

style, quite characteristic of current music for woodwinds.

Arthur V. Berger

DANCE NOTE

THE recitals of Martha Graham, Doris Humphrey and Charles Weidman are always important dance events. Let us attribute the failure of the large new Humphrey-Weidman opus to an unfortunate choice of music. Roy Harris' *Clarinet Sextet* is one of its composer's best works and one which stands on its own perfectly well, when it can draw complete attention to itself. It is a complete composition. Dance music is something else and usually something less in one way or another. It is generally less complete and it is desirably dependent on the dance which is its planned complement. To point to exceptions is to be bromidic. The Harris *Sextet* is not an exception. In the Humphrey-Weidman choreography there were "impulses" which were not noticeable in the music, and again time after time there were musical "impulses" which received no consideration in the dance.

Martha Graham's new work *Course* (music by George Antheil) is one of the most exciting dances presented on any stage. It must be seen again before any accurate report can be made of it. Its breathless swiftness, vigor, and healthiness are unique. The separate sections have an unaccustomed classic purity about them; choreographically it is unlike anything the writer has seen before. The truth is that *Course* passed by so quickly and excitingly that the audience was left with only a magnificent impression and an overwhelming enthusiasm; analysis was impossible.

L. E.

MUSIC HO! A BRILLIANT SURVEY

CONSTANT LAMBERT, whose book *Music Ho!* (published by Charles Scribner's Sons, 1935) is subtitled "A Study of Music in Decline," might better have described it as "A Study of Contemporary Music." That it is the "decline" is the author's personal assumption. However, his pessimism is by no means unrelieved, for he concludes jubilantly, thanks to his