

Spirit' . . . On consideration, I would conclude that Richard Addinsell's music was right for this film. In any case, it was a pleasant change to see Coward giving the credit to a name other than his own for the music of one of his productions.

The film was technically of outstanding excellence in the various departments. Obviously a good deal of trouble had been taken over the recording of the music, and the result is worth studying by those interested in this technique.

Hangover Square

If you missed 'Hangover Square' you missed an American film with a remarkable music-track. Bernard Hermann's score contained some of the most powerful and dramatic film music I have heard for a long time. In American films one often hears music which is apt for the film, but one very rarely hears music which is both apt and of distinguished quality . . . So far as my experience goes, Miklos Rosza is the only other American film musician whose music measures up to both of these specifications.

'Hangover Square' has practically nothing to do with the novel of the same name upon which it is based. The producer has wisely altered the character of the amiable Earl's Court drunk into that of a rising young composer who lived in a fashionable square in the S.W. district opposite Sir Henry Chapman, the celebrated conductor. The late Laird Cregar acts most convincingly as the schizophrenic composer George Harvey Bone, whose lapses include several homicidal ones culminating in a grand *finale* of arson and suicide during a private audition of his piano concerto.

'Hangover Square' is a remarkable film, convincingly acted, intelligently directed, and with a fine and vivid musical score which ranges from the sound-tracks paralleling the composer's brainstorms to a solid slab of piano concerto which functions as the concluding sequence. The latter serves a dual purpose as a piano concerto and as a

Götterdämmerung-like piece of background music. It misses being a fine film through careless improbabilities and errors of detail. As these have to do with the life of a composer in Edwardian London, it might be of interest to catalogue a few: (a) it is not very likely that a girl like a Chicago gunman's moll would be singing *risqué* songs in a Chelsea pub in the 1910's—that was a piece of miscasting; (b) a rising young composer is not likely to have a flat in the same square as Sir Henry, the celebrated conductor; (c) Sir Henry is not likely to have dropped in to slap the young composer's back in the spirit of "Well, me boy, and how's the concerto getting along? You'll have to buck up if it's to be ready for me to give the *première* in the autumn; (d) a police-surgeon from Scotland Yard is most unlikely to have anticipated the psychiatric researches of Freud, Jung and Adler, and still less likely to have hit upon their jargon; (e) a private audition in a private residence of a new work for piano and full orchestra by a rising composer is not at all probable, even in the spacious days of Edward VII.

However, the subject of schizophrenic composers sets one musing on some fascinating possibilities had the period been the present time. If schizophrenia is linked with frustration, as it may well be, I suggest that the normal behaviour of a schizophrenic composer might be any or all of the following: (a) give his opinion of a colleague's work in one well-chosen word, addressed to the microphone at a broadcast concert between the conclusion of the work and the commencement of the applause; (b) set fire to the beard of the President of the Critic's Circle (I should hasten to reassure Mr. Scott Goddard that this is suggested only in his official capacity and not in any private sense); (c) blow up the B.B.C.

These suggestions for making 'Hangover Square' more authentic must not be read as flippant comment upon Bernard Hermann's music, to which I have already paid tribute.

CORRESPONDENCE

To the Editor, *Tempo*.

Sir,

May I draw attention to a serious omission in the article by Mr. Rudolph Dunbar, in your December issue, on music in Paris during the German occupation. Mr. Dunbar states that two pupils of the Paris Conservatoire were killed during the risings that occurred after the allied landings, but M. Claude Delvincourt, Director of the Conservatoire, with whom I have had several interviews in Paris, has given me the names of several others. The complete list is as follows:

Executed: YVES LEVALLOIS (violinist); EMILE BRUNET (violinist);

Killed in action: MAXIME RAPOPORT (violinist), Maquis du Massif Central; MICHEL TAGRINE (violinist), during the liberation of Paris; JEAN-CLAUDE TOUCHE (organist and composer), killed by a bullet while carrying wounded in the Place de la Concorde.

I request that you publish these facts in memory of my comrades who died for France and for the liberty of the world. Moreover, as I have had many discussions on the subject in England, I feel it necessary to substantiate what I have said.

Yours truly,

RENÉ SORIA.

London,

11th March, 1945.

The South African National Opera Company gave 70 performances last year in Johannesburg, Pretoria, Durban, Pietermaritzburg, and Capetown. The impossibility of obtaining foreign singers during the war has had the beneficial effect of focussing more attention on native talent, and with one exception the principal roles are now filled exclusively by South African artists. The operas for the most part have been produced by Ossip Runnitsch, and Madam Olga Ryss has rehearsed the principals and acted as stage director. There are more than 25 works in the repertoire, including 'Salome' and 'Boris Godunov' as well as the standard operas of Verdi, Mozart, Wagner and Puccini. The company was formed and is directed by John Connell, who is also the City Organist of Johannesburg and a well-known orchestral conductor, and has been active in promoting opera in South Africa for 20 years.

After several years' silence the American composer George Antheil has made a successful return to the concert world with his fourth symphony. This has been performed by Leopold Stokowski and the N.B.C. Symphony Orchestra in New York, by Hans Kindler and the National Symphony Orchestra in Washington, D.C., and by Erich Leinsdorf in Cleveland. Performances under Eugene Ormandy, Pierre Monteux and Vladimir Golschmann will also be given.