

of a grand chorale, concludes the work.

The *Variations for Piano and Orchestra* is not only a work of vast proportions in the musical history of Chile, but also a sort of résumé of this composer's wide experience. Although still dominated by a desire for technical investigation, which at times interrupts the flow of his musical language, with this work, and the *Cantata*, Santa-Cruz has advanced to the front rank, and perhaps to a position of singular importance among the composers of the contemporary world. Here is a mature technic at the service of lucid and expressive ideas, which range from the most temperate dramatic pathos to an expression of grace and force.

Juan A. Orrego

### ARGENTINA FEELS WORLD WAR EFFECTS

Buenos Aires

WHILE the international situation has brought on a noticeable decline at the Colón, where the absence of good singers is now keenly felt, the number of symphonic concerts, on the contrary, has increased and shows a great improvement in quality. Significant too, is the new tendency of local interpreters to include the work of contemporaries on their programs, particularly of Argentines. Up to this time native, short pieces have been used chiefly as program-fillers; now this emphasis is a favorable symptom. It should attain more importance in the future.

The Colón gave us, last season, one hundred and seventeen performances. Sixteen of these were symphony concerts, sixty were operas, nineteen were dance programs, sixteen were solo recitals, and six educational. Albert Wolff directed the following by Argentine composers: *Second overture* by A. Williams, *El Yuquerí* by R. Rodríguez, *Gaúcho with the New Boots* by G. Gilardi; *Estilo y Cueca* by Troiana-Bandini, a *Concerto Grosso* by José Maria Castro, a first performance of *Concerto aymará* by L. Giannéo for violin and orchestra, based on pentatonic scales, *La noche* by C. Suffern inspired by the *Aeneid* and marked by an impressionist tendency, and *Dinamismo* by C. Viacava, which is very youthful and reminiscent of Dukas. José Maria Castro also performed several fragments of a native ballet, *Estancia*, by A. Ginastera.

An all-Spanish program under the direction of César de Mendoza Lassalle presented the works of Usandizaga, Turina, Albéniz-Arbós, the *Rapsodia portuguesa* by E. Halffter, *Heraldos* by S. Bacarisse and *Amusement Park* by Blancafort.

Among the operas there were a number by Argentines: *El matrero*

by F. Boero, *Bizancio* by H. Panizza, *La Sangre de las guitarras* by C. Gaito, and *Las Virgenes del Sol* by A. Schiuma. Two native ballets by young composers were introduced: *Apurimac* by Emilio A. Napolitano and *Chasca Ñahui* by Angel E. Lasala. Both dealt with ingenuous Indian plots, and had no great musical value; their inclusion is only relatively justifiable.

Full of novelty were the programs for the six concerts of the Philharmonic Association, directed by Juan José Castro. Thus we had the rare pleasure of hearing Stravinsky's *Jeu de Cartes*, Malipiero's *Impressioni dal vero*, Bartok's *Marvelous Mandarin*, Prokofiev's *Peter and the Wolf*, Santa Cruz' *Five Short Pieces*, Carlos Estrada's *L'annonce faite à Marie*, *Concerto for Piano and Orchestra* by J. J. Castro, *Obertura para el Fausto criollo* by Ginastera, and fragments of *Usber* by R. García Morillo. Another novelty for us, Hindemith's suite from *Mathis der Maler*, was presented at a concert given by the Engineering Society.

Four concerts of the Wagnerian Society were turned over to Wolff who promptly devoted them to the French impressionist school and a Rimsky-Korsakov Festival and also an *Overture for a Children's Comedy* by L. Gianneo, and *By the Sea* of J. André. Casella's *La Scarlattina* was directed by Lamberto Baldi and a *First Suite* by C. Brero was produced by Veretti.

Argentine work presented in five concerts under the direction of Jacobo Ficher and Juan José Castro included Morillo's *Primera Suite de Juvenilia*, and Washington Castro's *Bethlehem, Scenes from the Birth of Jesus*.

Adventurous programs were offered by the Argentine Society of Composers, the Reform Group, and the New Music Group. This last association gave us fragments from Stravinsky, Tansman, Krenek, Villa-Lobos, Demetrio Zebre, C. Santoro, G. Perle, Carlos Chavez, Julio Perceval, Esteban Eitler, Juan Carlos Paz, and some native United States music by Piston, Strang, Weiss and Riegger. However, taken all in all, progressive societies presented a less aggressive and significant program than in previous seasons.

"A Panorama of Modern Music in America" was the subject of a lecture given by Ginastera under the auspices of the Argentine-North-American Cultural Institute. It was illustrated musically by Aaron Copland's *Piano Sonata* and by shorter works of Chavez, Revueltas, Caturla, Santa Cruz, Estrada, Villa-Lobos, Guarnieri, J. M. and J. J. Castro, Morillo, Suffern and Gianneo.

Roberto García Morillo