

were sessions on publication, performing rights and allied matters, under the chairmanship of Alexander Broude; discussions of musical criticism led by the undersigned; a lecture on the present state of the arts in general by Rockwell Kent; and demonstrations of folk music by Pete Seeger and by Marguerite Olney, curator of the Flanders Collection of Vermont balladry which is housed at Middlebury College. Broude announced that each year his firm would publish a work submitted for the conference and selected by the composition faculty; Rockwell Kent then volunteered to design the format for this series. The work chosen for this year is the *Sonatina* for flute and piano by Halsey Stevens.

One of the finest performances of the whole session was turned in by Alan Carter of the Middlebury music faculty in the unenviable position of general director.

Alfred Frankenstein

MODERN MUSIC AT CHAUTAUQUA

A fascinatingly complex work by Milhaud, his *Two Piano Concerto*, brought to an end the season of concerts at Chautauqua, with the orchestra conducted by Franco Autori; Arthur Gold and Robert Fizdale the soloists. Milhaud has always had a fondness for such rich fabrics, but in his recent pieces the separate lines attain great independence. At times the intent is a fulness that exists primarily to create a noisy excitement. The thematic elements of the work sketch a careless inventory of all Milhaud's latest attachments: the quick and brief end movements evoke the shrill flourishes of Provençal folk music, familiar South Americanisms and, in the finale, some distinctly blue melodic formulas. Here the two pianos romp gaily but with a motory insistence. But in the extended middle movement another Milhaud appears – the composer of somber, portentous funeral marches. The intricate writing for the pianos, with elaborate use of grace notes, is most original. The beautiful close has a quiet mystery in its sonorities. Throughout the *Concerto* I was aware of the unflagging quality of Milhaud's melodic invention. Even the rapid little extensions of his themes are always expressively shaped.

Another work with as yet infrequent performances was Norman Dello Joio's *Concert Music*. Though in one movement, this piece has several complete sections which give it the cast of a very concise short symphony. The motto theme is fortunately not overdone, for Dello Joio's unrestrained flow of full-bodied material is impressive. Some beautifully-spaced large sonorities near the slow beginning are very telling, though the fast passages also attract one by their brilliance and energy. In the moderate middle section, though it is overlong, the expansiveness of the lines shows us the

constant advance Dello Joio is making.

Two premieres were less successful. Isadore Freed, in his *Appalachian Sketches*, has just jumped on the bandwagon, and it is a little late. The themes are his own – in the style of – and he treats them with great variety and subtlety, possibly the cause of his failure. For this kind of game, whose popularity rapidly lessens as the limitation in moves is realized, can now only be tolerated when executed with real freshness. Tibor Serly's peculiar *Elegy* gives ponderously impassioned treatment to phrases from *Taps* and, at the close, even to a quote from *The Battle Hymn of the Republic*. The Charles Ives *Third Symphony* received probably its first hearing outside New York and Paul White's conventionally attractive *Andante and Rondo* for cello and orchestra was presented with Luigi Silva as soloist. A precise orchestration of Kabalevsky's *Sonatina* for piano by Walter Eiger lost our interest because the *Sonatina* itself is childish. But a simple piece of great charm, an *Aubade* which appeared appropriately on a "pops" concert, introduced a new name of interest, that on the young Polish composer, Roman Spisak.

Donald Fuller