

auspices of the Hurok series. The last time the group played here it was in the much-discussed performance of Shostakovich's "Lady Macbeth of Mzensk" at the Metropolitan Opera House. The conductor was then, as now, Artur Rodzinski. But this season's concert seems likely to be a mere prelude to further appearances next season. Present rumor has it that the group may play four concerts—possibly in two pairs—at Carnegie Hall, all, under Dr. Rodzinski.

The two principal local orchestras, the Philharmonic-Symphony and the NBC Symphony, will probably continue their regular schedules. But here again rumor paints a picture different from the past. It says that Toscanini and the NBC Orchestra will move into Carnegie Hall in March when the maestro returns to the podium. It is well known that Toscanini was delighted with the sound of the NBC Orchestra in the performance of the Beethoven "Ninth" at Carnegie Hall a few months ago; and it is possible that a change may be made in his suggestion.

However, NBC officials confine their comments on the report to: "only rumors," and laugh away any further investigations of a scientific reporter.

The Composers' Forum-Laboratory has examined the works of almost 300 composers, but it has never had the honor to present to the public the music of the man who has certainly been esthetic godfather to many of the forum's discoveries. You may have heard of him: Arnold Schoenberg. Now, it seems, the forum is working on plans to have both the man and the music as a special feature for Eastertime. Mr. Schoenberg was happy to accept the invitation to come to New York, and is now working out his end of the plans. Forum officials hope that the when-and-if program will present a number of the works which Mr. Schoenberg has written since his arrival in this country.

Although Mr. Schoenberg is commonly known as the boggyman of modern music, he is known to have laughed in his lifetime, and indeed to have a quite normal sense of humor. This was definitely proved last week in Kansas City at the annual convention of the Music Teachers National Association. Howard Hanson, serving as toastmaster, introduced Mr. Schoenberg as "the composer who contributed more than any other to the appreciation of the major triad." Mr. Schoenberg's guffaws were heard above those of the company.