

DANCE MEMORIAL TO REVUELTAS

ANNA SOKOLOW'S evening of dance dedicated to Revueltas turned out to contain only three pieces by the Mexican composer. Then, although *Homenaje a Garcia Lorca* was played the way it should have been, by the orchestra hired for the purpose, *El Renacuajo Paseador* turned out to be Alex North playing the piano alone, with the rest of the men sitting around watching. That, for a final number, sent me away disappointed. I had been looking forward with enormous interest to hearing *El Renacuajo*. I still hope to hear it some day. *Homenaje a Garcia Lorca* is a daintily passionate piece. I think it comes off musically, but I wonder if it does so in any way Revueltas imagined. The line is florid and makes for a kind of sensuous decoration. The timbres are rich-sounding and on the "exotic" side; figures get going in a hard-to-stop fashion which he himself once called *estilo ruso*. The themes (to refute Virgil Thomson's statement that there are no Indians around in Revueltas's music) borrow in good measure from mestizo-influenced indigenous material. Conscious Mexicanisms are particularly noticeable in the rhythmic structure of the melodies. The title gives me pause. Is this charming little piece meant to be a hymn in praise of the murdered poet? Or an elegy lamenting the fact of his death? Or a musical summation of his character and works? Or is it just a Mexican suite Revueltas was writing at the moment, and which he suddenly desired to dedicate to Lorca's memory? I vote for the last. In any case, the literary reference obscures the complete and immediate comprehension of the music which could be had if the listener were handed a more noncommittal title. Not very well played. The *Canciones para niñas* are what you might expect from the title, that is not for little girls at all although they have considerable charm. Like most chamber music these songs for piano and voice are not very danceable. Miss Sokolow is to be congratulated however on having brought even this much Revueltas to New York.

Paul Bowles

OPERA AND ORCHESTRA IN PHILADELPHIA

IN Philadelphia there has been activity; little of it of any lasting account, but at least activity, which is hardly characteristic where the music of contemporaries is concerned. There seems to have been no special reason for the deluge. One would, indeed, have expected the opposite, for