

voked no patriotically inspired protest from the more articulate citizenry. The orchestral transcription of this "original" version is by Nabokov, newly added member to the faculty at the Peabody Conservatory.

Franz Bornschein's elegiac *Ode to the Brave*, given its world premiere here by Hans Kindler and the National Symphony Orchestra (it was repeated the following night in Washington), revealed itself as a warmly expressive work, expertly scored. It is a tribute to the men who lost their lives when the aircraft carrier, *Hornet*, went down off Santa Cruz. It runs about twelve minutes and opens and closes with a rocking figure for piano and harp, that sounds a vague knell over sustained 'cellos and plucked basses. Midway, muted brass figures of a martial nature form a contrast to passages for divided strings, more tender in design. With the exception of the less pretentious *Moon Over Taos*, for flute, strings and percussion, it is the best of this composer's prolific output to reach our ears.

Kindler brought Baltimore its first hearing of Villa-Lobos' *The Little Train of Caipira*, a stunningly scored, highly descriptive toccatina, that centers about a succulent tune which Cole Porter is probably sorry he didn't think of first.

Gustav Klemm

PREMIERES AND NOVELTIES FOR PITTSBURGH

THE premiere performances and novelties announced for the season 1944-45 by the Pittsburgh Symphony Orchestra would distinguish any musical organization as progressive. From uncompromising guideposts of program making there was no deviation despite the fact that of its eighty-five members no less than forty-two are new to the orchestra this season. When numerous first chairs are being occupied by new-comers, the task of rebuilding an instrumental ensemble of precision and style is particularly laborious. This challenge of amalgamating the old and new into an orchestra capable of performing a contemporary repertory fortunately fell to a wise and experienced builder. Fritz Reiner, now in his seventh season here, made the orchestra sound, in record time, like an ensemble for whom the reading of modern parts is something quite natural. With five days of rehearsals Aaron Copland's *El Salon Mexico* received a reading of rhythmical élan, and in the second week, the *Sixth Symphony* of Shostakovitch was heard in an extraordinary performance. The same concert brought the American premiere of *Maku*, a suite on Iranian themes by Lev Knipper, the Tiflis-born disciple of Reinhold

Gliere, who has already written seven symphonies, an opera, chamber music. In *Maku*, he echoes tunes south of the Caucasus, blending folkloristic material with satire and orchestral humor. It is unproblematical music, seasoned with percussion, and won an easy response from the audience.

Not so easy was Pittsburgh's reaction to the fifth subscription concert. On that occasion the program included Menuhin's performance, not of Mendelssohn or Tchaikovsky, but of the *Violin Concerto* of Bela Bartok. Credit for a virtuoso performance of this great score goes to Yehudi Menuhin. After the intermission, he appeased those who would not accept Bartok as the sole offering with the playing of Bach's *E Major Concerto*. Of course, comparisons — where comparing makes no sense — were immediately made, and the value of such double featuring is, in effect, the value of any appeasement.

Still to be heard in Pittsburgh this season are William Schuman's *Side Show for Orchestra* (a first performance of the concert version); Paul Hindemith's *Symphonic Metamorphosis on Themes by Weber*; Richard Mohaupt's Overture to the opera, *The Landlady of Pinsk*; Arnold Schönberg's *Theme and Variations for Orchestra*; Alban Berg's Fragments from *Wozzeck*; Virgil Thomson's *The Plow that Broke the Plains*; Rodgers-Bennett's *Oklahoma Interlude*; Herbert Inch's *Answers to a Questionnaire*; Paul Bowles's *Pastorela Suite*; Prokofiev's *Suite Diabolique*.

Assistant Conductor Vladimir Bakaleinikoff has imported, for his concerts, a Hollywood score — Lionel Barrymore's *Valse Fantasia*. Other works of contemporaries on his programs are the *Classical Symphony* of Prokofiev and Strauss' *Death and Transfiguration*.

Leonard Bernstein will conduct a special concert. Recalling the good luck which the Pittsburgh premiere of his symphony, *Jeremiah*, brought to this young composer last year, we anticipate the local try-out of another initial symphonic venture of a still younger composer: *The Symphony Number 1* by Lukas Foss.

Frederick Dorian

DELANEY'S WESTERN STAR

SOME interesting contrasts in Americanistic music have been provided by two works performed during the opening weeks of the San Francisco Symphony season, Robert Delaney's *Western Star* and Louis Gruenberg's violin concerto.