

In addition to justifying his own music in the course of lectures, Stravinsky said he would speak later "Du Phénomène Musical;" of musical composition; of "Typology," (this is the subject of the fourth lecture, which will also discuss, "snobbishness, the patronage of the Maecenases"); of the "two disorders of the two Russias" and the degradation of musical values under the Soviet Government (Prokofieff, beware!); and finally of the deep meaning and essential aim of music. He really means business.

Francophiles in the audience could understand the French of Stravinsky's magnificent manuscript. For the unlinguistic a brief English synopsis was distributed before the lecture. This was rather helpful, but even the most learned were apt to wrestle with a statement like "Poetics is the study of work to be done." To Stravinsky's witticisms the audience reacted like a grove of aspens; a few trees quivered at first, and eventually the foliage of the whole grove was alive. The assembly looked distinguished and cultured, however, and we may be wrong about its collective linguistic attainments.

Wild, but dignified, applause greeted Stravinsky as he concluded his first lecture. Harvard and Radcliffe intelligentsia, beaconnesses of Beacon Hill, Koussevitzky — all were wildly, but dignifiedly, enthusiastic. Stravinsky bowed low, almost to the ground, and shook Dr. Forbes warmly by the hand. He breezed out, his tails flying behind.

Frederick Jacobi, Jr.

PHILADELPHIA GREET'S THOMPSON

THE first month of Philadelphia's music season is history and we have had, with the exception of Randall Thompson's *Symphony Number 2* which Mr. Ormandy and the Philadelphia Orchestra introduced late in October, no new music to speak of. As these lines are written Mr. Stokowski has not yet arrived for his autumn stint. He has made no announcements about repertory, but it may be assumed that new music will flow freely during his tenure.

Mr. Thompson's symphony is now some eight years old, but Philadelphia had had no previous acquaintance with it. The performance was admirable, and the symphony was, on the whole, very well liked. Certainly there is much in it to admire. It is expertly and resourcefully scored, compactly made and endowed with a full measure of native flavor. The first and last movements are uncommonly vigorous and spirited, and in the last movement there is a good deal of sly humor. The slow movement

suggests the sentimental American ballad, affectionately remembered. The weakest spot seems, to this reviewer, to be the scherzo, which for all its ingenuity in orchestration and its inventive treatment of the thematic material, has a strangely static affect. One cannot, however, go all out for this symphony. Granting its virtues – and they are uncommon enough – there is something rather cold and uninviting about a lot of it. The very orderliness of its plan and structure often seems to negate the spontaneity which the character of the music requires. And the luscious apotheosis at the close is oddly out of character with all that has gone before. The symphony can hardly be called academic or pedantic. There is too much life and invention in it for that; but at the same time it does appear to be ordered rather than fired by artistic imagination.

The performance served, in a sense, as an official welcome to Mr. Thompson in his new position as director of the Curtis Institute of Music. All in all, it was a welcome quite as successful as it was appropriate.

Henry Pleasants

MUSICOLOGY STEPS OUT

THE musicologist – by one popular definition a person interested in music from any angle except the musical – is among those unfortunates who must endure an avalanche of lectures at annual scientific meetings. Undoubtedly the International Congress of the American Musicological Society, held in New York City in September, attempted to lighten his load. There was considerable sugar-coating (though not always up to Consumers Research standards of grade A), the gathering shifting about New York, to acquaint distinguished foreigners with Harlem and Billy Rose's Aquacade, as well as points of musical interest. Among the unexplored areas was that of debate; and meetings which have no time for that element are in some danger of becoming mere displays. As for contemporary music that territory was hardly invaded at all by the speakers, though there was one notable exception in Francisco Curt Lange's discussion of "Americanismo Musical." Despite inevitable qualifications, however, this child of an American society and of crumbling international good-will shone by contrast with all previous affairs.

The musical performances, which were many, included a concert of American chamber music, two of nineteenth and twentieth century Amer-