

hanging lassitude, gives the impression of having been dated even when it was written. Limpness is insupportable when a work aims at drama and brilliance. The musical conception, seems to have stimulated MacDowell merely to write a very elaborate piano part, and this is hardly enough.



Milhaud's *Deuxième* and *Troisième Symphonies* from his *Cinq Symphonies* for small orchestra were played by Lange in the Philharmonic Chamber Orchestra series. These works show Milhaud's great ability to employ at that time (1921) experimental and apparently "written" effects in a musical and spirited way. Here, better than in his *Cinquième Quatuor*, he uses a many voiced contrapuntal polytonal texture very effectively. Some times all seven instruments have as many independent melodic parts to play simultaneously. This might easily produce a tiresome feeling of confusion but since these movements are very short, the longest being thirty-six measures, their gaiety and freshness do not pall. I like the two simpler ones: the first movement of the second and the third of the third, which were full of verve and good spirits. The slow movements failed because they seemed to require a richer texture than solo strings could give.

Contrasted to Milhaud's unusual procedures, Honegger's *Pastorale d'été* which preceded Milhaud on Lange's program seemed uninteresting and unoriginal. Honegger tends to fall down in moods of Mahlerian calm and show his most banal side.

It is unfortunate that both of these composers should be known here mainly by minor works. Will we ever hear *Antigone*, or the first movement of Honegger's *Symphonie*, or Milhaud's *Pan et Syrinx*, *Mort d'un tyran*, *Orestie d'Eschyle*, and *Salade*; or has contemporary music lost out completely in the big organizations that could afford to do these works?

Elliot Carter

MORE ONE-MAN SHOWS

“IT takes all sorts of people to make a world,” is a battered old bromide, but if you attended the last four concerts of the Composers' Forum-Laboratory to hear the works of Mrs. Mabel

Wood-Hill, Mr. Henry Hadley, Mr. Bernard Wagenaar, and Miss Marion Bauer, you would have read new life into it. This music ranged from late nineteenth century whimsicalities to the contemporary idiom. Dr. Hadley, as we all know, moves in the delightful atmosphere of classic Greece, which needs no comment from us. To the lover of the humorous, Mrs. Wood-Hill's concert must remain an ever-vivid experience. For those chiefly concerned with musical values, first honors go to Marion Bauer and Bernard Wagenaar, who exist in a less restrained tonal world than do the other two.

Miss Bauer was represented by works written between 1924 and 1935. Listening to her music, one was grateful for the stability of a composition like the *Viola Sonata*, Opus 22, structurally impressive as well as harmonically interesting. Her settings for the four poems of John Gould Fletcher, though eminently suited to the words, fell short of emotional excitement. This was also somewhat the case with the *Fantasia Quasi una Sonata for Violin and Piano*, which went on at some length. However, the *String Quartet*, Opus 20, marked a return to the interesting methods of the *Viola Sonata*.

Of Mr. Wagenaar's music I enjoyed the *Sonatina for Cello and Piano* and the *Second String Quartet*. The *Sonatina* was given excellent performance by one Miss Ana Drittell who brought to the work a necessary fluidity. One feels in this composition a direct and frank appeal to the listener. It is less suave than other works of Mr. Wagenaar and for that reason, I believe, more valuable. The *Second String Quartet* has, similarly, a directness and suppleness that are wholly admirable. The slow movement is no less sensuous and lovely than the other movements are skillfully precise. In all, Mr. Wagenaar's evening was one of the most "listenable" concerts that we have had from the Composers' Forum for some time.

Goddard Lieberman

MODERNS ON THE PACIFIC COAST

MAYBE it's the movies that bring so many important musicians to Los Angeles. Maybe it's the climate. Anyhow Schönberg, Toch, Achron, and a number of the younger Ameri-