

1935. The Rochester performance was exciting and made its mark on the public. *A Dance Divertimento*, by Kent Kennan, late Prix de Rome man, won a first performance under this title, though two of its sections had been borrowed from earlier works. It is gay and well scored.

On the whole, the festival exploited little if any "experimental" music. There was much belonging to the present day but written by mature and sensible composers, deliberately made and occasionally revealing inflections of the laws of the "Nineties." In point of performance the festival was notable. Dr. Hanson used five good orchestras, a good choir and at the end a ballet corps. He himself was the conductor for three of the five performances. Others who directed were Dr. Paul White, Frederick Fennell, Dr. Herman Genhart, and Roy Harris.

Stewart B. Sabin

AS THEY SEE US IN RUSSIA

Moscow, 1943

ALL nations have a way of expressing the spirit of their time in music. A good song is a necessary piece of armament in the arsenal of an army fighting for a just cause. But every song that is created in the hour of great suffering and really reflects the struggle for freedom and justice, will outlast its epoch and long remain a monument to that period.

The world's best patriotic songs were created for armies which fought for great causes, for the people and against their oppressors. It is sufficient to mention the *Marseillaise*, the Spanish *Riego Hymn*, the songs of the Russian Revolution of 1905, the songs of the Civil War, the songs of Republican Spain. Many wonderful Soviet pieces have been created during the period of the present great struggle within our fatherland.

America has now been in the war against the dark forces of Fascism for over a year. In no other country of the world is the "production" of songs carried out on such a gigantic scale. There the realm of popular music is an important field of art and of industry. It involves the activity of hundreds of composers, arrangers, publishers, phonograph companies, radio stations, and an army of performers. It would be readily understood that the war-theme should be widely reflected in American songs of 1942.

Recently from the United States, there has been received by VOKS (the Society for Cultural Relations with Foreign Countries) a first consignment of American "war music" — patriotic songs, military marches and hymns, several samples of defense music, and also some dramatic numbers from musical revues.

The majority are rhythmic, dynamic marches, their melodies very clear. They praise the American Army and Navy, they speak of the bravery of the American fighter, of his love of country and his readiness to defend democratic freedom. However one does not feel in them the furious breath of the war raging elsewhere over the world. The songs, one might say, still express the spirit of Parade. They are good military songs, but so far still belong to peace-time. They are typically American in music and style, very close to the American jazz and song of the stage.

Among the most professionally finished, we note two by Harry Warren, *Don't Give Up the Ship* (Remick) and *Wings Over the Navy* (Witmark), which latter goes as follows:

Soldiers, sailors and marines
Are demons at eating pork and beans,
Or posing in the magazines
But we're the navy's eyes,
The admiral's fireflies
We're the high sky riding aeronautical guys!
Wings over the Navy,
Sailing the Seven Skies.

A number of the songs are of a lyric character with the words and mood not unlike our own well-known *Wait for Me* by K. Simonov.

Of special interest is a "Victory Song Book for Soldiers, Sailors and Marines" (Robbins edition). This little red pamphlet, with the letter "V" on its cover, contains ninety-three pieces, chiefly soldier and popular songs. Their distinguishing features are simplicity and a healthy folk humor. From the musical lines before us there rises the image of a cheerful, undaunted fellow, a good patriot, proud of his America, ready to fight the enemy of his country to a finish. He likes a good meal; there are a lot of verses about this – the *Soup Song*, *The Army Bean*. At home his sweetheart is waiting for him. He admonishes her, *Don't sit under the apple tree with anyone else but me*. It is of him, too, they sing in the old Civil War song: *When Johnny comes marching home again*. The booklet contains many interesting mementos of World War Number I, among them ditties about soldier life much like our own comic songs.

There are several very good songs by Irving Berlin from the new revue *This is the Army*, real jazz-hits. Best of all and easy to remember is the text and melody in which the sergeant warns the new recruit:

This is the Army, Mr. Jones,
No private rooms or telephones
You had your breakfast in bed before
But you won't have it there anymore.

No doubt as the American Army and Navy make more active contact with the Fascist forces, American songwriters will be given a fresh jolt, a really creative impulse. The sting of battle, the spirit of a fighting war will develop a bitterness against the enemy, which in its turn may inspire a new and more fervent music.

G. Michailov

INTER-AMERICAN REVIEWS

CHILEAN TRAVELS

Santiago

AS a beginning to this somewhat hasty travelogue, I may say that if South America squirms under the impact of a stream of good-will ambassadors who are known locally as "parachute jumpers," the lot of the visiting "norteno" is no snap either. I know that I was catapulted in two hours up from Barranquilla to Bogota, up from Guayaquil to Quito, down from Las Paz to Arica, anything from sea-level to twenty thousand feet, with the result that I travelled with the bottle of paregoric in one hand, the cork in the other.

Anyway, it is a pleasure to report that of all the variety of good-willers we have sent - to mend dentures, or plant rubber, or lay drains, or buy pictures - by far the best and most gratefully remembered have been the musicians: particularly Marshall Bartholomew, Carleton Sprague Smith and Aaron Copland.

In music in Latin America, as everywhere else, there is the division between the Old Guard and the New. The Old Guard consists largely of people who are dead, some who are still alive, and some who may be said to be both. The Old Guard is impressive; but it has often been written up and needs no laurel from me: Uribe Holguin in Bogotá, Enrique Soro in Chile, Daniel Alomia Robles in Peru.

There is another division, too; and that is a line drawn between Chile and the rest of the West Coast. Because, in the main, the strictly Andean countries (Colombia, Ecuador, Bolivia, Peru) have little music of account other than the rich and still largely unexplored vein of Indian music. (En passant, an index of Andean Design and of Andean Music is an urgent necessity; and I commend the idea to all Foundations). Lima is struggling to get out of this category; and much of the Europeanized music there is excellent; but until the composers have the teachers and the time to learn how to orchestrate their own works, there is bound to