

ing devices as recapitulation and the use, in successive movements, of a basic melodic germinal motive. But this work is novel in content as well. It is music for our time, music of calm and of good-will, of the optimism required for present-day life. It would be impossible and undesirable to write a program for this work. Only in the slow movement does an inevitable picture arise – the Bohemian countryside from which Martinu's art springs. But like Smetana, the composer has avoided the parochial for world culture. One would have to look to Smetana, to Mozart, to Prokofiev, Stravinsky and Roussel for the sources of Martinu's style. There only remains to speak of the orchestration, which is that of a brilliant colorist who knows how, as again did Smetana, to maintain a warm color throughout without letting the music evaporate in mere effects.

More American works listed for this season are the *Second Symphony* of Randall Thompson, which will be new to Cleveland, Virgil Thomson's music for *The Plow that Broke the Plains*, Aaron Copland's *A Lincoln Portrait*, and *Porgy and Bess*; *A Symphonic Picture*, an arrangement for symphony orchestra of Gershwin's opera. Mr. Leinsdorf has already broadcast this last piece, making cuts in its meandering opening measures which greatly improve it for the concert hall. Also scheduled for the season are the *Opus Sinfonicum* by Nicolai Lopatnikoff, which won the Cleveland Orchestra's Twenty-fifth Anniversary competition prize last season, and the rhapsody, *Say, Paw*, of David Holden which received honorable mention. Cleveland will hear as well the symphonic poem, *Four Churches* by the Brazilian composer, Francesco Mignone, Arthur Benjamin's *Cotillion*, Prokofiev's familiar *Classical Symphony* and his *Peter and the Wolf*.

George Henry Lovett Smith

INFORMAL SYMPOSIUM AT ROCHESTER

OF the twelve new compositions given first performance at the Eastman School's symposium of American orchestral music in late October, three were of special interest. These were by David Diamond, Eastman graduate, Dr. Herbert Inch, professor of music at Hunter College, also an Eastman graduate, and Dr. John Vincent, professor of music at Bowling Green College, Kentucky.

The four-day conference opened the nineteenth season of the Eastman School's American composers' series. Dr. Howard Hanson, for years one of the nation's leaders in encouraging the efforts of native composers, conducted the Eastman-Rochester Symphony Orchestra.

These Fall symposia are entirely informal. They are valuable from the composer's point of view, but they also offer audiences the opportunity to discover new trends in new music.

In his new *Symphony Number Two*, Diamond comes to the end of his period of experimentation. He has found a more sincere idiom and made almost an abrupt departure from the realm of the purely dissonant. Without doubt this symphony is his finest work to date. The piece is readily assimilable. There is no paucity of ideas, in fact, if anything there are too many. Some could be developed further and still leave enough over for another respectable piece of music. As it is, the symphony could easily be cut without harm.

Dr. Inch's *Answer to a Questionnaire*, a set of variations, is a musical reply to the sort of thing with which all Americans now are familiar. Question One as to date and place of birth is answered by a lullaby. Question Two, concerning elementary education, obtained out West, is answered by Indian and cowboy melodies. A fugue describes higher education. Spicy rhythms and figures, nostalgic in spots, tell of travel abroad. A bit of jazz gives present address as "Not far from Broadway," while the piece ends in a bold, happy vein. This programmatic work is coherent, well written and orchestrated.

Dr. Vincent was inspired to write his ballet *Three Jacks* by the Mother Goose characters of "Jack Be Nimble," "Jack Spratt" and "The House that Jack Built." Semi-formal concert presentation, which followed the informal reading, revealed some intriguing writing carrying out the nursery lore aptly in musical terms. The third section is particularly attractive, each character being introduced and added and then carried back to the original theme.

Some of the symposium music was frankly experimental. For instance, Harold Brown's *Orchestral Suite, Number One*, distinctive in workmanship, is too difficult and will need changes. Other compositions given first performance were: Robert Delaney's suite *Going to Town*, a description of life in the California logging country; Gail Kubik's *Puck* written originally to accompany a narrative poem; H. Merrills Lewis' *Legend of the Low Country*, the origin of which was not given; Robert Marvel's *Suite for Orchestra*; Scribner Cobb's *Short Symphony in F*; Richard Nolen's impressionistic tone poem *Fog*; and Elie Siegmeister's *A Walt Whitman Overture*. Works performed but not coming under the category of new music were Virgil Thomson's *The Plow that Broke the*

Plains, Wheeler Beckett's *Reverie for Strings*, Herbert Elwell's *Introduction and Allegro*, Frederick Jacobi's *Ode for Orchestra*, Dr. Solomon Pimsleur's *Fugal Fantasia*, William Grant Still's *Old California* and Johnny Green's *Music for Elizabeth*.

Norman Nairn

JOSHUA AT JERICHO—SOVIET STYLE

[Reprinted below is an excerpt, with headlines, from a recent issue of the MOSCOW NEWS, the Russian English-language daily.]

SYNCOPTATORS KEEP IN TUNE AT HOT FRONT

Warsaw Jazz Band Aids Red Army

Unnerve Fritz

By A. ZOLIN

LEON Himmelfarb's well-known Warsaw jazz band now somewhere on the central sector of the Soviet-German front is not only entertaining the Red Army men but is also helping, in its own unique way, to fight the enemy.

With nine powerful loudspeakers right at the firing lines Himmelfarb's syncopators send it hot and sweet over the battlefield to the accompaniment of whizzing bullets and exploding shells. Their music often has a strange, enervating effect on the German soldiers.

Once when the nerves of the infuriated Germans were close to breaking they answered with a "musical counter-attack:" they brought up gramophones and loudspeakers and played Nazi marches back across the line. But Himmelfarb wrote down their music and the next day all his nine loudspeakers were wafting over parodies of the fascist tunes.

On another occasion the orchestra helped drive the enemy from an occupied settlement where the gun stations were cleverly camouflaged. The loudspeakers and Himmelfarb's parodies of Nazi marches proved too much for the Germans, who opened fire and thus revealed their positions. With this information the Red Army unit carried out a successful attack and on the same day occupied the settlement.

Leon Hammelfarb, who played with the Gold and Petersbursky Jazz Orchestra in Warsaw, fled from the Hitlerites to Belostok in 1939. There he formed an excellent jazz band of Warsaw musicians. When the Germans drove on Belostok, Himmelfarb and his 20-piece band left for the front, where to this day they are entertaining the men fighting the fascists.