

*Love*, and there has not been a more warlike movie in twenty years. It is disguised as a bedroom farce of the *I Met Him in Paris* school. Claudette Colbert, in one modish outfit after another, coyly eludes the arms of Ray Milland (who is described, save the mark, as a tired liberal because he fought with the loyalists in Spain), to the accompaniment of some of the dirtiest lines to affront the Legion of Decency since the start of the war hysteria. After *Arise My Love* I am prepared for anything. I didn't see *No, No, Nanette* but I wouldn't be surprised if that turned out to be war propaganda, too.

DANIEL TODD.

## "Little Symphony"

The masters are intelligently performed by new musical organization.

DANIEL SAIDENBERG, who has won a considerable reputation in Chicago as the organizer and conductor of a popular "Little Symphony" Orchestra, made his New York debut with a similar group at Town Hall last week. Breezing through an un-hackneyed program of eighteenth century classics and contemporary works, Mr. Saidenberg proved that he has the "little symphony" situation well under control. In a relatively short time he has produced an ensemble that is closely knit, technically sound, and exceptionally strong in matters of balance and pitch.

The conductor devotes his energies to highly intelligent and straightforward readings into which he injects freshness and vigor. In the eighteenth century group, his interpretations of a Boyce "Prelude and Fugue" and a Bach two-piano concerto (with Mr. and Mrs. Bela Bartok as soloists) were devoid of the frills and elegances accorded to such works by romantically inclined performers. Instead, he conducted them in a sturdy style—a style probably closest to the manner in which their composers intended them to be played. A Mozart "Divertimento in D," scored for string orchestra and horns, was sparkling and brisk. Rarely, in my experience, has Mozart been so refreshingly performed.

Presented in the second half was the premiere of Aaron Copland's "Quiet City." This is an atmospheric composition, expertly wrought, with a sustained mood that grows into an effective piece of musical imagery. The magnificent trumpet playing by Harry Glantz (borrowed from the Philharmonic) aided considerably. The program concluded with the Bloch "Concerto Grosso" for string orchestra and piano. This kind of music always sounds "correct." But its dependence on established forms, and consequent lack of pioneering with progressive techniques corresponding to the times, makes it neither important nor interesting.

Definitely the Saidenberg Little Symphony should become a permanent institution in the musical life of New York.

LOU COOPER.

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