

out by the famous National Record Library of SODRE under the direction of Francisco Curt Lange. During six daylight hours it puts the best music of all parts of the world on the air.

Here, then, is a resumé of everything important heard in Montevideo for the first time in 1942. The young composers mentioned, except for Tosar Errecart, who may justly be called contemporary, cultivate folklore or are in their first phase. Our interpreters, on the other hand, are of high quality, even if few of them are interested in contemporary works. A new organization was founded in 1942, the Centro Cultural de Música. It is made up of young performers who want to cultivate an interest in new music in the midst of general indifference and professional ignorance about contemporary matters. Among local directors, Carlos Estrada and Guido Santórsola, both composers, promise much by their seriousness, but both lack sufficient experience in interpreting the great symphonic repertory.

I should also mention the activities of the Instituto Interamericano de Musicología, which by 1942 had published seventeen works in its *Editorial Cooperativa Interamericana de Compositores*, including Chileans, Argentines, Brazilians, Peruvians, and Mexicans, all contemporaries. This collection is made up of songs, pieces for piano and violin, and choral and chamber music. The Editorial Cooperativa has up to now succeeded in obtaining performances in America and Europe for every work it has published. During 1943 it will bring out works of composers from the United States and other nations. In 1942 it brought out the fifth volume of the *Boletín Latino-Americano de Música*. The Instituto also launched a review, *Música Viva*, in the three languages of America: Spanish, English, Portuguese.

With the change in Montevideo's political situation that will have taken place by the time this resumé has been published, we can hope for a fundamental modification that will again place the SODRE, which is still the pride of Uruguayan musical culture, in the position it deserves.

R. U. A.

AT THE WORLD'S CROSSROADS

Panama

PANAMA holds a unique position in the field of music and art. During the past ten years, most contemporary performing talent has stopped at this "cross-roads of the world," to give one or more recitals while en route to South America and often again before returning to New York and Europe. And no matter how short the notice, a large and eager audience always fills the National Theatre in Panama City. The result is a year-

round rich season of music. The range of taste is wide, from the classics to the moderns. Works by Hindemith, Shostakovitch, Villa-Lobos, William Walton, Charles McBride, and other contemporaries have been welcomed here at their first performance by sensitive lovers of good music.

The popular music written in Panama is similar to that composed in Cuba, Argentina and Mexico, and hardly deserves special mention. Panamanian folkmusic, however, is of very great interest but requires more extensive treatment than is possible here. (I believe Panama will be represented in a folkmusic festival to be held in Philadelphia early in May.) The performing groups are for the most part traveling musicians. The only local ones are the National Symphony and some members of the National Conservatory of whom the most important is the director, Alfredo de San Malo. There is no opera. Bands of the conventional type give weekly concerts in the parks.

Up to the present no serious concert music has been written by natives of Panama. Two original pieces by United States composers now living in Panama were heard for the first time during the past year. A *Sonatine* was written and played by Samuel Matlowsky, a talented young American residing in the Panama Canal Zone. Matlowsky received his early training here under the direction of Herbert de Castro. After several years of study in Paris and New York he recently returned as a member of the Armed Forces. His work (which bears the date, May 1942) is in three short movements, *Allegro Barbaro*, *Intermezzo*, and *Decide*. Its idiom deliberately avoids sentiment and lyricism, the harmony exploits dissonance in order not to detract from the predominantly percussive nature of the technic involved. It is in every sense a work of today and indicates a genuinely original talent. The second new piece was a *Sonata in B minor* for violin and piano by myself, dedicated to Alfredo de San Malo who introduced it last year. The form is that of the early C. P. E. Bach concerto. Its harmonic idiom is relatively conservative and can best be described as a modified twelve-tone symmetrical system in which the predominant color is that of the minor triad; the melodic structure is held together by means of well defined tonal pivots.

Despite or perhaps because of the fact that visiting performers have brought such an abundance of concerts to Panama, local performing and creative talent has received little encouragement. It was to offset this gap between musical consumption and local production that the government two years ago established its Conservatorio Nacional de Música y Declamacion and the department of music in the National University. In due time a new generation both of performers and composers will undoubtedly appear and Panama will send new works and men both North and South.

Myron Schaeffer