

and Jerome Moross' *Guns and Castanets* which provided Ruth Page's federal ballet with a modernization of Bizet's *Carmen*. This might have been a thoroughly good theatre score had he been willing to finish the orchestration himself. If the progress made this year is continued, there is still hope that the city may become a vital and progressive musical center.

Cecil Michener Smith

JACOBI'S CONCERTO

Early in March the Chicago Symphony gave the premiere of Frederick Jacobi's *Violin Concerto*, with the distinguished aid of Albert Spalding. The work made a decidedly fine impression. It is divided into three movements, *Allegro con spirito*, *Andante sostenuto*, and *Rondo, Allegretto giocoso* which are played without pause. It has a well sustained feeling of continuity and a spirited melodiousness rare in these days. Three well conceived themes, the principal motifs, are linked together in closely woven harmonic patterns. (Spalding has written a final cadenza which skillfully matches Jacobi's idiom.) As a whole the *Concerto* is most impressive for the solidity of its construction and the well rounded exposition of its material. The effect of clarity is not however the result of facile simplicity. The work presents some difficulties for performers and the composer was indebted, on this occasion, to a splendid interpretation.

René Devries

NEW MUSIC FOR PHILADELPHIA

THE last three weeks gave Philadelphia more contemporary music than all the rest of the season. The contemporary crop had consisted chiefly of the belated first Philadelphia performance of Samuel Barber's *Symphony in One Movement*, and the *St. Francis* ballet of Hindemith. During February, Mr. Enesco arrived with his own *Symphony in E \flat* and minor works by Dragoi and Lipatti which he had introduced previously in other cities on his itinerary. Then Mlle. Boulanger brought along the Françaix *Concerto* and the Szalowski overture which seem to have been a regular part of her tour repertory. Things began