

LAST week the Mozart "Mass in C Minor" received its second American performance at Carnegie Hall by the Schola Cantorum, the same organization which introduced it to this country only two years ago. It seems very curious that a major work by no less a composer than Mozart should be heard for the first time in America more than 150 years after it was written. Nevertheless, this Mozart Mass, while not as consistently original as his famous "Requiem Mass," represents the mature Mozart and is definitely a work that should be classified among his best. Though based on an ecclesiastical text, the character of the music is hardly within the bounds of strict church music. The score is replete with dramatic intensity achieved by the use of sharp tonal contrasts and numerous rich modulations—devices which Mozart employed so fondly in his last symphonies. There is very little of his early "elegant" style in this music. On the contrary, the strong passages possess a brilliance and sonority closer to the "moderns." To some tastes the approach in the fugal sections is too formalistic. However, the atmospheric and melodic beauty of the "Incarnatus" and "Crucifixus" are unsurpassed.

Due to the commendable work of the famous Schola Cantorum Chorus, the members of the Philharmonic Orchestra, and a quartet of vocal soloists the level of performance was generally high. The director, Hugh Ross, deserves special mention for his restrained and authentic interpretation.

Undoubtedly other choral organizations will now include this work in their repertoire, and it is to be hoped that record companies will place it on wax so that the widest possible audience can become acquainted with it.

THERE may be better pianists than Rudolf Serkin but I have never heard them. A capacity audience at Carnegie Hall was dazzled by an exhibition of thrilling pianistic artistry. Undoubtedly Serkin continues the line of legendary piano giants such as Liszt and Anton Rubenstein, who were supposed to have had no interpretive or technical limitations. This would apply doubly to Serkin, a great virtuoso and interpreter. Every number was conceived on a monumental scale and projected with a breadth of style, an unflagging intensity, and nuances of tonal color that were seemingly inexhaustible. The Beethoven "Moonlight Sonata" has been performed innumerable times by professionals and amateurs alike, but I doubt if the opening movement was ever played with more lyric beauty or deeper understanding. This was equally true of the Schumann, "Etudes Symphoniques," three pieces by Reger, "Three Czech Dances" by Smetana, and a Chopin group. In each number, without exception, Serkin was able to extract the innermost content of these divergent compositions and communicate it with utmost clarity.

Obviously Serkin is an artist of profound sensitivity and understanding. Despite his evident electrical nature, he plays with disci-

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"PROGRESSIVE'S Almanac" is a calendar of meetings, dances, luncheons, and cultural activities within the progressive movement. This list is published in connection with NEW MASSES' Clearing Bureau, created for the purpose of avoiding conflicting dates for various affairs. Fraternal organizations, trade unions, political bodies, etc., are urged to notify NEW MASSES Clearing Bureau of events which they have scheduled. Service of the Clearing Bureau is free. A fee of one dollar per listing will be charged for all affairs listed in this column.

### DECEMBER

12—I.W.O. (Patrick Henry Lodge) West Side Forum, Isidor Schneider on the Far Eastern Crisis, 220 W. 80th St., 8:30.

13—Lecture, "Main Perspectives of the War." Sam Darcy, Workers School, 2:30.

13-20—Saturday Forum Luncheon Group—lectures by Faculty members of Met. Colleges, Rogers Restaurant, 8th Ave. & 50th St., 12:30.

13—Jewish Peoples Committee, East Side Cabaret, Floor Show & Dance, The Manhattan (66 E. 4th St.).

13—Workers School, Fall Dance, Irving Plaza.

13—Anna Sokolow and Group, Dance Recital, 92nd St., Y.M.H.A.

17—Committee of Jewish Writers and Artists in U. S., meeting, greeting to Jews in USSR—Madison Square Garden, 8:30.

17—Nat'l Federation for Constitutional Liberties rally for liberty. Speakers Hon. Meyer Goldberg, Earl Robinson, Prof. Dirk Struik, Manhattan Center, 2:30.

19—NEW MASSES—Interpretation Please No. 5, Webster Hall, "America at War."

21—Spanish Anti-Fascists' Unity Committee—Entertainment and Rally—Medical Aid to USSR and Spanish Refugees (Mecca Temple, 7 P.M.).

21—Concert by Bruno Walter and members of Philharmonic Orchestra, Benefit British-American Ambulance Corps, Carnegie Hall, 8:30 P.M.

24—(Christmas Eve) Veterans of the Lincoln Brigade Ball, Manhattan Center.

25—(Christmas Night). Young Theatre Players—opening, "Emperor's New Clothes," Heckscher Theatre.

31—(New Year's Eve) Howitzer Hop—Royal Windsor.

### JANUARY

3—Council for Negro Culture, Salute to Negro Troops, Golden Gate Ballroom (217 W. 125th St.).

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## GOINGS ON

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MARXIST ANALYSIS OF THE WEEK'S NEWS by Milton Howard, member Daily Worker editorial board, Sun., Dec. 14, 8:30 P.M., Workers School, 35 E. 12 St. Admission 25c.

SAM DARCY SPEAKS on—"THE OUTLOOK FOR THE WAR—MILITARY, POLITICAL & ECONOMIC PERSPECTIVES"—50 E. 13 St., Adm. 25c. Final lecture.

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