

Festival of Chilean Music

The first Contest and Festival of Chilean Music, organized by the Instituto de Extension Musical of the University of Chile, took place in December, 1948. Twenty works by Chilean composers were submitted to the Public Jury, (which consisted of composers, performers and critics and general public), who awarded the prizes after the Festival during which the works were performed. The first prize for a large symphonic work was won by Hans Helfritz for his *Concerto for Saxophone and Orchestra*. The *Second String Quartet* by Domingo Santa Cruz took first prize in the chamber-music section. In another category, for short chamber works, Juan Orrego-Salas won with his *Canciones Castellanas* for voice and eight instruments. He will be remembered by readers of TEMPO as the author of a recent article on Aaron Copland.

SERGE PROKOFIEFF

In this issue of TEMPO we put before readers an examination of certain aspects of Prokofieff's work. To do anything like full critical justice to this composer is unfortunately not possible, partly owing to his long absence from western Europe and America, and partly owing to the ever increasing attenuation of cultural ties between the Soviet Union and the countries of the West. Many of his more recent compositions are unknown outside his native land; there are few reliable clues to the development of his musical thought since he went back to Russia; it has even proved impossible to complete a comprehensive list of opus numbers. The latest official bulletin, issued in New York by Shostakovich, is scarcely encouraging: Prokofieff, it seems, is in danger of 'relapses into formalism.' Nevertheless, in the following pages M. Serge Moreux delineates some of the essential traits of Prokofieff's character, in a portrait of him as he appeared in his Paris days. M. Moreux also offers valuable testimony as to the motives which prompted his return home. Mr. Swarsenski writes, with a musicologist's knowledge of the scores, about Prokofieff's symphonic works. Mr. Frank Merrick has perhaps a better acquaintance with the piano works than any other executant in this country. He also enjoys the distinction of having introduced many of them to English audiences for the first time. Miss Morley, a distinguished ballet critic, has been fortunate enough to see two of Prokofieff's most important ballets performed in Moscow, under exactly the conditions for which they were designed. Of the operas, only *The Love of the Three Oranges* is at all widely known and its most recent production was at the Milan Scala last season. Following the success of this, other productions are now in contemplation at Brussels and Barcelona and at the City Center, New York. *The Gambler* was given at Brussels in 1929. In the summer of 1948 the enterprising Lemonade Opera of Greenwich Village undertook a production of *The Duenna*, which demonstrated the continuing liveliness of Prokofieff's dramatic gifts. *War and Peace*, a major work based on the greatest of all Russian novels, has yet to be heard by audiences west of Prague. It remains only to hope that we shall not have to wait too long either for it or for other compositions of a master whose contribution to the music of his epoch is assuredly of value not only to his own country but to the world.