

worth watching closely, because a popular vote against the present Cabinet would mean at least a reaction against unqualified neutralism, which might in the future bear positive fruit.

CARNEGIE AND MUSIC

One Critic at Least Thinks Millionaire Cannot Aid Composers by His New Scheme

EDWIN EVANS, in the English Review, declares that the Carnegie scheme for assisting approved British composers to get their works published has been hailed with more delight than criticism. Naturally, one does not like to look a gift-horse in the mouth, but past experience of munificence in the cause of music, and what it has accomplished, suggests at least reasonable caution. Some well-informed enthusiasts have compared the plan to that of the late M. Belaieff, who accomplished so much for Russian music when it was in difficulties similar to ours, but there is no comparison possible. M. Belaieff, with whom I had an interesting correspondence for several years before his death, founded a publishing house, fully staffed and equipped, to launch his music in all directions. Performance and publication were for him interlocking devices. The Carnegie scheme, if I read it accurately, proposes to subsidize publication with the existing houses. This happens to be a matter to which I have had occasion to give close attention. I even addressed a letter to Mr. Carnegie himself on the subject some years ago. The crux of it is that no equitable plan can be discovered that will make it worth a publisher's while to push goods on commission in competition with his own. Human nature being what it is, he will always sell goods on which he reaps the entire profit in preference to those on which he draws a percentage, however liberal. Music on which there is no royalty to pay will be sold in preference to that on which the composer draws a royalty, and if the latter actually retain the copyright, as is proposed under the Carnegie scheme, the publisher's interest almost vanishes. The only way in which the scheme could be made to yield adequate results, whether in propaganda or in profit, is the creation of a business house with no conflicting interests.

I pass over the description of the classes of works that may be sent in, for there are obvious omissions, which have been pointed out elsewhere. It would have been much simpler to speak, without further specification, of music the prospects of which are not

of discovering new talent as of rendering accessible the talent we know of. Many works of sterling merit have had a successful performance, only to be locked up in somebody's desk for months at a time awaiting another. Meanwhile they are as inaccessible as if they only existed in the composer's brain. Let the Committee examine the records of the more important orchestral and chamber concerts for the last ten years, making a note of such works as appear *prima facie* worthy of publication. Let them also communicate individually with the young composers whose work is attracting attention, and ask them how much of it is in manuscript. They will find quite enough material to occupy them without subjecting any of them to the indignity, real or fancied, of submitting in open competition works which have already justified themselves. A broad-minded Committee would soon have a strikingly valuable catalogue. But there's the rub. Who are to be the Committee?

Every musical country has its little coterie of official musicians who stand in the way of progress. My French friends call them *vieux bonzes*. Some of us refer to them as the mandarin class of musicians. They represent everywhere the rut of music, but in this country there is the additional drawback that it is exclusively the German rut. Some have their "spiritual home" in this or that German musical centre that is living on its past glories. Some are acute Wagnerites, others admit no god but Brahms. They would vehemently deny that they see music from a German angle, but speak to them of a composer who aims at independence and they betray themselves at once. A clever student with a quartet reeking of Brahms would find immediate favour. The English equivalent of a Debussy or a Stravinsky might save himself the trouble of submitting his work for publication. Does anybody seriously believe that "Prometheus" or "Le Sacre du Printemps" would commend itself to them, or even that "L'Après-Midi d'un Faune" would have been accepted in the period to which it belongs? Never by a committee of mandarins!

The trouble is to find an alternative. There are in England people of broad-minded musical intelligence who could be trusted with the difficult task of founding an edition of representative British music, but, alas! they have no official standing, nor do they sprinkle the alphabet after their names, and the English attitude towards music is so timorous that it accepts nothing without a diploma. For my part, I have far more faith in the really cultured amateur who have a genuine love of music, and especially a curiosity in regard to it, which the professional often lacks. I mean the type of amateur who discovers interesting new works for himself long before a public performance establishes them, but, of course, not the one who looks for them only in German catalogues. That kind of music-lover often has *le flair*. A mandarin never has.

ABOLISH ELECTIONS

—As They are Run Now; Part of England's Problem

THERE is no parallel in American history, says Herbert W. Horwill in "The Survey," to the situation that will confront the British nation on the declaration of peace. The period of "reconstruction" in England, as it has come to be popularly called, will show little resemblance to the period after the Civil War to which the same name is given. In Great Britain there will be no problems analogous to those of restoring the prosperity of the devastated southern states and reorganizing their government. At the same time, the disbandment of the Union army created no such industrial and social difficulties as are expected to follow the demobilization of the British forces. For one thing, recruitment in America had not affected so closely the everyday life of the country, and, for another, the needs of the opening west offered almost automatically opportunities for ex-soldiers and others in search of employment.

"Nothing will be the same after the war" is to-day the one prediction on which everyone seems agreed. In the first place, the political machinery of the British Empire as a whole will be thrown into the

melting-pot. As early as possible, the overseas dominions, largely as a reward for their services in the war, are to receive a share in the control of imperial policy.

To effect this momentous constitutional change without serious friction will tax the resources of both home and colonial statesmanship. The peculiar status of India will demand special consideration. Such readjustments must have profound effects upon trade developments in distant parts of the globe—



The Higher Up They Go the Smaller They Go
—Donahy in Cleveland Plain Dealer.

Australia, for instance, will have something to say about relations with Japan, and therefore upon the conditions of British labour.

In domestic politics changes are expected almost immediately that will produce speedy reactions upon industrial life. The existing electoral roll has been made obsolete by the disturbance the war has caused, and its revision is likely to be drastic. A demand for the extension of the franchise not only to women, but to all adult males has suddenly acquired unprecedented strength.

It has been seriously urged in the Times, of all papers, that the existing system of representation should be completely scrapped, and that members of Parliament should no longer be elected by districts, but by industries or occupations. The reference to localities, it is argued, is in these days an anachronism, the real community of interest being not between neighbours, but between persons who follow the same trade. Now the basis of election to the Parliament that will have to undertake the work of reconstruction will make a great difference to the quality of the resulting social changes. Whether, for instance, the land laws will be revolutionized or only tinkered with will depend upon the more or less democratic character of the new House.

Any such reconstruction of the machinery of government will be the more far-reaching in its effects in view of the stimulus the war has given to the extension of governmental activity. When peace comes, the citizen will already have become habituated to forms of state regulation which were scouted as undesirable and impracticable before the war. For more than two years the railways have been a state department. Other industries—coal, shipping, agriculture—have been brought to a greater degree than ever before under the control of the state, either as purchaser or lessee, or as regulator of prices. In certain areas the liquor traffic is now a government monopoly, and everywhere it has been made subject to new restrictions. These emergency measures have done much to prepare the public mind for collectivist experiments on a larger scale. A more ready hearing is nowadays being given to pleas for the permanent and complete nationalization not only of the railways, but also of the canals, the coal supply, shipping, life insurance, and land.



Keep Away from Me, Woman.

—Kirby, in New York World.

immediately commercial. Presumably, the promoters were afraid that, if they included piano pieces, they would be inundated with rubbish. That they will have to face anyhow, and they might as well have faced it en bloc. It is less easy to deal with the competitive aspect of the scheme. Composers of standing do not readily enter into public competition, and there are enough manuscripts of proved worth now lying idle to keep the Committee busy for many a long year without going into the highways and byways for more. It is not so much a question