

stands aside and composes his mysterious and medieval, or pagan and pantheistic tone poems out of a clever brain. Now and then, as in this partita, he composes a work in which nothing more than his controlled technical mind is demanded. The titles of the movements are almost enough to describe the music, *Intrada to a Merry Fugue*, *Four Agréments on a Sarabande by Johann Mattheson*, *Divertissement*, and *Finale des Tendres Adieux*. The *Divertissement* is an extraordinary chameleon-movement, a spiritual tune that turns itself into a habanera, into a blues and then into a fox trot.

The novelties of the final program were a *Préambule et Jeux*, for harp, woodwinds and strings, by Carlos Salzedo and a concerto for string quartet and orchestra by Conrad Beck. Salzedo's work began with a Strauss waltz that tried hard not to be a Strauss waltz and ended with a fascinating piece of tonal fireworks in the modern manner. Beck's concerto is not a chamber work, since it uses a full orchestra, and might have been excluded from the festival programs because of a more serious disqualification, that of musical insignificance.

Alfred V. Frankenstein

ST. FRANCIS BY FAGGI AND BY MALIPIERO

WHETHER or not a typical form and a unity formula of one art can be adapted by another often seems an arbitrary or at least a forced issue, impelled by no practical necessity. And yet a modern achievement has put this issue before us as a fact in a very emphatic way.

Alfeo Faggi, an American of old Florentine lineage, one of the greatest sculptors of our time has created for the new chapel of Chicago University bronze doors whose style is a modern metamorphosis of the great Ghiberti's manner as presented in the Florentine Baptistery opposite Santa Maria del Fiore.

In this work Faggi has applied a specifically musical form. Comparative study of his *Saint Francis* and that by another eminent creator of today, Francesco Malipiero, supplies us with a lesson in musical form as unusual as it is unexpected.

Malipiero has chosen for his *Saint Francis* a scheme which utilizes but slightly the fundamental, cyclic structure of musical

thought. It is true, there is a hint of cyclic formal tendency—perhaps deliberately veiled—in the return of the fine opening theme in the scene with the birds, the climax of the oratorio. Other motives recur in an irregular even chaotic succession; manifestly Malipiero wished to escape a dogmatic Wagnerian continuity. But the tonal mold of his *Saint Francis* derives its unity mainly from the stubborn use of a monocolored structural unit, the brownish and cyclopean stone of the medieval church recitative. And Malipiero's neo-impressionist lighting composed of harmonic semi-shades and semi-colors is somehow in keeping with the Gregorian austerity of his music. Yet the whole building impresses us as music of today.

Formally Faggi's *Saint Francis* is nothing less than the strict and clearly defined musical structure known as the rondo of the third form, mathematically expressed as $A+B+A+C+A$, where A is the twice repeated main subject. It is curious to find that within his form Faggi uses the dialectic development of his material, a typical proceeding of modern musical thought. His subordinate motives struggle with the main subject by sheer dynamic difference in their respective impetus and weight.

The main theme A , the image of Saint Francis, a cadence of loving humility and contemplation, is represented in the first panel (St. Francis in meditation), also in the third (the same state of spirit but in surroundings of wilderness) and in the fifth and sixth forming a continuity (St. Francis listening to the birds and praying on the La Verna mountain).

Our B and C of the rondo form, the second and fourth panels (young Francesco Bernardone on horseback starting on his path of humility, and haranguing the heavy-minded, resisting peasants) are transitional elements of accentuated movement which counterbalance the peace and transparence of the main subject.

The five monks over the tomb of Saint Francis form the coda of this extraordinary rondo whose ruggedness, crisp grace and telling silence are a marvel of contemporary art.

The law of form manifestly rises in sources much deeper than the material or the esthetic medium of the arts. That a form strictly musical in all its technical armor should suddenly appear



ST. FRANCIS BY ALFEO FAGGI

Bronze doors for the Chicago University chapel, whose sculptural treatment is contrasted with that of Malipiero for the same subject.

from the very depth of creative perception in an art so unallied as the plastic, is a matter of significance.

The principle of cycle and of oneness in esthetic perception evidently reveals itself in many more veiled phenomena than we suppose; the unity of art asserts itself again and again as a reality.

Lazare Saminsky

MUSICA AMERICANA IN A HANDY MANUAL

THE United States section of the International Society for Contemporary Music is to be congratulated for issuing a brochure, *American Composers of To-day*, which shows us where American music stands in the year of grace 1930. In this excellent work, we obtain in the space of fifteen minutes, a vivid vista of contemporary musica americana. Composers are treated alphabetically, with their birthplace and year, and their works classified according to the nature of the composition.

A first impression is one of amazement at the high type of composition the American composer is writing. No longer content with lighter forms, he composes symphonies, operas, ballets, intricate choral works and varied forms of chamber music. A former generation of American composers had done all these things but with them a symphony or opera was the crowning opus of a life's work. Our present day composer—as a rule he is still a young man—finds it most natural to take up heavy composition at an early stage in his career. He seems to have mastered the technic at a much younger period of his life than his predecessor.

As one reads the chronicle of performances, one can only deplore the fact that the majority of these compositions—especially those in smaller forms—are heard but once or twice through the good offices of some modern music organization whose raison d'être is propaganda for contemporary musical thought. These societies naturally function for very limited audiences and the vast majority of music lovers remain ignorant as yet of what excellent music is being made in America.

It is to be sincerely hoped that the foreign conductors of many of our symphonic organizations will take advantage of this cata-