

Cocteau and Arthur Honegger, the musical tragedy *Antigone*, composed between 1924 and 1927. In addition it will repeat the *Légende de Saint-Christophe* by Vincent d'Indy and *Pénélope* by Gabriel Fauré. . . . Arthur Honegger has become a professor, conducting the class in composition at the Ecole Normale de Musique. To fill the gap left by the departure to America of the Ballets Russes, a new troupe has been formed, Les Nouveaux Ballets de Monte Carlo. The featured dancers are Tony Gregory – also choreographer –, Linda Nera, Lucien Bergren and Féodor Lensky.

In the Netherlands to the long list of musical works inspired by the legend of Orpheus has been added one by Henk Badings, written for spoken and chanted voice, choruses and orchestra. It will be premiered in Amsterdam with Yvonne Georgi in the role of Eurydice.

In Austria the Philharmonic of Vienna is celebrating the hundredth year of its career, but it is not Arnold Rosé and the members of his quartet who are at the first desks, it is not Toscanini or Bruno Walter who conduct the ceremonial concerts. Works for the occasion were ordered from Richard Strauss and Alfredo Casella; the former had not finished his score by the scheduled date. . . . The Salzburg Festival, once a rendezvous for music lovers from all over the world, has become the exclusive property of the Wehrmacht. Concerts and stage performances are given for an audience of officers and soldiers. To direct them, the German government this year called on Strauss, Clemens Krauss, Karl Boehm, Willem Mengelberg, and finally, Ernest Ansermet, whose cooperation in this festival has come as a great surprise to many.

Arno Huth

THE I. S. C. M. IN CALIFORNIA

THE nineteenth festival of the International Society for Contemporary Music, held this year at the University of California, began with the *Star Spangled Banner*. Appropriately, it reminded the audience in Berkeley's Greek Theatre that the United States was the rallying ground for the thirteen nations whose music was to follow. Alfred Frankenstein, communicating greetings from Edward Dent, Ernst Krenek, Arthur Bliss and the American directors, underscored the fact that, for the first time, a university was sponsoring the festival – thereby reflecting the unity of education and living art. Four orchestral concerts, conducted by Werner Janssen, Nathan Abas and Willem van den Burg, and four chamber music concerts revealed, by vital and secure readings, some forty works.

Outstanding were Bela Bartok's *Divertimento for String Orchestra*, Stanley Bate's *Sinfonietta No. 1*, Benjamin Britten's *Sinfonia da Requiem*, Ellis Kohs' *Concerto for Orchestra*, and the *Symphony in E \flat* of Paul Hindemith. Of bewitching orchestral texture, Bartok's *Divertimento* consisted of three movements whose force, lyric beauty and rhythmic vigor were welded into a fine and satisfying unity; its sober *Moto Adagio* established a high mark in the entire festival. The lusty qualities of Stanley Bate's *Sinfonietta* seemed wholly suited to the talents of van den Burg's California Youth Orchestra of Mills College, which performed it with eagerness and understanding. The first movement, Roussel-like in its constant motion and exotic flavor, was followed by an opulent second, more stylish than expressive. A short march neatly acknowledged the student's debt to Hindemith, and the finale, after a slow introduction in ostinato rhythms, closed with speedy, reckless and delightful gaiety. Excellent form, effective scoring and a general adroitness all contributed to the attractiveness of a work which one takes to be prophetic of much to follow.

Benjamin Britten, represented by a requiem symphony commissioned (although later rejected) by the Japanese Government, according to his custom again rang the gong. Though plausible, the work, like most *pastiches*, was disturbing. But there was no gainsaying its dramatic and impressive features: fine and varied orchestral timbres, the fiercely galloping string figure which marked the *Dies Irae*, and the slow, stable beauty of the final *Requiem Aeternam*.

Of all the American works, that of Ellis Kohs – a *Concerto for Orchestra* in one movement, given first performance by Mr. Janssen's orchestra – was the most rewarding. Corporal Kohs, age twenty-six, was on hand to acknowledge the acclaim that greeted his bold and dynamic work. Derivative aspects could not obscure the force and originality of his music; time will certainly permit him to assimilate the varied influences which permeate, without destroying, the effectiveness of this opus. Conductors seeking to program American works might well investigate this score.

Hindemith's *Symphony in E \flat* , in a style familiar to his admirers, brought new and splendid tribute to this master of contemporary music. It spelled bigness by its continuation of a great symphonic tradition and by its breadth of concept and realization. Brasses, according to the composer's wont, predominated – magnificently!

Apparently this reviewer was alone in failing to respond to Alexander Tansman's *Quartet Number 5*. I was disconcerted by the blatant use of

jazz clichés in the *Allegro deciso*, and the discrepancy, in the final *Allegro risoluto*, between the pretty beginning and the *Sacre*-like hammering of the conclusion. The serious and profound intentions of Mr. Tansman's recent opus were subverted by passages which, to my iconoclastic ears, sounded trivial.

Norman Suckling, Normand Lockwood and Frederic Balazs provided other works for string quartet. *Informal Music Number 2* of Lockwood exploited "blues" and other nostalgic and simple Americana in a deft and sophisticated way. The *Divertimento* of Balazs is the poorest sort of fantasy: attractive material spotted with affectation, and allusions to radio theme-songs which spelled "joke" in laborious capital letters.

Jacobo Ficher's *Sonata for Oboe and Piano* proved spritely, chic and entertaining. I wish the same might be said of the *Sonata de Primavera* of José Maria Castro; even E. Robert Schmitz' wonderful performance did not relieve the effect of its repeated use of note-y patterns. Donald Fuller's *Sonatina for Oboe, Clarinet and Piano* expressed, in a quite stylish manner, a pleasant and warm feeling toward music. *Three Songs*, set to ecclesiastical texts by André Singer, and presented with fine art by Loraine Campbell, made a deep impression. Miss Campbell also introduced *Three Songs* of Carlos Chavez which, with the exception of a provocative *Nocturna Rosa*, seemed lacking in the imagination which characterizes this composer. Rebecca Clarke's pieces for clarinet and viola were by all odds the most chaste and elegant chamber works to be heard: a *Prelude* with thin, lovely sounds, an angular and fantastic *Scherzo*, and the fine two-part *Pastorale*.

The scoring of Nicolai Berezowsky's *Concerto for Viola and Orchestra*, Opus 28 tends to force the solo instrument into registers better suited to a violin. The constant seeking for color, typified by one accompaniment consisting of tuba, trombone and triangle, did not relieve the generally gray effect. Wallingford Riegger's fine *Canon and Fugue for String Orchestra*, conservative in style, gave evidence of telling craftsmanship. Its objectivity provided utmost contrast to the *Concerto for Piano and Orchestra*, Opus 45, of Karol Rathaus, where vitality had to struggle against unrelieved pessimism. Arthur Kreutz was represented by a *Symphonic Sketch on Three American Folk Tunes*, an interweaving of humor and poetry which somehow failed to click. The vigor and able craft shown in Robert Palmer's *Concerto for Small Orchestra* pleased this reviewer – more so, indeed, than the *Suite for String Orchestra* of Felix Labunski, or the *Sinfonietta*, Opus 27, of Nicolai Lopatnikoff, in which a long, decorative

Andantino separated two too similar *valse fantasques*. Of the remaining orchestral works, Arthur Benjamin gave us a cheerful if somewhat repetitious *Prelude to a Holiday*, David Diamond a *Concerto for Chamber Orchestra* which seemed long and arid, Marcel Poot an *Allegro Symphonique*, Godfrey Turner an interesting *Fanfare, Chorale and Finale* for brass instruments, Vittorio Rieti a *Concerto du Loup*, and Pedro Sanjuan his *Folk Tunes of Castile*.

An admirably pianistic *Toccata* of Jacques de Menasce, using the twelve-tone system in an effective and original way, and superbly performed by Bernhard Ambramowitsch, startled the audience from the lethargy produced by Luis Gianneo's *Music for Children* (moronic children), and *Seven Miniatures on Brazilian Folk Themes* by Fructuoso Vianna, the latter consisting of simple, nice tunes in the wrong dress. In spite of the really fine thematic material of Charles Jones' *Sonatina for Violin and Piano*, the work as a whole was not completely satisfying.

Illuminating and delightful was Darius Milhaud's lecture at Mills College, on the *Groupe des Six*, with illustrations from his own *Le Boeuf sur le toit* and Poulenc's *Concerto for Two Pianos*.

The absence of works by America's most prominent composers would have been keenly regretted if this exclusion had not permitted the introduction of music by newer and less well-known men. On request of the jury, Ernest Bloch and Arnold Schönberg, as the Pacific Coast's "foremost figures in modern music," were honored by performances; the former's *Poems of the Sea* and *Sonata for Piano*, and the latter's *Six Short Piano Pieces*, Opus 19. Yet the influence, for better or for worse, which, during the festival, was so often sensed, was that of a third figure who was not represented: Igor Stravinsky.

Charles Cushing

COMPOSERS DEDICATE WORKS TO THE BAND

WITH the Silver Jubilee concerts of the Goldman Band this summer one sensed that an important and neglected medium had finally come of age. The occasion had inspired a dozen-odd American composers to write for band with a breadth of concept and dignity of utterance hitherto reserved almost entirely for the orchestral medium. For the most part it was as though men who had previously worked only in oils were now essaying for the first time tempera or gouache, with corresponding pleasure