

Blitzstein, Alex North, Goddard Lieberson and others seem more at home in a cabaret than in Town Hall where Bauman sang them. For one thing the cabaret provides a better "dramatic" setting for the interpretation that such songs need. Also it brings audience and performer into more intimate conspiracy. In Town Hall the music sounds a little overdone, and even, insincere. Its essence is theatre, left-wing theatre, with the intellectuals not toggled out in evening dress.

E. C.

#### FURTHER SEASONAL NOTE

The choir festival directed by Lazare Saminsky at Temple Emanuel, gave three programs of definite interest devoted purely to American music, colonial and modern. The early American hymns were surprisingly good, rather in the Purcell style, with none of the relished sanctimoniousness of the nineteenth century hymn. New choral music included works by Douglas Moore, Elliott Carter, Arthur Shepherd, Mabel Daniels, Mark Silver and Dorothy Westra. Unfortunately, the music of the last two was included in the service, together with much else that was unfamiliar, and it was impossible to tell just where they came in. Of the rest we need only mention Moore and Carter, whose choruses certainly deserve publication by the Arrow Press. Carter's *Heart not so heavy as mine* was especially fine in its effective and finished writing and the sincere, deeply felt mood of the music.

C. Mc Phee

#### BLOCH REVISITS BOSTON

THE musical spring in Boston uncovered a "first performance" worthy of remark: two interludes from Ernest Bloch's *Macbeth*, newly extracted from his opera for concert purposes, and conducted by himself. (*The Three Jewish Poems*, *Schelomo*, *Helvetia*, and *America* otherwise filled two programs on March 17-21.) Mr. Bloch had gone a long way since, in March, 1917, twenty-two years before almost to a day, he had come to the Boston Symphony Orchestra, the "discovery"