

though a comprehensive survey naturally cannot limit itself to chamber music, since too many phases of his work remain unrepresented. I was pleased to find the two newest pieces also the two best.

Cecil Michener Smith

AMERICANS IN CHICAGO

THE dim spark of interest in modern music in Chicago has had little to fan it into flame this season. The Chicago Symphony Orchestra, afraid as always of losing its hold upon the public, has pursued a typically reactionary course. There have been a good many novelties, but most of them have been cautious. The much-advertised All-American program of April fourth was a case in point. It simply was not a fair representation of the present achievements of American composers. Only one piece was undebatably good, a *Concerto Grosso* for three flutes, harp, and orchestra, by young David Van Vactor, the second flutist of the Chicago Symphony Orchestra. Although at times too literally Bachian in flavor, the *Concerto Grosso* speaks a fresher and more moving language than any other Chicago work I have heard in ten years.

On the same program was played Louis Gruenberg's new *Serenade to a Beauteous Lady*, (commissioned by the League of Composers.) An attempt to capitalize upon the salon music of the nineteenth century, it is a suite consisting of a polonaise, a galop, a sentimental waltz, a light allegretto, and a march. I did not think it successful, in that the various salon mannerisms are treated too literally and heavily, and with insufficient wit or actual novelty.

The symphony, *A Year's Chronicle*, by Normand Lockwood of Oberlin, Ohio, was advertised as *pièce de résistance*. Swift and Company awarded their thousand dollar prize in this case to a work of sporadic enthusiasm and spasmodic workmanship, but one which gives promise of interesting future accomplishments, if Mr. Lockwood can learn to think in longer periods, can overcome his inability to handle more than one rhythmic pattern at a time, and can stop letting the deliberate ugliness of his har-

monic idiom trip him up. Elsewhere the program included a romantic tone-poem by Adolf Brune of Chicago entitled *At the Bernina Falls*; a repetition of Leo Sowerby's *Prairie*, with its ingenious, 7½/4 threshing-machine rhythm; and two uncommonly cheap effusions, Henry Hadley's *Scherzo Diabolique* and Deems Taylor's *Circus Day*, which latter piece has had the unwarranted distinction of seven performances in Chicago this year.

In the subscription series as a whole the Chicago Symphony Orchestra has presented four big-time novelties: Prokofieff's *Third Symphony*; Stravinsky's *Divertimento* from *Le Baiser de la Fée*; Miaskowsky's *Symphony No. 13*, in Bb-Minor; Malipiero's *Violin Concerto*. The Stravinsky and Malipiero works I have spoken about elsewhere in this issue. The Prokofieff symphony, a *succès d'estime* in Chicago, while lacking in power, is thoroughly engaging. The Miaskowsky symphony (given its American premiere) was so economical and restrained that there seemed, somehow, nothing left to enjoy.

C. E.

TENTH ROCHESTER CELEBRATION

ROCHESTER'S tenth annual festival, celebrated last April, offered us eighteen American works, nine of them new. The first evening saw a truly remarkable performance by the Eastman School Orchestra and Chorus under Howard Hanson's baton. The program included the *Rondo* from Wagenaar's charming, sophisticated *Divertimento*, two movements from William Grant Still's nostalgic *African Suite*, Paul White's *Voyage of the Mayflower* for chorus and orchestra, a new descriptive work using the Pilgrim's old hymns, and Hanson's *Romantic Symphony*. When Koussevitzky first played this symphony its languorous melodies and obvious sentiment appalled those used to the tonal eccentricities of the last ten years. It now appears to have stood in the vanguard in a year when even Stravinsky pays homage to Tchaikovsky's muse. The opening *Adagio* never sounded better than on this occasion.

The second concert—by the Eastman School Little Symphony and chamber music combinations under Karl Van Hoesen's lead-