

difficult. The record breaks spoil the continuity of a broad outline; however, this limitation cannot be avoided. While of a more abstract and less emotional character, the piano piece, I believe, is the more important of the two recordings. Two pieces for violin and piano from Copland's jazz period, the *Nocturne* and *Ukelele Serenade* will occupy the odd sides of both sets (these recordings I have not heard). Both *Vitebsk* and the *Variations* reproduce faithfully.

*Richard Gilbert*

### SHOSTAKOVITCH "ACCOMPANIES" A FILM

THE new Soviet film *The Youth of Maxim*—one of the most stirring motion pictures shown in America—has misleading advertisements in behalf of music by Shostakovich, music which can be found only with the aid of a microscope.

A chorus performs several unison songs, the greater number of which I am certain are folk tunes. The opening scene of sleigh-riding carries a bright and slight song of a popular nature, which is effective. Folk song or no, the arrangement of the dirge, following the death of a factory worker, is in every sense thrilling. The sole accompaniment to the voices develops out of a thin, piercing factory whistle which whines an obbligato, with greater and less intensity, throughout the song, and the effect is hair-raising. Here (the picture with the music) is art become real propaganda.

*L. E.*