



# New Masses Concert

*Orson Welles will present each number*

## Radio Music

MARC BLITZSTEIN'S *I've Got the Tune*. Entire company. Mr. Blitzstein at the piano.

## Revue Music

HAROLD J. ROME'S *Geneva*, a Satirical Ballet, *Death in the Afternoon* and *Manhattan Lullaby*. Singers: Barbara Towne and Bidda Blakely. Dancers: Joan Woodruff and John Glenn. Mr. Rome at the piano.

## Chorus Music

LEHMAN ENGEL'S music from *Murder in the Cathedral* and *Within the Gates*.

VIRGIL THOMSON'S *Christmas Eve Music*.

Lehman Engel Singers. Mr. Engel and Mr. Thomson conducting.

## High School Opera

Excerpts from AARON COPLAND'S *Second Hurricane*. Vivienne Block, Arthur Anderson, Estelle Levy, Buddy Mangin, Carl Crawford and Lehman Engel Singers.

## Theater Music

By HANNS EISLER

Mordecai Bauman, baritone. Mr. Blitzstein at the piano.

## Practice Music

VIRGIL THOMSON'S piano compositions. Mr. Thomson at the piano.

## Opera Music

Excerpts from PAUL BOWLES' *Denmark Vesey* with Juanita Hall and Ernest Shaw. Libretto by Charles Henri Ford. Mr. Bowles at the piano.

## Music for the Dance

ALEX NORTH'S *Dance Prelude*. Dancers: Anna Sokolow and Group. Alex North and Norman Lloyd at pianos.

ALEX NORTH'S *Ballade*. Dancer: Anna Sokolow. Mr. North at the piano.

## Militant Music

EARL ROBINSON'S *Abe Lincoln*. Mr. Robinson conducting.

*Charles Friedman directing entire production*

**Sunday Evening, February 6**

at 8:45 P. M.

**46th STREET THEATRE**

226 West Forty-sixth Street, New York City

Tickets on Sale: New Masses, 31 East 27th Street, Workers Bookshop, 50 East 13th Street, Commodore Music Shop, 144 East 42nd Street.

For reservations call Tiba Garlin, CAledonia 5-3076.

All Seats Reserved. 55c, 83c, \$1.10, \$1.65, \$2.20.

*A limited number of good seats are still available*

architecture as arbitrary, formulized, dead. His rejection of it, he says, is paralleled by recent experience in the Soviet Union, where it has been dismissed for similar reasons.

Apparently the veteran architect has not forgotten his last summer's trip to Russia (where he was an official guest), for in his conclusion he states, "We need an architecture so rich in the life of today that just because of it life will be better worth living—even though a reeling capitalistic system fall flat of its own idiotic excesses." So, at seventy, nature's architect is still young enough to throw away the old society and move toward the new. He consciously builds for it.

JAY PETERSON.

## Mainly

## Moussorgsky

THE new lists promise more than they deliver, and I can't do better than pay delayed honor to the Moussorgsky album issued by Gamut in December. I mentioned it briefly in this column over a month ago; with renewed hearing and study it emerges as one of the great phonographic contributions of the year. Moshe Rudinov (cantor at Temple Emanu-El and known in concert for his participation in performances of Stravinsky's *Oedipus Rex* and *Les Noces*) is not ranked among the outstanding singers of our day, but he brings a big voice and heart to Moussorgsky's songs, and they demand both. There are none of Rosing's histrionics here: Rudinov sings straight and well. And like the honest art of the soloist, those of Esther Elkin, accompanist, and the recording engineer are admirable not only in themselves but in their complete subordination to the music. In the *Ballade* Moussorgsky wrote one of the first and still one of the greatest anti-war documents in all art; the texts of his *Sunless* cycle distill the bitterest quintessence of pessimism, but the superb workmanship of his settings is the product of no art of negation alone. This is music of the depths—depths which no one save Dostoyevsky has plumbed.

The long-heralded *St. Matthew Passion*, recorded at an actual performance conducted by Koussevitzky in Boston last spring, and making a partial appearance in the first of a series of three album sets (Victor), is a bitter disappointment. It is sung in English and with an almost extraordinary lack of musical sensibility on the part of the soloists. The occasional abrupt breaks and extraneous noises inseparable from actual performance recording can easily be forgiven, but not the mutilation of the glorious solo arias and duos, a tragedy made even more poignant by the fact that the Boston Symphony Orchestra (its solo woodwinds in particular) plays superbly, and the Harvard Glee Club and Radcliffe Choral Society do well with the choral parts.

*Bach*: If Volume 1 of the *St. Matthew Passion* above falls down, Musicraft at least lives up to its fine work in the past with the

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first good recording of the *Passacaglia* in its original organ version, played with exceptional clarity and musicianship by Carl Weinrich, and another of Ernst Victor Wolff's distinguished harpsichord performances, this time the previously unrecorded English Suite No. 6 in D-minor.

*Beethoven:* Toscanini's version of the *Pastorale*, played by the British Broadcasting Co. Symphony Orchestra of London, is not as exciting as some of his readings with the Philharmonic Symphony here, but definitely superior in quality to the recent N.B.C. broadcast performance (Victor). Simon Goldberg and Lili Krauss play as sensitively in a first set of Beethoven violin and piano sonatas (*Spring Sonata*, Op. 24 and *Kreutzer*, Op. 47) as they did in their memorable Parlophone Mozart series, but the music is on a distinctly lower level (Decca).

*Brahms:* Decca also offers a first recording of the Brahms clarinet and piano sonata No. 2 in E-flat, Op. 120, well played by Thurston and Foggin, and the solo version of the *Zigeunerlieder*, Op. 103, sung by Nancy Evans. Brahms made the transcription himself, but most people will agree that his first choice was the better when they hear the original version by the Madrigal Singers under Lehman Engel (Columbia).

*Dowland:* Miss Susanne Bloch and Max Goberman's New York Simfonieta continue Timely's pioneer work with a group of gracious pavans, galiards, and almands for lute and strings—a record impossible to equal anywhere for melodic tenderness and heart-warming loveliness.

ROY GREGG.



## Forthcoming Broadcasts

*Current Questions Before Congress.* A senator discusses current problems before the Senate, Thurs., Feb. 3, and Thurs., Feb. 10, 4:45 p.m., and a representative those confronting the House, Tues., Feb. 8, 4:45 p.m., C.B.S.

*Joseph P. Kennedy.* A talk by the chairman of the Maritime Commission, recently appointed ambassador to Great Britain, Fri., Feb. 4, 10:45 p.m., C.B.S.

*"Der Rosenkavalier."* Richard Strauss's opera broadcast from the Metropolitan Opera House, with Lotte Lehman, Kirstin Thorborg, Emanuel List, Sat., Feb. 5, 1:55 p.m., N.B.C. blue.

*Modern Age Books.* Dramatized book reviews: *You Have Seen Their Faces* and *Old Hell*, Sat., Feb. 5, 9 p.m., C.B.S.

*Arturo Toscanini.* The N.B.C. Symphony Orchestra plays again under the baton of Toscanini, Sat., Feb. 5, 10 p.m., N.B.C. red and blue.

*Palestine.* Capt. Victor A. Cazalet, Conservative M.P. and vice-chairman of the House of Commons's Palestine committee, discusses the situation in Palestine upon his return from that country, Sun., Feb. 6, 1:30 p.m., C.B.S.

*Cordell Hull.* The secretary of state discusses world trade, Sun., Feb. 6, 7 p.m., N.B.C. blue.

*William Green.* The A. F. of L. leader will speak on the University of Wisconsin Founders' Day program on "The Science of Labor Relations," Fri., Feb. 11, 10 p.m., N.B.C. blue.

*Senator Lewis B. Schwelienbach.* The Japanese invasion of our fisheries will be the subject of a talk by the Democrat from Washington, Sat., Feb. 12, 10:45 p.m., C.B.S.

# "GOINGS-ON"

## NEW MASSES EVENTS

**SUNDAY, Feb. 6th:** New! Exciting! Vital! Hot music by Marc Blitzstein, Aaron Copland, Alex North, Lehman Engel, Virgil Thomson, Harold J. Rom, Paul Bowles, Paul Creston, Edwin Gershefski, Ku Weill, Hans Eisler, Wallingford Riegger and Ed Robinson. The event of the season! You must miss it! Choice seats still available.

**WEDNESDAY, Feb. 9th:** "The Cradle Will Rock" New Masses Benefit Theater Party of Marc Blitzstein's brilliant operetta. Enjoy first rate theat with us. Make your reservations now.

**FRIDAY, Feb. 25th:** "Sunup to Sundown"—Francis Edwards Faragoh's moving story of children in tobacco fields, with Florence McGee, Walter N. Greaza, and others. Directed by Joseph Losey. All seats reserved.

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**PHILIP J. JAFFE,** Editor of *Amerasia*, speaks in "Can China Win?" Sat., afternoon, Feb. 5, 2:30 p.m. Workers School, 2nd floor, 35 E. 12 St. Adm. 25

**ANTI FASCIST PROFESSIONALS WPA THEATR** Party "Housing," Feb. 9th. Tickets at Workers Book shop or S. Marvit, Rm. 2306, 220 W. 42 St. Wis. 7-292

**ANALYSIS OF THE NEWS OF THE WEEK** ever. Sun. night, 8:30 p.m. Workers School, 2nd Floor 35 East 12th Street. Admission, 20c.

**STUDIO PARTY** for benefit of Whelan Strikers, Sun., Feb. 6, 5 p.m. until 7. Entertainment, puppet show, refreshments, dancing. Dodge Studios, 52 E. 18 St. Sub. 49c

**DEBATE:** "What Policy Shall U. S. Adopt Towards Japan's Invasion of China?" Professor John L. Childs (for Collective Action) vs. George Soule (for Neutrality). Corliss Lamont, Chairman. Hotel Center, 108 W. 43rd St. Tickets 40c at Bookstore, 50 E. 13th St., or Friends of Soviet Union, 461 Fourth Ave.

**HARRY SLOCHOWER** will speak on "Three Ways of Modern Man," Fri., Feb. 11, 4 p.m., Workers Book shop, 50 E. 13 St. Questions & Discussion. Adm. free

**EVERY SATURDAY NITE—Dancing—Gayety—Entertainment!** Red Hot Swing Band. Rand School Auditorium, 7 E. 15th St. Subs. before 9 P.M. only 25c; after 9 P.M. 40c. "Friendship Builders."

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