

great period of English art-music from Dunstable to Purcell. Among the young composers nurtured in that school whose future will be worth watching are Alan Bush and Gerald Finzi.

Some young women composers are also coming to the fore. The most significant of them are Rebecca Clarke, whose recent piano *Trio*, a work of unusual passion and power, made a great impression, and Freda Swain, who, in the larger forms of the instrumental sonata and the symphonic poem, writes imaginative and highly individual music.

Eric Blom

VLADIMIR DUKELSKY

THE time seems to have arrived when geniuses are given an immediate chance, and no gifted composer can escape early recognition. Only in fiction do we encounter the wistful figure of a talented musician living in obscurity, his single reward a posthumous one. But it still seems necessary to pass through a certain definite procedure before entering the hall of fame. One of the initial stages is apparently a more or less prolonged sojourn in Paris. Parisian honors, and the recognition of Parisian musical magnificos throw open the gates of the world of music to the individual who bears the passport of talent—and often to one who doesn't.

Vladimir Dukelsky tried to skip Paris; he made a non-stop flight directly from Constantinople to New York. A boy of nineteen, in 1923 he offered his overture, *Gondla*, to a sophisticated audience in Carnegie Hall. "A farrago of atrocious noises" was the verdict. Dukelsky, submitting to the inevitable, sailed for Paris in 1924. In his portfolio he bore the manuscript of a newly-completed piano concerto to offer the Parisian Witenagemot.

This concerto was written in Prokofiev's favorite key, C-major, a key of irresistible dash and absorbing power. It was unquestionably portentous. The music, full of unstinted energy and invention, disclosed a genuine talent with an abundance of fertile ideas upon which to draw. Serge Diaghilev's discerning ear recognized a "find" and he commissioned Dukelsky to write a ballet.

Thus, Dukelsky "arrived." His ballet, *Zephyre et Flore*, was acclaimed in Paris, London, Monte Carlo. André Messager wrote most enthusiastically: "It seems to me that since Stravinsky we have not encountered a more characteristic expression of what seems to be the new tendency in Russian music."

Recognition and a place in the hall of fame do not, however, solve all the problems of a composer. Dukelsky's versatility and a fine sense of rhythm led to popular success. A musical comedy written by Mr. "Duke" and two others, produced by a London theatre, has proved a hit for several months.



Dukelsky mastered his musical language almost simultaneously with his native tongue. At eight he composed a *Ballet in Fourteen Acts*—in itself indicating at least a prolific gift. As a pupil at the Kiev Conservatory under Glière and Tavorsky he wrote a *Septet* at the age of thirteen. From then on came a flood of minor compositions, covering the preparatory period of his development.

At nineteen he had a style of his own and a characteristic technique. His melody flows freely, is at times humorously sentimental, and often adopts a folk-song pattern. He favors dance rhythms, but surprisingly enough, no jazz. A spiritual kinship with Prokofiev can often be discerned. He has the same richness and a healthy abundance of musical vitamins; the same decisiveness and squareness of rhythm. His youthful self-assurance pervades the whole; there are no twilight moods, no misgivings but all-embracing optimism and joy.

Nicolas Slonimsky