesseldorf and Hamburg in the British Zone. These branches will be in continuous contact with the parent library in Berlin, and scores will be exchanged between them. Musicians in the zone will thus be enabled to examine many compositions and benefit more fully.

At the present time orchestras in Laender throughout the US Zone have found it very easy to obtain special compositions which they wish to perform, very quickly, through the cooperation of MG music officers and the Inter-Allied Music-Lending Library. If Wiesbaden, for example, wishes to perform Berezowsky's Concert for Viola with Orchestra, the music officer there telephones the music officer at ICD, OMGUS, requesting the score, which is borrowed from the Lending Library and promptly forwarded.

**M**MUSIC copyright laws are fully respected in Germany. Performance fees are automatically collected by the German Performance Rights Society in all four zones. This Society, known as GEMA (formerly STAGMA), is affiliated with ASCAP and other international copyright societies.

Before the library was officially opened ICD decided to waive rental fees for a time for all works, as an experiment, in order to learn by actual experience in chosen test cases which type of US music met with the greatest interest in Germany and was of the greatest benefit to German performers and audiences.

Beginning with the opening of the library, rental fees for works by American, British, French, and Russian composers have been charged in accordance with the schedule of rental fees established by the German Music Publishers Association (DMV) for rental material of its own members rented to German performers.

US music made available for re-orientation is being performed throughout Germany. 98 chamber-music works, orchestral works and one opera composed by 47 American composers have had 374 performances in all 4 zones of Germany during the period January 1946 to 31 July 1947. The 374 performances were held in

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