

ing insouciant way. At times one gets a bit irritated at the fellow, wishing he'd take his hands out of his pockets and take hold of things more. I don't suppose any such idea ever entered his head. In comparison with this boyish carelessness, Bernard Wagenaar, with a carefully realized *Second Symphony*, seems very adult. Its close-grained quality made one more appreciative of its skillful working-out at a fortunate second hearing. It was the vivid scherzo that particularly captured one's fancy.

I think that this takes in about all the various elements presented so far this season. How many more seasons will pass before one of them assumes the preponderant role by "virtue of inherent musical weight?" May we remind ourselves consolingly that disorganization is no new factor in musical history; and that from every impasse a triumphant resurgence of new forces has always forged another link to the mighty chain of western music.

Israel Citkowitz

BIRTHDAY AND BAPTISM

TWO successive Sundays were occasions for ceremony. On one the League of Composers celebrated its tenth anniversary with a proud retrospective glance at a decade of activity. This survey brought with it the cheer of work well worth the doing. It is a matter of congratulation to the League that it should still maintain itself as the almost unique medium for the performance of new works.

At the anniversary concert the works of five composers were given, each one definite and mature in expression. Marion Bauer's *Noël* was a charming and sonorous piece of writing for that most difficult medium, women's voices a capella. Hindemith's *Marienleben* is well-known enough, but the lovely quality of Ada MacLeish's voice, particularly in the *Geburt Maria* and the *Pietà* more than renewed their beauty. The excerpt from Lazare Saminsky's opera *The Plague's Gagliarda* was very dramatic in quality, which made one miss all the more the added pleasure that a knowledge of the musical and poetic context would have given. Louis Gruenberg's *The Creation* was remarkable for the close grasp on form it maintained for all its rhapsodic character. This was also true, to an extraordinary

extent, of Ernest Bloch's *Piano Quintet*. Of all modern chamber works, this perhaps has absorbed most successfully that much disputed heritage: the technic of Beethoven's last quartets.

The other Sunday we referred to, was the occasion for a baptism. The Young Composers' Group was led to the font amid the tremulous excitement always attendant on such events. The special nature of such an occasion would seem to call for a more festive dispensation on our part than a merely critical appraisal of each work. For such an event we should like to convoke an assembly of all the good angels we know; and commend each young composer to that special guardian who could best bring to fruition his particular talent. This may not be the place for a lyrical invocation but nevertheless we should like to implore you, you blessed angels of all creation, to dispense your grace on: Jerome Moross for the natural vigor present in all his music; Bernard Herrman for the sensitive emotional quality in him; Elie Siegmeister for the real charm of his songs; Lehman Engel for his musical prolificity; Irwin Heilner for his excellent instinct for song writing; Henry Brant for his striking musical capacity to realize himself in such varied modes of musical expression; Vivian Fine for her delicate crisp sense of movement.

I. C.

NIGHTMARE IN GERMANY

IN the March-April issue of MODERN MUSIC, I described the constant flux in Germany's ever-changing music policy today. The economic crisis on the one hand, and on the other the increasing political terrorism of the Hitlerites were transforming the picture at the expense of modern music. The aim of the National Socialists was to push us back to the Middle Ages. Since then there have been two important developments. The Hitler party was sensationally successful in the July Reichstag elections, with approximately fourteen million votes out of forty million. What has resulted from the tremendous supremacy of a party which has so active and definite a culture program? Their politico-cultural demands are radical. They include not only strong anti-Semitism, but just as much anti-Slav and anti-French feeling; they set up the German superman against the