

amusing for its instrumentation and its animatedly swift, staccato propulsion which cleverly retained its earlier spirit. But Mr. Krenek's *Little Symphony*, which plays with tango and jazz rhythms and throws violas and cellos out of the orchestra for the sake of mandolins, banjos and a guitar, was a good bit of a disappointment. It was written the summer before last and evidently in a hurry. Krenek is thirty and this is his Opus 58. *Jonny spielt auch zu viel.*

Irving Weil

HINDEMITH AND BACH AT CHICAGO

OF the twenty-four works making up the five programs of Elizabeth Sprague Coolidge's festival of chamber music held at Chicago from October 12 to 16, five were given their initial performance and six were heard for the first time in America.

The first *Uraufführung* was introduced at the opening session on a program which was in itself a novelty, presenting as it did three works of Bach and three of Hindemith. The new work was Hindemith's *Konzertmusik* for piano solo, eleven brass instruments and two harps. The four movements of the composition presented the usual Hindemith picture, vigorous counterpoint based on simple, diatonic germinal motives. The combination of instruments employed—no liquid woodwind, no lyrical strings—was dry, straightforward and cool, with the usual loud liveliness of Hindemith's composition for instruments.

The combination of Hindemith and Bach is one we have experienced before at a Coolidge festival. At the last Library of Congress festival Graeser's arrangement of *The Art of the Fugue* was juxtaposed with an organ concerto of the Frankfort composer. Here the contrast was simple, the older classicism and the new. But at Chicago the line of comparison was not so clear. Hindemith was shown not purely as a neo-classicist but as an experimenter in a variety of new methods. Beside the *Konzertmusik* we heard a sonatina in canon form for two flutes, in which Mr. Barrère and Mr. Liegl of the Chicago Symphony orchestra said "hello" and "good-bye" in the first bar, and said "hello" again at the end. The third Hindemith work of the first program

was the cantata, *Die Serenaden*, in which six poems of German romantics are set for voice, viola, oboe, and cello. Again the composer's contrapuntal bias was clear, but the emotional coloring varied widely—from purely intellectual “polyplanality” (to use M. Migot's term) in *Der Wurm am Meer*, in which the voice and the viola go their independent ways, to the unadulterate romanticism of the final song, *Gute Nacht*.

The novelties of the second program were a trio for violin, cello and piano by Frank Bridge and a *Legend* for viola and piano by Bax. The Bridge trio is a finely felt, somewhat impressionistic score, employing the singing tints of the instruments in a large and intimately expressive structure. The viola piece of Bax contrasted with it unfortunately.

Italian music made up the third program which opened with a new work for chamber orchestra by Malipiero entitled *Ritrovati*. Here again we had what was expected from a distinguished modern composer. The typical continuous melody of Malipiero sang its endless, but by no means unending, way. An enthusiastic admirer of Malipiero found the work not up to the standard of the *Stornelli e Ballate*, or *Rispetti e Strombotti*, but the melodic creativeness of the composer nevertheless was felt in the music, with its strange and fascinating juggling of tone colors. The other novelties of the Italian program were a flute sonata by Mario Pilati, an insufferable whistling out of a flute “instructor” which not even Barrère could save, and a quartet by Castelnuovo-Tedesco. The last was a clean, clear exposition of conventional mastery, which is going to be popular. The feeling of the work was French and airy, rather than Italian and sulphuric, as one expects in Castelnuovo. The fourth program brought out for first performances a cello sonata by Gustave Strube of Baltimore, a sonatina for violin and viola by the Czech, Jaroslav Kricka, and a partita for violin and piano by Charles Martin Loeffler. The first of these works were of interest for lyrical slow movements in an accustomed vein, surrounded in Mr. Strube's case by musicianly allegros, and in the case of Mr. Kricka by attempts. It was the partita that attracted the most attention.

Loeffler is a man of inventive, rather than creative, mind. Like Strauss, he does not feel himself into the heart of his works. He

stands aside and composes his mysterious and medieval, or pagan and pantheistic tone poems out of a clever brain. Now and then, as in this partita, he composes a work in which nothing more than his controlled technical mind is demanded. The titles of the movements are almost enough to describe the music, *Intrada to a Merry Fugue*, *Four Agréments on a Sarabande by Johann Mattheson*, *Divertissement*, and *Finale des Tendres Adieux*. The *Divertissement* is an extraordinary chameleon-movement, a spiritual tune that turns itself into a habanera, into a blues and then into a fox trot.

The novelties of the final program were a *Préambule et Jeux*, for harp, woodwinds and strings, by Carlos Salzedo and a concerto for string quartet and orchestra by Conrad Beck. Salzedo's work began with a Strauss waltz that tried hard not to be a Strauss waltz and ended with a fascinating piece of tonal fireworks in the modern manner. Beck's concerto is not a chamber work, since it uses a full orchestra, and might have been excluded from the festival programs because of a more serious disqualification, that of musical insignificance.

Alfred V. Frankenstein

ST. FRANCIS BY FAGGI AND BY MALIPIERO

WHETHER or not a typical form and a unity formula of one art can be adapted by another often seems an arbitrary or at least a forced issue, impelled by no practical necessity. And yet a modern achievement has put this issue before us as a fact in a very emphatic way.

Alfeo Faggi, an American of old Florentine lineage, one of the greatest sculptors of our time has created for the new chapel of Chicago University bronze doors whose style is a modern metamorphosis of the great Ghiberti's manner as presented in the Florentine Baptistery opposite Santa Maria del Fiore.

In this work Faggi has applied a specifically musical form. Comparative study of his *Saint Francis* and that by another eminent creator of today, Francesco Malipiero, supplies us with a lesson in musical form as unusual as it is unexpected.

Malipiero has chosen for his *Saint Francis* a scheme which utilizes but slightly the fundamental, cyclic structure of musical



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