

ways. In some places, land has been divided up among the peasants, but in such tiny parcels that they have been forced to throw their holdings together, and to give up individual ownership, in order to survive. Other large estates have been converted directly into state farms, on the Soviet model. To ensure the failure of individual ownership, the government has increased taxes 300 per cent on individual farmers, and has collected them in grain and other products.

These ten years, from 1939 to 1949, have been as tragic as any in Poland's long history. They opened with Hitler and Stalin secretly marking out spheres of influence, and then using their armies to occupy these spheres. They close with 40 per cent of Poland incorporated into the USSR, and the remainder a Soviet satellite. They have marked the transformation of Poland into a police state. And they provide a vivid instance of how Soviet imperialism operates.

## PASTORAL

BY JOSEPH JOEL KEITH

The step so light,  
the thought so deep,  
one small high song,  
a hill of sheep —

what moves so high  
this summer day?  
The towns are near,  
yet far away.

There is no thing  
but herd and grass,  
yet sound of sweet  
breath as I pass

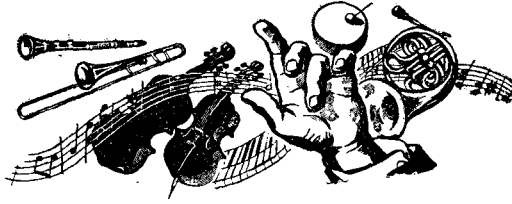
invades the small  
mind; I am filled  
with words unsaid;  
like mountains, stilled.

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# MUSIC

by SCHIMA KAUFMAN

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## MORTON GOULD

ASK the average concert-goer who is America's leading composer, and there will be an immediate survey of such names as Aaron Copland, Samuel Barber, Roy Harris, William Schuman, etc. Put the same question to a professional musician — either classical or jive — and the prompt answer will be: Morton Gould.

This disagreement does not mean that music, like American politics, operates under a two-party system, but that the average music-lover, like the average voter, is somewhat befuddled as to the issues. To the professional, a composer is not American merely because of birth, residence, preoccupation with native subjects, or style. Many fine composers who are American by these standards, are

actually European by instinct, training and derivation.

George Gershwin was American in the musicians' sense, and Morton Gould, though somewhat lacking the former's universality of appeal, is credited with having carried the American idiom to its highest development. Gould, utilizing basic jazz elements, has evolved an individual native musical language which is not a mixture of classical and jive, but is rather jazz-become-classical. Or, more correctly, he has brought classical music up-to-date, and made it as contemporaneously American as push-button controls, the jet plane and capsuled energy.

Gould is among the three — the others are Gershwin and Copland — most played *native* composers. His works have been performed by Tos-

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**SCHIMA KAUFMAN**, a member of the Philadelphia Orchestra, has a musical and personal acquaintance with many composers, and he has followed Morton Gould's progress from the beginning. His Mendelssohn and Everybody's Music have been used in many colleges.