

The next movement in F-major, a grand waltz, blends brilliant virtuosity with tender lyricism, a combination apparent in the first bars sung by the soprano:



Towards the middle of the waltz the lyrical motif becomes dominant, and after an orchestral crescendo, opens into some brilliant passages:



The waltz concludes with a tempestuous presto.

There is no text to the vocal part. Indeed the emotional content is so great that the free flow of the voice is sufficient. The score of the *Concerto* is both colorful and transparent. Instruments used are two of each of the woodwinds, three horns, harp and string quartet. The soft cantilena of strings, the voice echoing the notes of the woodwind, the romantic chord in the horn, lend the piece a tender color as of spring awakening, which curiously is not without a reminiscence of Watteau's paintings. As always with Glière's music, this *Concerto* has the mark of bold simplicity, sincerity, and technical perfection. A highly lyrical work, it sounds out against the sombre background of war like an anthem of human feeling, a song of human gladness.

Igor Boelza

## FANFARES BY AMERICANS

IN October 1942 Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, invited several leading American composers to co-operate in reviving an experiment originated in London after the last war, when he asked British composers for new fanfares to be played at each concert following the National Anthem. Goossens suggested to the Americans that their fanfares be written for brasses or for brasses, woodwinds and percussion to be played forte throughout. The response to this invitation was inclusive, although some of the orchestrations included strings, and were not meant to be played forte throughout. All the scores have not yet been performed but it is the intention to play them before the symphony season closes.

The fanfares naturally vary in usefulness and in musical worth. Four men, Deems Taylor, Roy Harris, Grant Still and Henry Cowell, scored

their efforts for full orchestra. Taylor's *Fanfare for Russia* is in reality a miniature romantic tone-poem featuring the Russian folksong *Dubinushka*; it was played at a concert devoted to Russian music. Harris' (which has not yet been given) includes the marimba "to be played with a hard hammer." Still's *Fanfare for American Heroes*, while not especially musical, builds to a majestic climax at the end. Cowell's *To the Forces of Our Latin-American Allies* has a tune in it with a Mexican flavor which was not a quote but an original in the spirit of the Latin Americas.

MacDonald, Sowerby, Gould, Mason, Fuleihan, Milhaud and Borowski scored their salutes for brasses, woodwinds and percussion. Harl MacDonald's *Fanfare for Poland* uses a frankly popular tone. It was too short, and so Goossens repeated part of it. Even so, it did not sound as though written for a very important occasion. Sowerby's *Fanfare for Airmen* in which the horns intone fifths, came off very well, although his heroes probably never knew combat. Morton Gould's *Fanfare for Freedom* is in three-four, four-four time with trumpets answered by horns; its most convincing flourish comes at the beginning, and so there is an anticlimax. Daniel Gregory Mason's *Fanfare for Friends* introduced snatches of the *Star Spangled Banner* and *God Save the King*; since it was heard on a program featuring the energetic Percy Grainger in some of his own compositions, it sounded drab by comparison. Anis Fuleihan's *Fanfare for the Medical Corps* has not yet been played nor Darius Milhaud's *Fanfare de la Liberté* which latter, from the looks of the score, was dashed off hastily with none too careful attention to the instrumentation. Borowski's *Fanfare for American Soliders*, filled with mixed rhythms and fast scale passages for flutes and clarinets, is scheduled for an early concert.

Virgil Thomson, Paul Creston, Walter Piston, Bernard Wagenaar, Aaron Copland and Bernard Rogers set their fanfares for brasses and percussion. Thomson's *Fanfare for France* on tonic dominant harmonies plus, set for four trumpets, six or eight horns, two side drums and two field drums, tested the virtuosity of the players. It broke down in the middle because of a banal insertion of *Yankee Doodle* - why? Creston's *Fanfare for Paratroopers* caught on so well that Goossens repeated it at a second pair of concerts. Goossens added a side drum part to the Creston score which stepped up the vigor considerably. Piston's *Fanfare for the Fighting French* was very short and sounded like a fine inspiration let down by weak scoring. Part of it was repeated. Copland's *Fanfare for the Common Man* begins with percussion which includes timpani, bass drum and tam-tams.

It looks most interesting and is streamlined with a Shostakovitch-like rhythm. It has not yet been played nor has Bernard Rogers' *Fanfare for the Commandos* which sounds on paper like a brilliant flourish with no padding. Goossens has in preparation his own *Fanfare for the Merchant Marine*. Scores are also on the way from Randall Thompson, Ernest Bloch, and William Schuman; also Howard Hanson's *Fanfare for Signal Corps*, and a Stillman-Kelly *Salutation to Our Boys on Land and Sea*.

Howard Hess

## "TOUGH CONCERTS" IN LOS ANGELES

NO matter how often stated, it is still a bewildering fact that the city with perhaps the greatest number of important composers per square mile has a public musical "life" in inverse proportion to its resident and transient talent. Stimulated by the press and war-time patriotism, the Philharmonic Orchestra bravely puts one American piece on each program, but regardless of the nationality of the composer, the contemporary items of this season so far (Hovanness, Hageman, Langstroth, McDonald et al.) have been inadequate and of little service to culture.

To be heard at all, new music must find more private channels here. Of the many groups which came to life so vigorously (such as the Hollywood Theatre Alliance Music Council, the New Music Forum, Pro-Musica), most have petered out and are at the present, to put it euphemistically, dormant. A notable exception are the "Evenings on the Roof," originally started as house concerts but now moved to a concert hall, where a series of fourteen weekly programs of new and old chamber music is given to a discriminating and steadily increasing audience. These are non-sponsored, purely cooperative and inexpensive, the very excellent performers sharing whatever profits there may be at season's end. The programmatic statement of purpose announces that "these are tough concerts . . . requiring the utmost interest and musical ability of all participants."

This was put to the test on the opening program, where both Schönberg's imaginative and significant *Fünf Klavierstücke*, Opus 23 and the clearly etched organization of Gerald Strang's eccentric *Sonatina for Clarinet Alone* seemed to be more than the listeners could digest. On the other hand, the expressive sonorities of Strang's *Mirrororrim* for piano proved such a "hit" that it had to be repeated. On the seventh program, I introduced Copland's new *Piano Sonata* and here as everywhere the great strength and