

sensitive, and incisive, heard above the consistently appropriate use of the orchestra, places their will to action in high relief. Tragic atmosphere is created by sparse and linear means of representation, going directly to the point without uncertainty or dalliance. It is clear that the musical style of Malipiero is now fully realized and is used with that absolute assurance which characterizes the most distinguished artistic personalities.

Guido Gatti

RUBIN GOLDMARK: A TRIBUTE

THE death of Rubin Goldmark has dealt a serious blow to American music. His compositions testify to his high honesty of purpose, to the seriousness of his conception of art and to an order of musicianship altogether rare. Perhaps since Mac Dowell we have had no other composer whose technical equipment has stood in such perfect relationship to the message it was to convey. Like all works of solid and firm construction, his *Samson*, his *Gettysburg Requiem* and his *Negro Rhapsody* remain squarely where they were implanted. They will appear little different to the generations which are to come than they do to us. The tinsel and glitter of much of our contemporary music will inevitably fade and the dust which fills our eyes will eventually be laid: our children will smile at much that has won temporary acclaim. But in the works of Rubin Goldmark they will sense a man who had the courage to go his way, irrespective of momentary modes and moods; a composer whose "will" and whose "can" were at one with each other.

But if Goldmark had done nothing else than to teach he would still have left a large imprint on the face of American music. During the past thirty years, so much of which he devoted to pedagogy, a great number of American composers of the younger generations have passed through his hands; others of his pupils have become teachers and performers and the "Goldmark tradition," like that of Kneisel, will be a force for good, a recognizable element in our musical heritage, for many years to come. To his students he brought the keenness of his intelligence, the clarity of his analytical powers and the ordered processes of a pedagogical thought which were entirely his own. His devotion to

the classics was both touching and inspiring: touching because of its emotional and almost mystic love; inspiring because of its intellectual grasp, its unflagging joy in the concrete music as such. He insisted that his students "face issues" and he did not minimize the difficulties of writing good music; all evasions were abhorrent to him and any attempt at "disguise," at beclouding the actual musical substance, met with his immediate scorn.

Contrary to a fairly general impression, he was not intolerant of the more advanced music of his contemporaries. Much of it confused him; due to the affliction of his increasing deafness there was some of it which he actually never "heard." In their early days he was a more or less regular attendant of the concerts of the League of Composers and the International Composers' Guild. He was, however, much too wise to believe that he could judge a composition on its first hearing and, with Leo Blech, he might have said: "I am not enough of an 'amateur' to know what I think of a piece of music after having heard it only once." His comments were always guarded and reserved and if they occasionally took the form of witticisms they were without malice . . . and without pretentiousness. In his youth he had been a champion of Strauss and Debussy and he knew the works of these masters thoroughly. He liked to tell of an evening spent, a few years ago, among some of his younger colleagues, at which he had been the only one able to remember one of the more obscure passages from *Pelléas*. He was conscious of his reputation of belonging to the "right wing" and this troubled him . . . unnecessarily, we believe.

The memory of Rubin Goldmark is one which Americans need particularly to treasure at this moment. His steadfastness, his courage, his dislike of that which was premature or spurious, his good temper and his high sense of fair-play should guide us on in a musical world which, though gaining in light and perception, is still so filled with the forces of snobbery and confusion that it is often hard for the honest seeker to find his way.

Frederick Jacobi

NEW LABORATORIES AND GEBRAUCHSMUSIK

IN the very recent past performances of contemporary American works at concerts which even portions of the general pub-