

"Evenings on the Roof," in past seasons the very ante-room to modern music in this community, continues this year to concentrate upon the classics. But its plans for next season revolve around the celebration of two seventieth birthdays, those of Arnold Schönberg and of Charles Ives. Of Schönberg we are to hear all the piano works, some songs, and the second, third and fourth quartets. And we are to hear all of the Ives chamber music. Let us hope that other organizations will observe the anniversaries of these two masters whose influence has been so extensive and so beneficial.

Lawrence Morton

## WAR BRINGS MORE MUSIC TO THE CAPITAL

**P**ASSACAGLIA AND FUGUE by Wallingford Riegger, the last premiere selected by Hans Kindler for the National Symphony Orchestra's season, met with the kind of spontaneous response that delights a composer. Anything but a dull and pedantic essay in traditional forms, the work begins with a snare-drum roll that would have startled Bach or Handel as would the biting dissonances in the brassy clamorous introduction. The passacaglia proper has a staccato theme announced by the 'celli and basses with a syncopation suggestive of a Negro funeral procession; an undercurrent of ironic humor beneath the canonic and other technical devices of the form emerges dominantly in the lively fugue on a jazzy theme in 2/4 time — the celebration after the solemnity. It is original and striking in treatment, expertly instrumented for color contrasts and has besides an engaging quality of frank emotion.

The Chamber Music Guild has opened a series of spring concerts here with a program of local first performances: Joseph R. Wood's *String Quartet Number 2*, an angular, cubistic work with a promising second movement whose elegiac mood fell short for lack of an expressive melody, Samuel Barber's finely wrought *Serenade*, and four quasi-medieval *Chants d'amour* for soprano and string quartet by Jean Berger, delicately scored and evocative songs, particularly *Blanche comm' lys*. At the second concert, the Guild gave an all-Russian program.

Under sponsorship of the Brazilian Embassy, the Camp Lee Symphony Orchestra of soldier musicians, organized and conducted by Corporal George Hoyen, gave a very creditable concert at the Pan-American Union. The program contained three novelties: *Bachianas Brasileiras Number 4* by Villa-Lobos, *Primeira Fantasia Brasileira* for piano and orchestra by

Francisco Mignone, and Anis Fuleihan's *Etude Number 2*.

Washington is plethoric with a population of federal workers in the civil bureaus, WAVES, WACS and other members of the armed services, and their entertainment has been a problem for existing musical organizations. The National Symphony Orchestra tried an experimental concert with such satisfactory results that the schedule for the coming season will include a series of concerts expressly for these war-time auditors.

The National Gallery of Art has appointed Richard Bales, resident composer and conductor, as director of free Sunday night concerts in the East Garden Court. Among his premieres were Samuel Barber's *A Stop-Watch and an Ordnance Map*, Cecil Effinger's *Fanfare on Chow Call*, Gail Kubik's *Paratroops*, and two orchestral works of his own: *National Gallery Suite* and *Impressions of an Animated Cartoon*. During late March and early April, an American Music Festival brought first local performances of *A Dance Overture* by Burrill Phillips, *Rhapsody* for oboe and strings by Wayne Barlow and *Solitude* by Frederick Woltmann. The festival also included a recital by Lura Stover, who sang seventeen new songs by Barber, Robert Ward, Mary Howe, Richard Bales and William Strickland; and a concert by the Gordon String Quartet introducing William Bergsma's *Quartet Number 1*, Robert McBride's *Prelude and Fugue*, and Emerson Whithorne's *Two Greek Impressions*.

An incident of the war has been the influx of young musicians into the Navy and Marine band orchestras. This has rejuvenated both long-established organizations. The older of the two, the Marine band, is conducted by Capt. William F. Santelmann, who accepts only those men who enlist for the regular term of service, but even with that restriction he has added a number of experienced symphonic players. On the programs of the weekly concerts have been several first local performances and two premieres – *Concertino* for saxophone and *Ode to a Memory* – by Louis Saverine, a member of the band. Entrance into the Navy band orchestra, conducted by Lieut. Charles Brendler, is more elastic and the proportion of skilled youth is higher. Among the premieres on the programs were Earl Wild's brilliant *Concertino in Brazilian Style* for piano and xylophone, and Paul Nero's clever *Concerto for Hot Fiddle* with a cadenza improvised in the old manner.

Ray C. B. Brown